

EXZERPT
2004-2009
alan-cicmak.com

Title: **BREAKWATER**

Year: 2009

Duration: 01:05 min. / DVD-loop

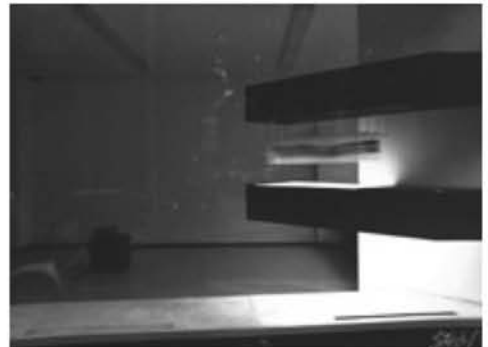
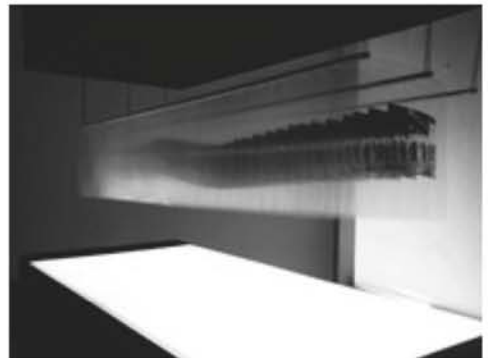
Format: DV-PAL, B/W

Synopsis: The basic film material was taken out of a Thomas A. Edison film from 1901 called „Building a Harbor at San Pedro“ shot on the 19th December. A camera was installed on a small boat filming a pier on the pacific ocean with rails on top of it, where a construction crane is throwing stones into the sea, to build up the breakwater for the harbor at San Pedro.

A short sequence (2 sec. / 48 frames) where taken out to correct the unintentional camera movement (up & down) caused by the waves on the sea. The 48 frames where then put together again. The new alignment of the frames showed afterwards a whipping effect due to the correction of the camera movement caused by the waves. The 48 frames were printed out on transparent paper and hung in the order of the original narration into a „light box“.

If the viewer looks on those sheets in a special angel he could see the actual movement of the camera at that time and therfor a reconstruction of the wave at that very special moment on the 19th December 1901. Through the hanging one frame after another it is also possible to see two seconds of film in real space.







Title: **The Surfridge Panel I**

Year: 2008 / 2009

Duration: 06:07 min. / DVD-loop

Format: DV-PAL, B/W

Synopsis: The former community Surfridge now a no-man's land at the western border of Los Angeles International Airport, is the result of a 1960s airport expansion. Based on an examination of this specific site a „filmic sculpture“ was created on which the film was projected.



The film is composed of a shot describing the circling movement of the camera around this abandoned area where the starting point is Grande Pere Blvd. The screen itself is divided on a horizontal axis in two equally sized parts. The narration of the upper half is moving as shot, the narration of the lower half is inverted. After the circle is completed which would be at the minute 6, the filmic picture is falling together again. This effect is described by the artist as the "Median Effect", where filmic time and space fall in place again. When this point is reached the circulation is immediately inverted concerning the whole picture so that a full circle around the site is not completed. A time gap of five frames will remain, which is standing metaphorically for the timeless zone at the site itself. Throughout this montage of the film and the generated split-screen the picture is therefore automatically divided into a foreground and a background.



This fact is translated into the actual sculpture. The two cubes, where the film is projected are representing this fact, according to their depth, they also represent and describe



the projection (cone) itself. Due to the fact that an projection screen is moved towards the projection, the projected image gets proportional smaller, therefore the two cubes do not only have a different depth but also a different width. The filmic sculpture is placed in the first half of the exhibition room and in the second half a research area was installed consisting of a research table which showed contemporary and historic photo material of the site, photos of models and the first written thoughts about "The Surfridge Panel". Also on display at the table was a monitor on which a short sequence of a historic Thomas A. Edison film from 1901

called "Building a Harbor at San Pedro" was to be seen (The Film was shot on the 19th December).

A camera was installed on a small boat filming a pier on the pacific ocean with rails on top of it, where a construction crane is throwing stones into the sea, to build up the breakwater for the harbor at San Pedro. A short sequence (2 sec./ 48 frames) where taken out to correct the unintentional camera movement (up & down) caused by the waves on the see. The 48 frames where put together again and then shown in a split-screen on the monitor with the original footage. The new alignment of the frames showed afterwards a whipping effect due to the correction of the camera movement caused by the waves.



This process led to another piece of work which was shown in the research area "Breakwater". The 48 frames were printed out on transparent paper and hung in the order of the original narration into a "light box" consisting of canvas and wood. If the viewer took on those sheets in a special angle he could see the actual movement of the camera at that time and therfor a reconstruction of the wave at that very special time on the 19th December 1901. Throught the hanging one frame after another it was also possible two see two seconds of film in real space. The filmic sculpture and the research area with the piece "Breakwater" represent a different point of view regarding the production, presentation and perception of film. The examination of filmic space and its possibilities of representation in real space is a crucial aspect of the work.



0 Total 001.jpg



0 Total 002.jpg



0 Total 003.jpg



0 Total 004.jpg



0 Total 005.jpg



0 Total 006.jpg



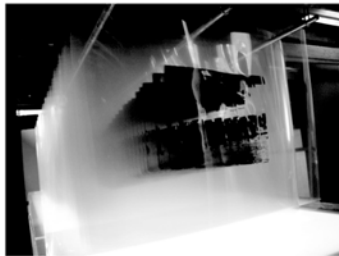
0 Total 007.jpg



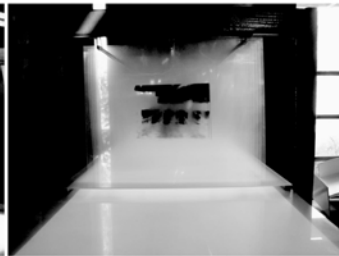
0 Total 008.jpg



0 Total 009-table.jpg



0W-front-side.jpg



0W-front.jpg



0W-side 001.jpg



BW-01.jpg



BW-02a-01b.jpg



BW-02a-02.jpg



F-001 EXH.jpg



F-002 EXH.jpg



F-003 EXH.jpg



F-007 EXH.jpg



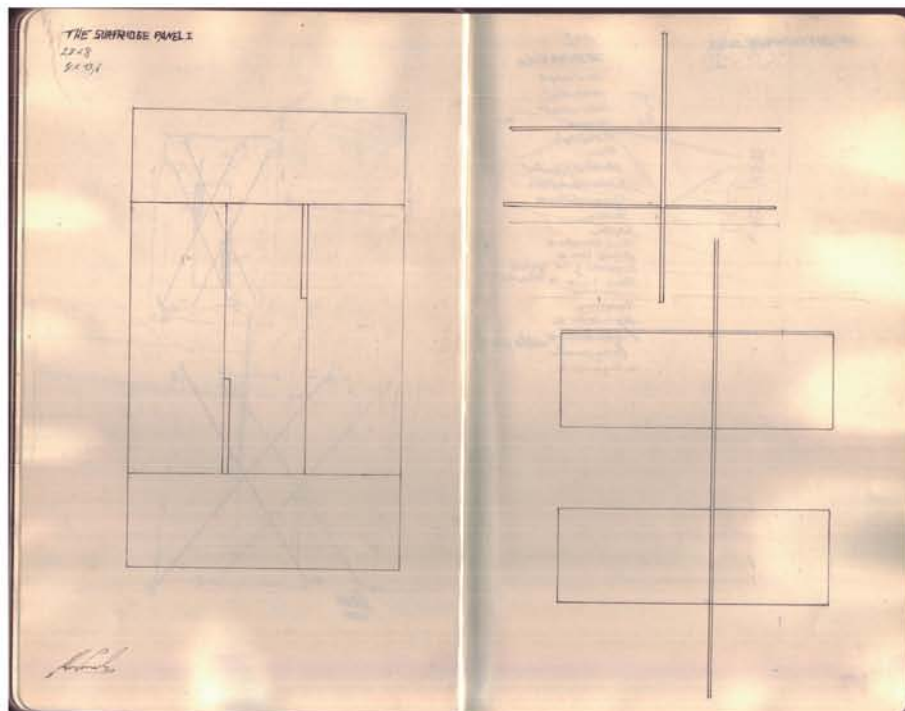
F-010 EXH-RSC.jpg



F-011 EXH.jpg



F-013 EXH.jpg



Tent structures / Side Effects, is based on the research of Fritz B. Burns, an urban developer in the early 1930s who built the community "Palisades del Rey" (Surfridge). During the Great Depression he moved to this site and lived there for several years in a tent before he could begin with the construction.



002 tent 047.jpg



003 tent 048.jpg



004 tent 049.jpg



005 SW_EXT 003.jpg



006 SW_EXT 004.jpg



007 SW_EXT 001.jpg



008 tent.jpg



009 tent 001.jpg



DIC02706.JPG



DIC02701.JPG



DIC02703.JPG



DIC02704.JPG



DIC02705.JPG



PHASE 001.jpg



PHASE 002.jpg



PHASE 003.jpg



PHASE 004.jpg



PHASE 005.jpg



PHASE 006.jpg



PHASE 007.jpg



PHASE 008.jpg



PHASE 009.jpg



PHASE 010.jpg



PHASE 011.jpg



PHASE 012.jpg

PHASE 013.jpg



PHASE 014 sur corner.jpg



PHASE 014 sur.jpg



PHASE 014.jpg



PHASE 015.jpg



PHASE 016.jpg



Pole PHASE 001.jpg



Pole PHASE 002.jpg



Pole PHASE 003.jpg



Pole PHASE 004.jpg



Pole PHASE 005.jpg



Pole PHASE 006.jpg



Pole PHASE 007.jpg



Pole PHASE 008.jpg



Pole PHASE 009.jpg



step001.jpg



step002.jpg



step003maxflexion.jpg



step003cut.jpg



step004-night.jpg



step005-night.jpg



step006-night.jpg



step007-night.jpg



img008-right.jpg

img009-right.jpg

img010-right.jpg

img011-right.jpg



img012-right.jpg

img013-right.jpg

img014-right.jpg

img015-right.jpg



img016-right.jpg

00050C02001.jpg

00050C02000.jpg

DSC02888.JPG



DSC02889.JPG



DSC02890.JPG



DSC02891.JPG



DSC02892.JPG



DSC02894.JPG



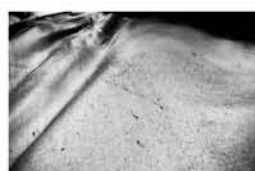
DSC02895.JPG



DSC02896.JPG



DSC02897.JPG



DSC02898.JPG



DSC02899.JPG



DSC02900.JPG

Title: **CUTUP118**

Year: 2007 / 2008

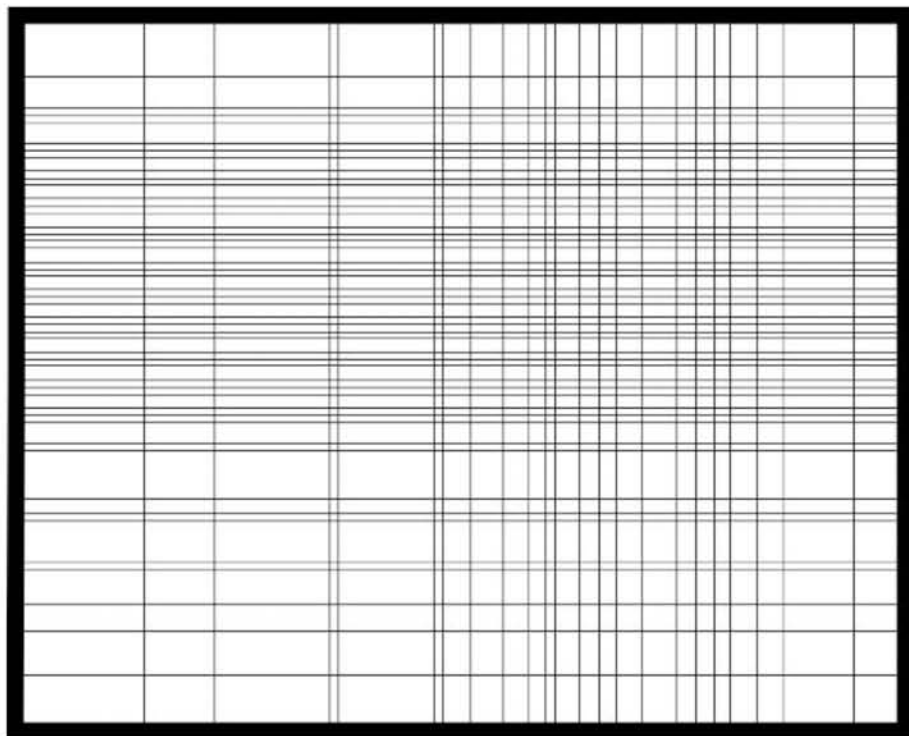
Duration: 01:05 min. / DVD-loop

Format: DV-PAL, S/W

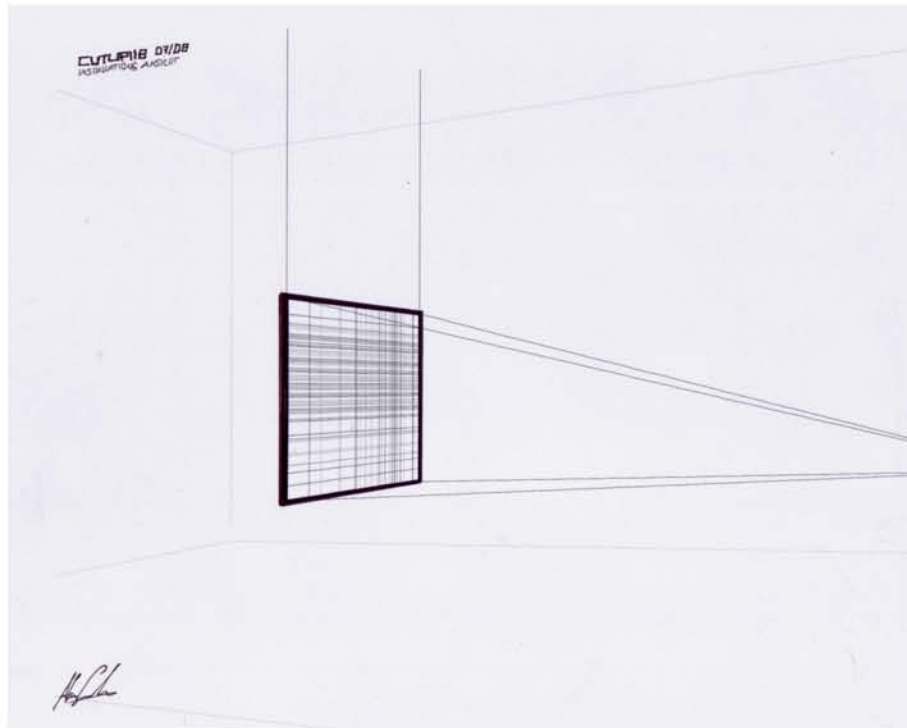
Synopsis: "CUTUP118" is taken out from the last movie by Orson Welles' "The Other Side of the Wind", shot between 1970 and 1975, which has never been shown in public and is so far unfinished. The scene has 117 cuts due to that there were 117 screenshots taken (+ one showing the grid) and then again arranged together in a row that symbolizes the narration of the scene. The original scene is cut and based upon the views (viewpoints) of the protagonists. Every single frame in "CUTUP118" is relating to that fact and is within itself cut (cropped) again and focused on those viewpoints. Out of this arises the grid-structure, which is then shown, incl. the crop marks, as single screenshots in the "LightBox". This form of presentation is reflecting the interaction between the media film and photography.



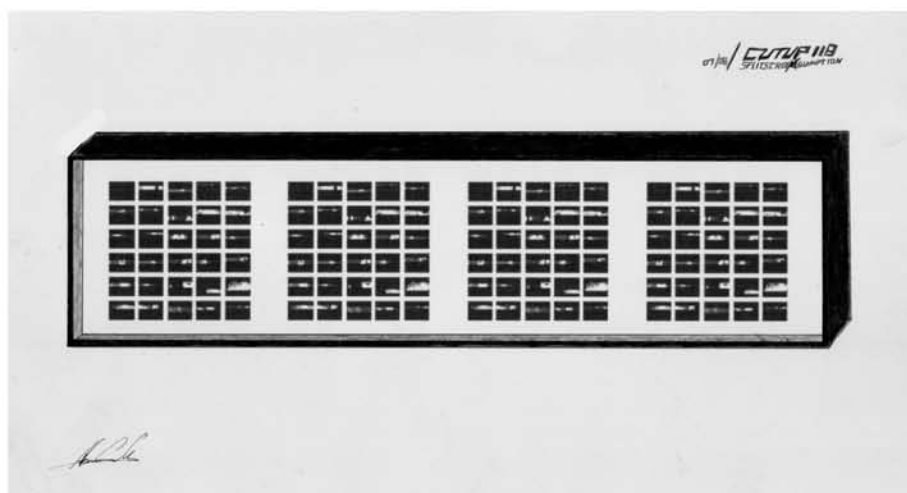
Screenshot between / fig. 051 and fig. 052



Projection frame with the grid representing all crop marks



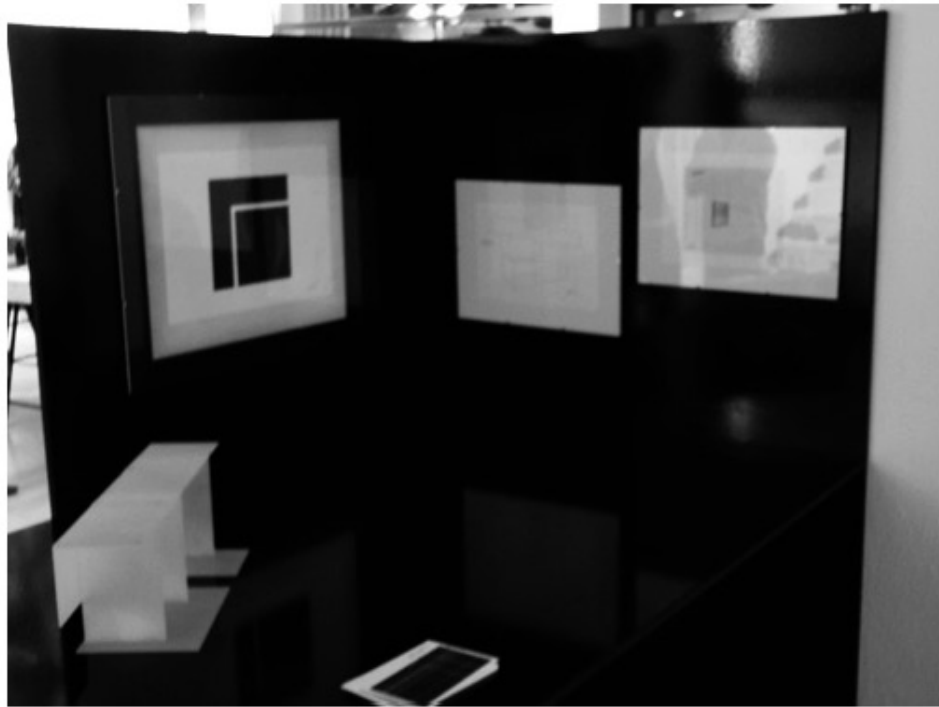
Projection frame in space



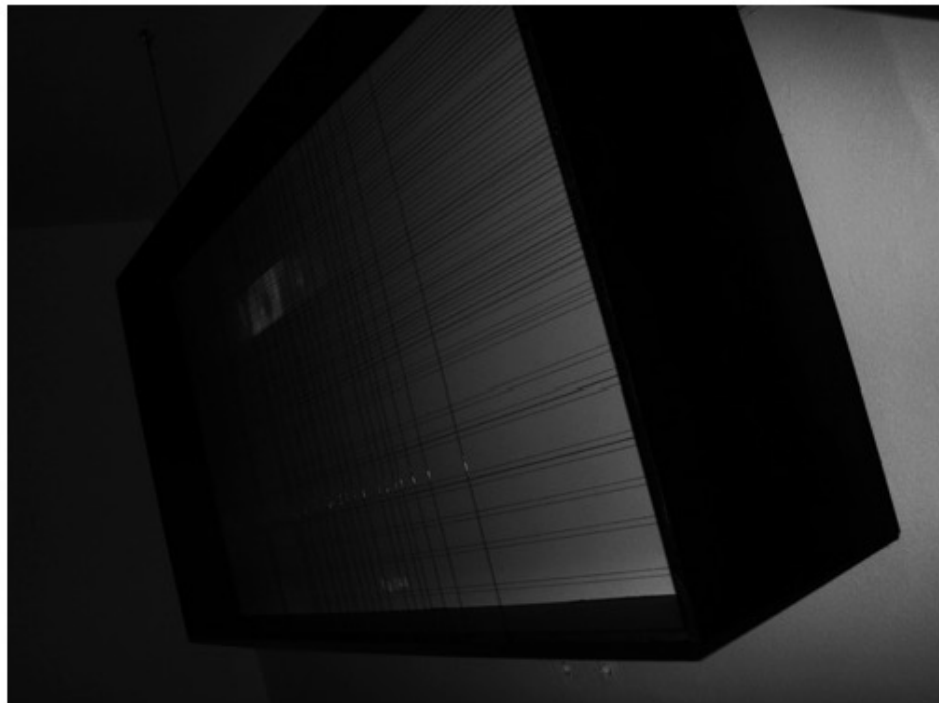
"LightBox" for the single contact sheets



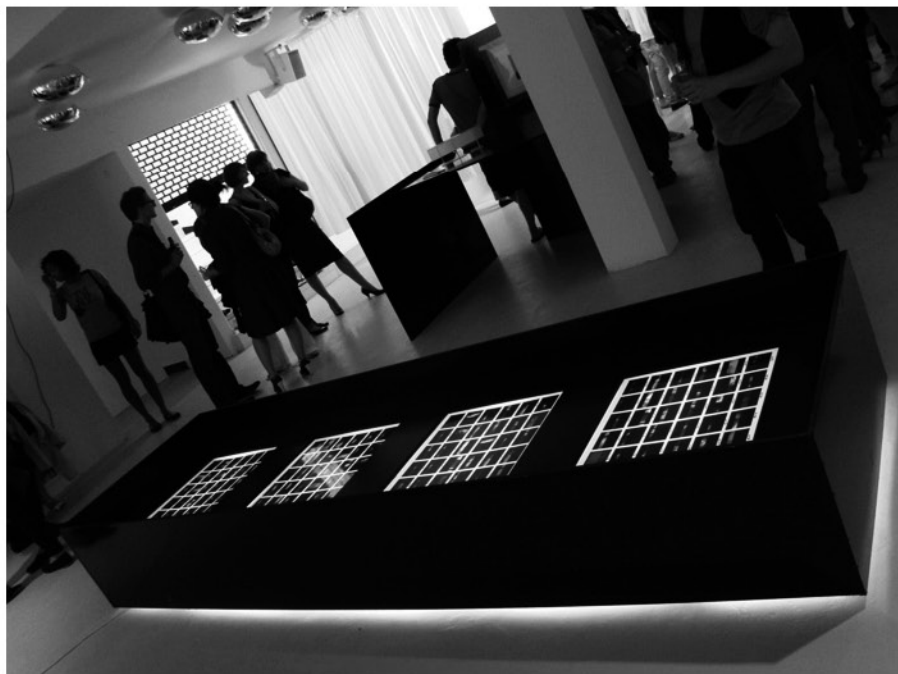
Detail view / fig. 113, incl. the crop marks, which in the sum of it represent the grid at the end



Research-Table



Screening box







Title: **To Be Christened** / Documentation

Year: 2007 / 2008

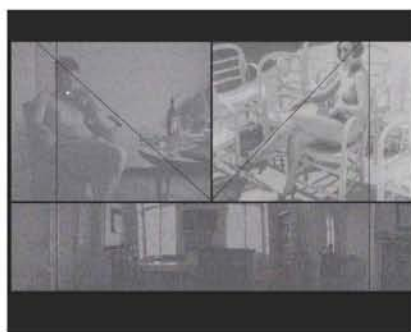
Duration: 03:31 min. / DVD-loop

Format: DV-PAL, sound, color

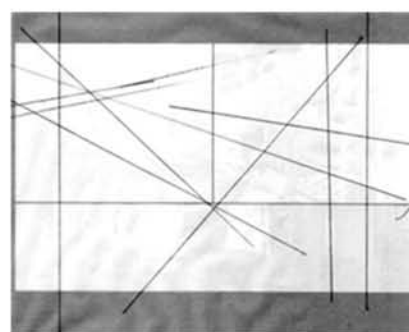
Inst. in space: The body of the installation describes the space between the projector and the projection screen, it defines the volume of the projected light cone. The body also is the carrier of three cubes, which are composed on the outer side of the projectionscreen. These three cubes are in accordance to the three-times divided split screen in the video. The different spatial depth of them refer to the divers filmic time-levels which are one of the main themes in the video. But they also indicate the filmic room itself.

140 x 108 x 200 / wood construction

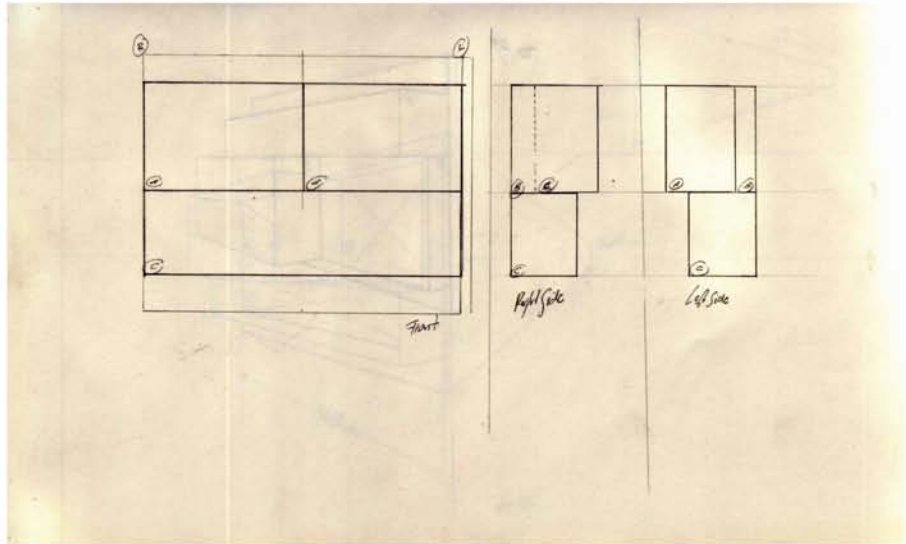
Video: In the upper two split screens the video shows a "before" and "after" which refers to the filmic present and the filmic past. The in-between from the side of the story-telling is excluded. The invisible act is about the christening of the daughter of a friend of mine. These shots were taken during those days. Therefore the pictures can be seen as documentary material. The third split screen is showing a 180 degree panoramic shot from the chairs angel, it represents an un-locatable time space. In the second split screen, after two-thirds of the video appears a sequence out of the documentary movie *À propos de Nice* from Jean Vigo, released in 1930. This historical film material, combined with the left split screen wants to lift the video to a fourth filmic time, which is established by the two protagonists and their exchanging glances and positions of their bodies.



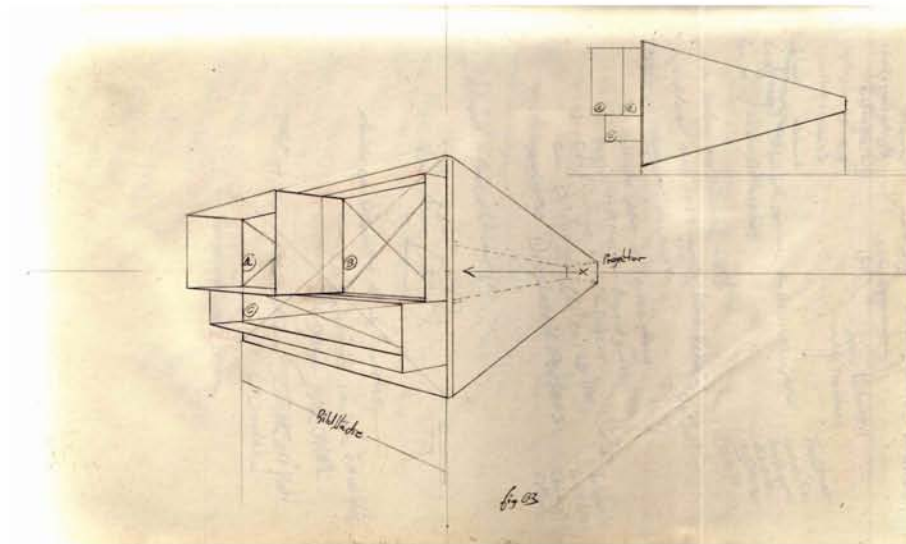
Alignment of the view point axis



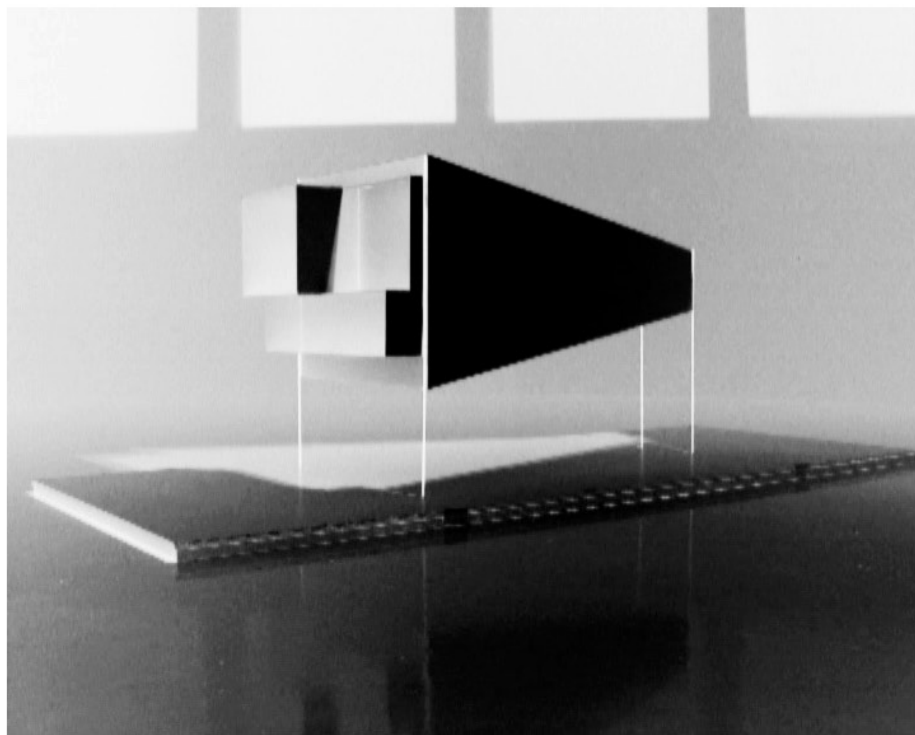
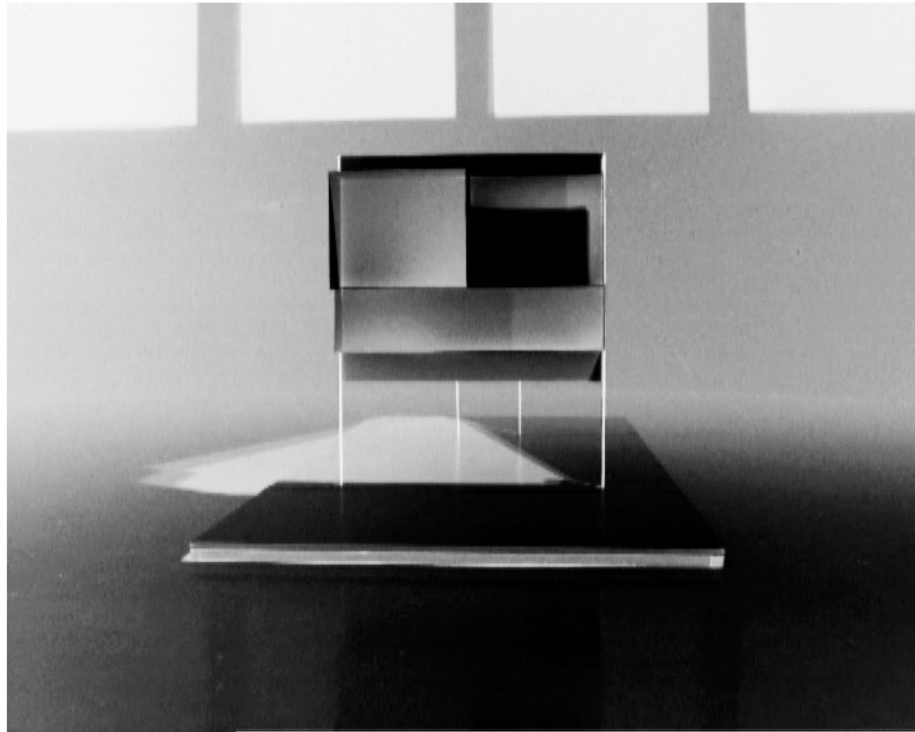
On transparent paper



Front and side view



Side view

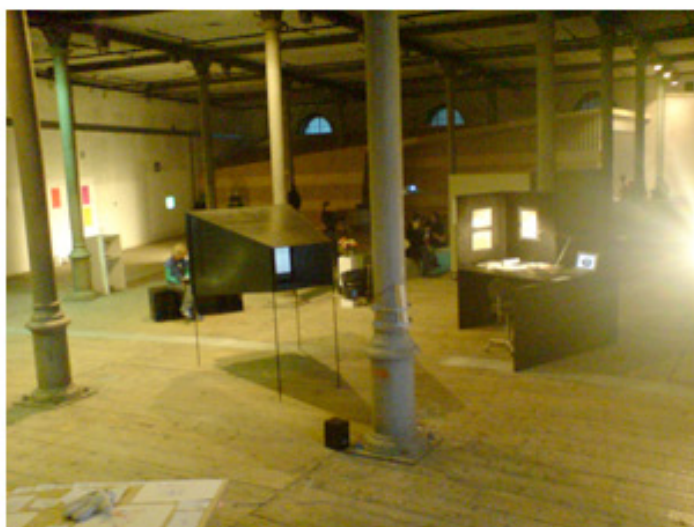




Installation view



Research table



Overview

Title: **Scene of Kadrage** / Documentation

Year: 2007

Duration: 02:54 min.

Format: DV-PAL, Farbe

Installation: W.J.T. Mitchells »Picture-Theory« is about the complexity of the interaction between visibility, attachment, institutions, discourse, figures [...], about the post semiotic rediscovery of the picture. In this manner, the work of Alan Cicmak is based on his objects, installations and films – dealing with methods of construction within and beyond the picture. Principles of filmic presentation are linked to their technical conditions. The speed of the projection, the continuum of the film and the installation itself are becoming tools – elements of an advanced framework. For the “Demonstrationsraum“, Alan Cicmak is transferring the space into a structure, which is based on the filmic cadrage. Space is therefore presented and, at the same time, perceived inextricably. According to Roger Caillois, the condition can be seen as an doubled plane angle, which is uncovering the alteration of dimensions and positions.

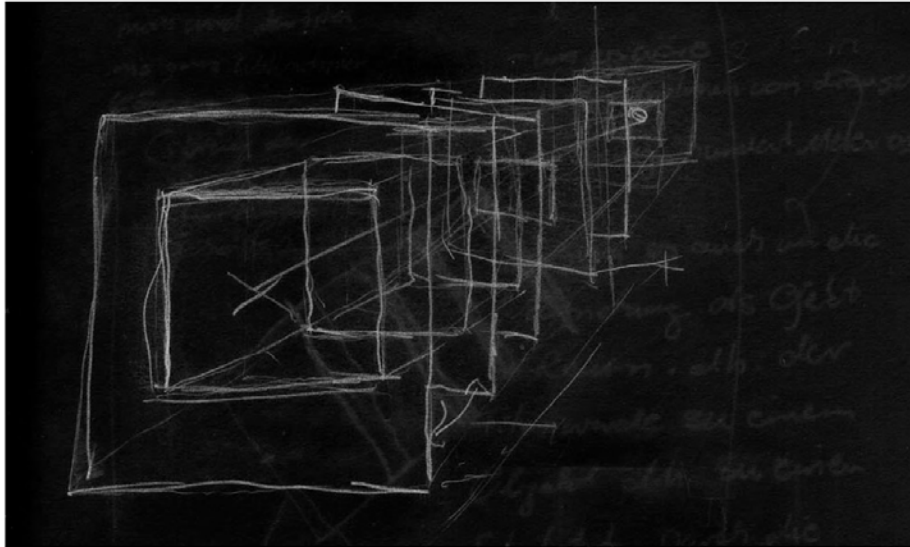
Eva Maria Stadler



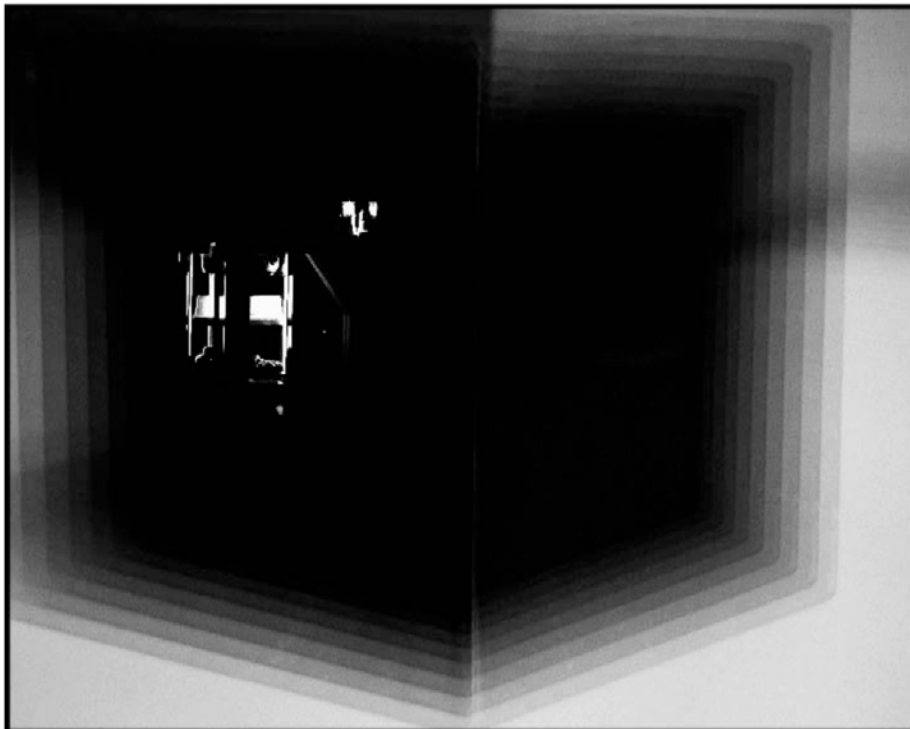
Screenshot 01 / DV PAL, color, 2007 / main hall of the academy of fine arts Vienna



Screenshot 02 / DV PAL, color, 2007 / Main hall of the academy of fine arts Vienna



Installation sketch



Screenshot of the projection / DV PAL, BW, 2007

Title: **COTTONLINE**

Year: 2006 / 2007

Duration: 00:35 min. / DVD-loop

Format: DV-PAL, B/W

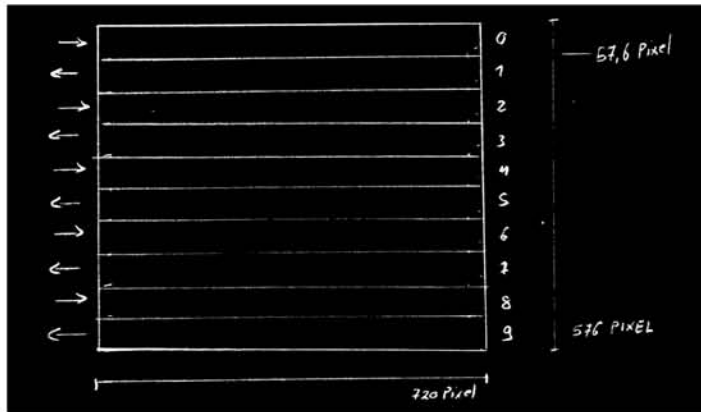
Synopsis: "COTTONLINE" relates to the themes of filmic-time, -space, and the movement within the picture. The video was fragmented on 10 levels, to reveal those coherences. The first level (0), which represents the inverted sequence (the video is moving backwards), follows the next level (1), where the video is left in its natural narration. Due to this parameters the other eight levels are alternating the same way. At the starting point of the video (frames 0 / total 840), its beginning and its end is simultaneously shown. When the video reaches its half at 420 frames, filmic- time and -space coincide. In this moment the picture is entirely seen. When this point is reached the picture starts again to defragment itself.



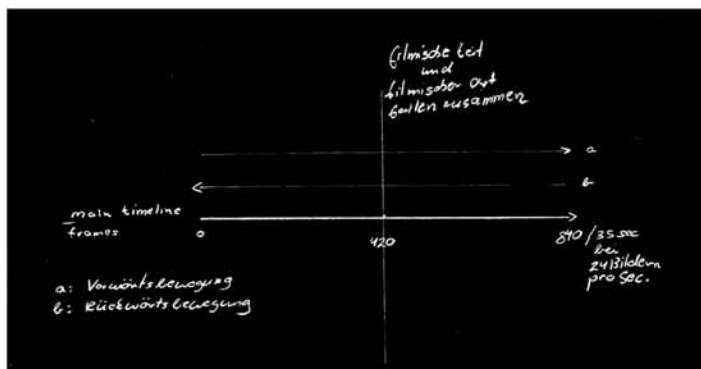
Frame 0



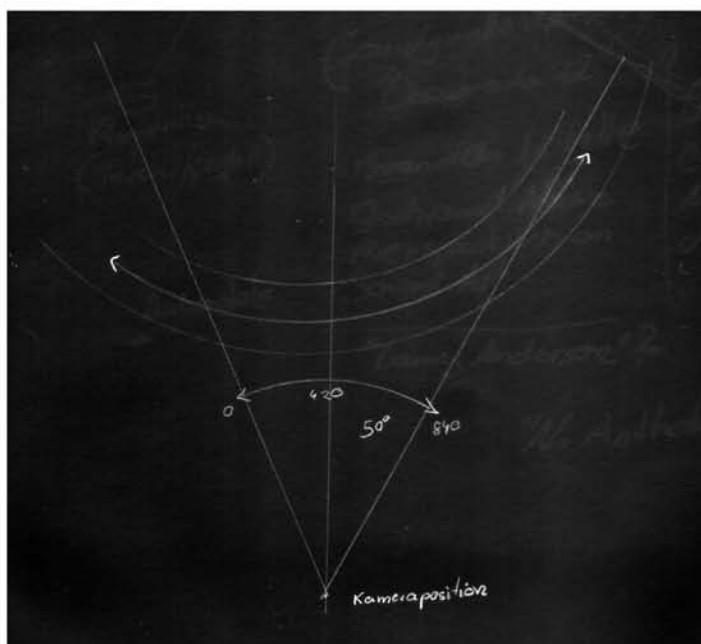
Frame 420



Alignment of the projection



Timeline / Struktur



Title: **Medianmontage 01**

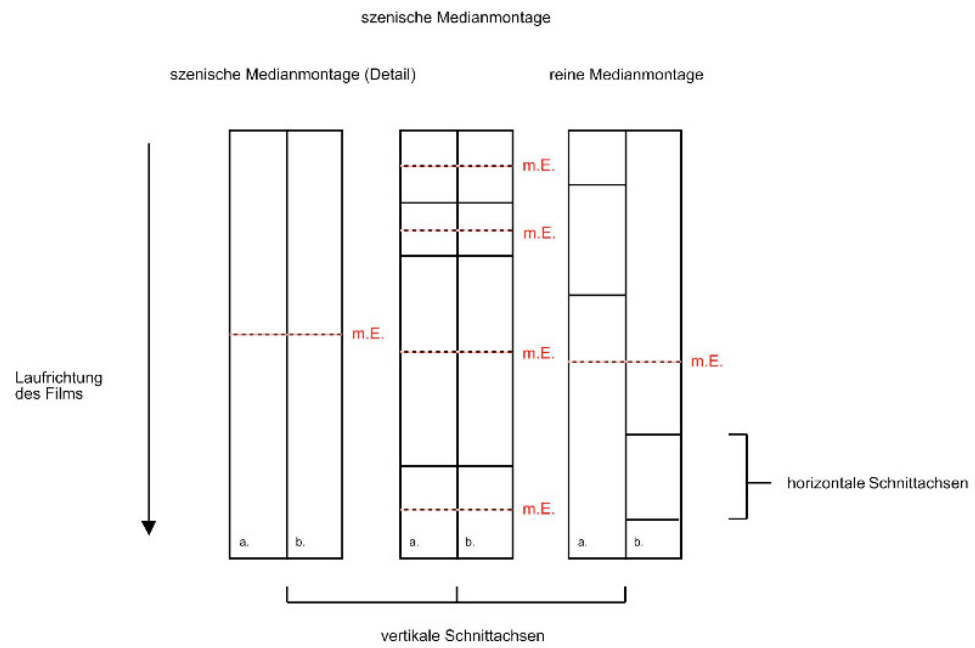
Year: 2005 / 2006

Duration: 00:11 min. / Super8-loop

Format: 8mm, sound, B/W

Synopsis: The installation "MEDIANMONTAGE 01" shows an 11 sec. lasting sequence, taken out of the Hollywood film "On the Waterfront" by Elia Kazan from 1954. It is reflecting the problematic position of Elia Kazan during the McCarthy era and the charge of denunciation. In this respect, his film "On the Waterfront" can be understood as an justification of his attitude. The material of the 8mm film sequence is abstracted and mounted to a loop. In addition, the material is modulated by a cutting-technic, which I describe as the "Medianmontage" (M.m.). On the one hand, the M.m. evokes a split screen, in which the beginning and the end of the sequence is shown simultaneously; on the other hand, in the second half of the sequence, it comes to the point, that filmic space and filmic time do coincide – an effect that is generated as a result of the inverted narration of the splitted and modulated film material.





- a. - Anfang der Szene
- b. - Ende der Szene
- m.E. - median-Effekt



Medianmontage
anhand von
Olga Kazans
"on the waterfront"
1954

Kunst Kino

Unterschied:

Erzählung - Illusion Manipulation

Der Begriff >>>

Verweigerung der illusionären Erzählungen

Die "Suture" wird wirbelle
Cinéma insaisonné

Kritische Auseinandersetzung mit den
Konventionen des narrativen Erzählens

Gregor Stammels

Ausstellungen

36

"Hall of Mirrors - Art and Film" 1993

"Spielbeimel" London

"Cinéma, cinéma" Bielefeld

"Peinture Cinema Peinture" Marseille

"Moving Images" Leipzig

3328294

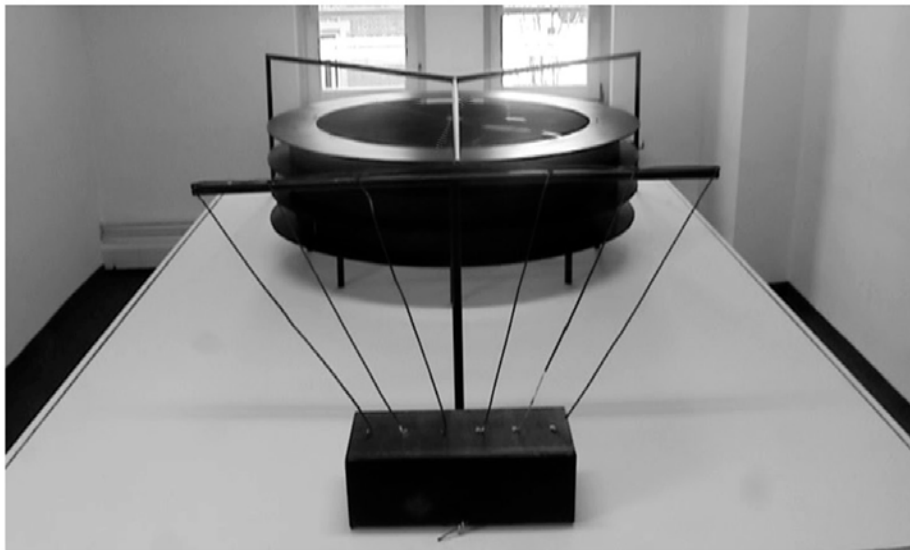
Title: **GrandeV** / Documentation

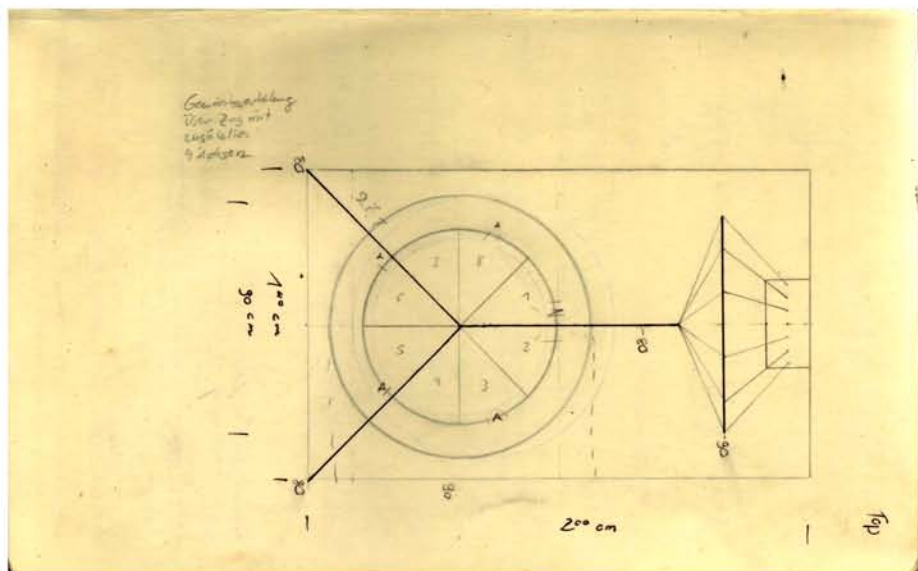
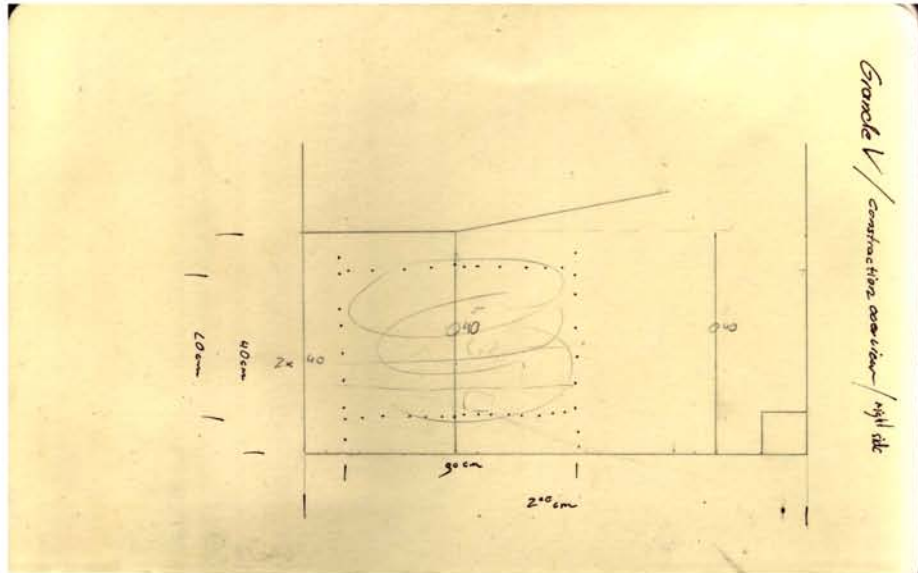
Year: 2004 / 2005

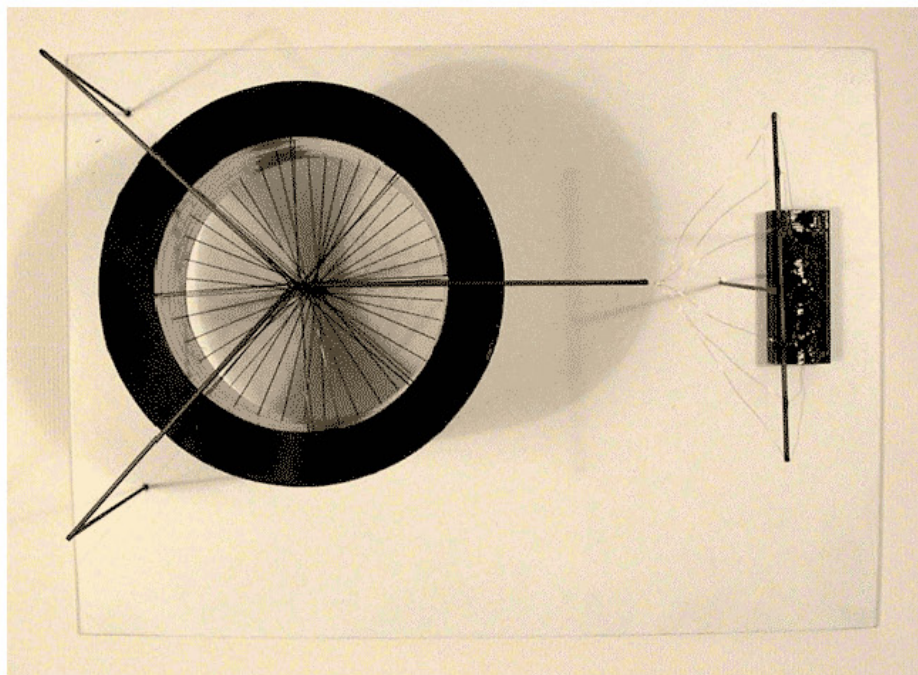
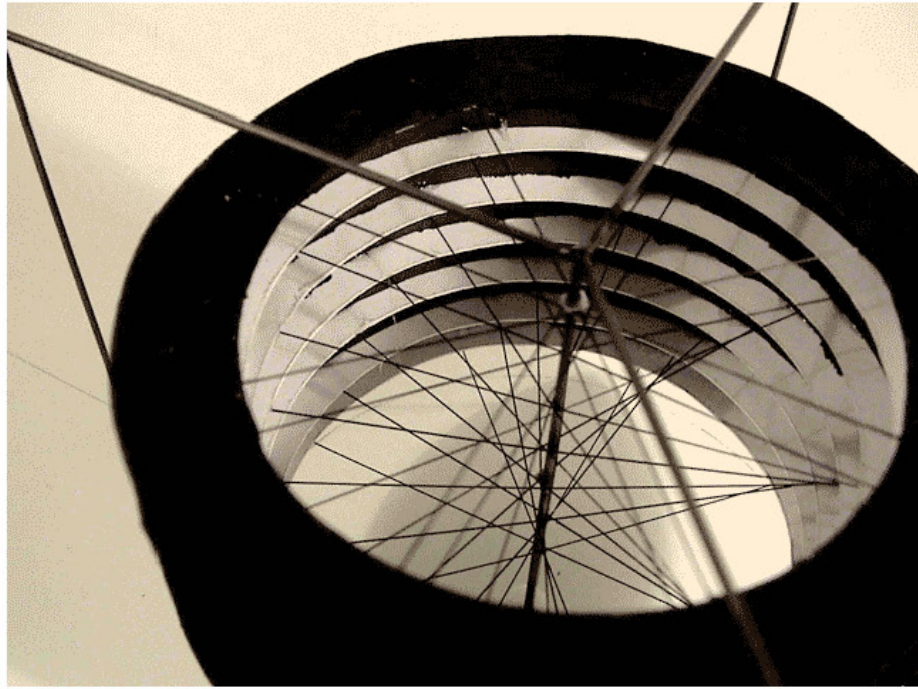
Duration: 02:21 min.

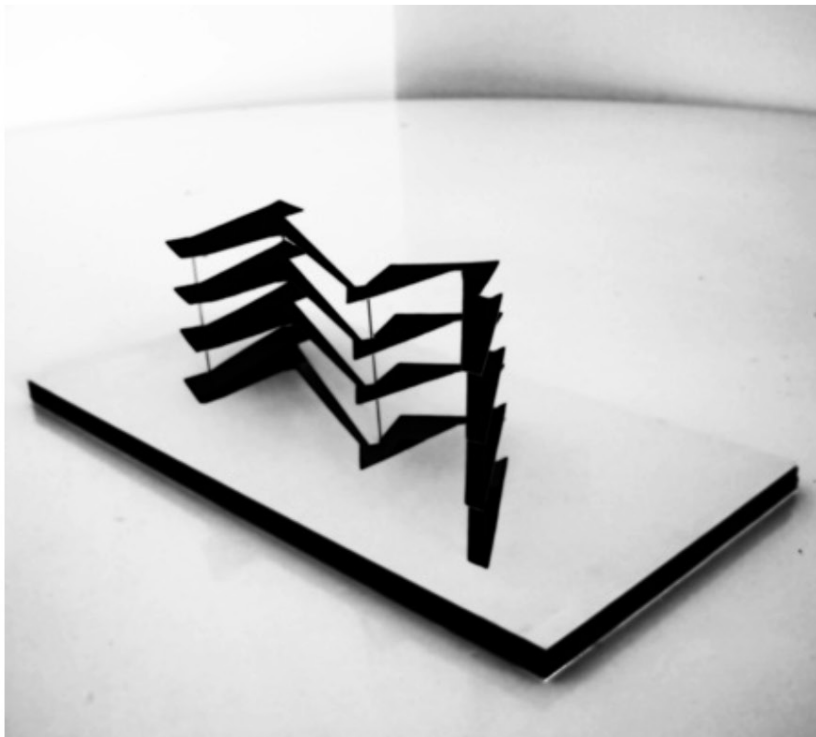
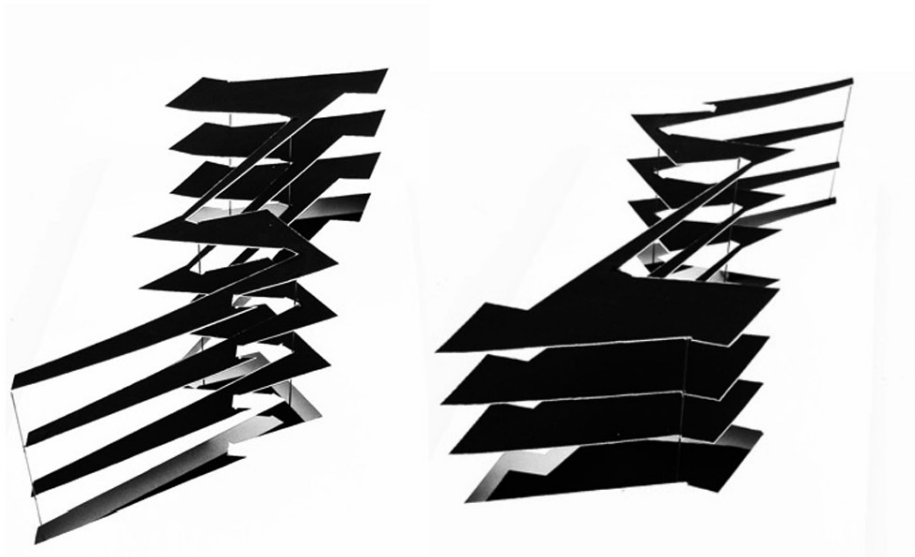
Format: DV PAL, SW

Documentation: The installation constitutes a cub as a fundament (200 cm x 140 cm x 150 cm), on which a drum (with a diameter of 100 cm and a height, incl. the pole, of 40 cm) is established, including three levels. Three modeling-trains, with the track widths of H-0 are arranged on each level, which are moving on a circular track railway (diameter of 90 cm). Every level is linked to its lower track. The trains are connected to a control unit by a sliding contact across the pole. In this way, the individual speed of a train can be regulated. With this construction an exponentiated tempo is generated at each level during the constant speed of the single trains.

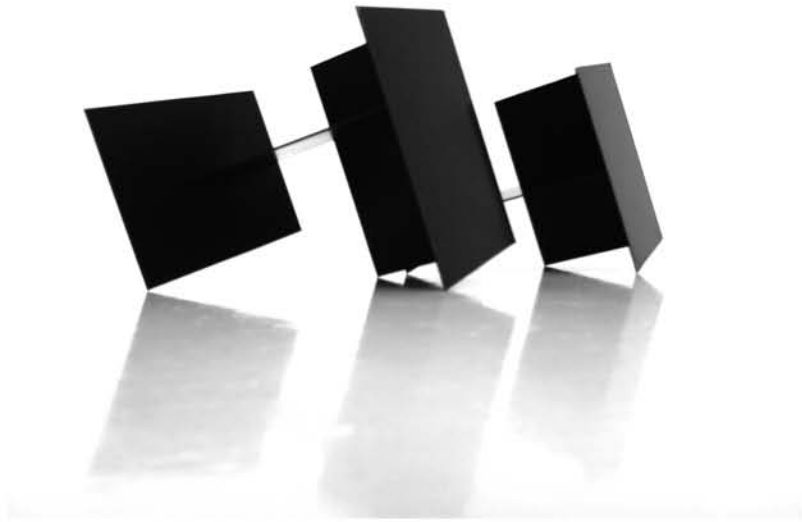


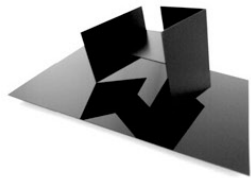




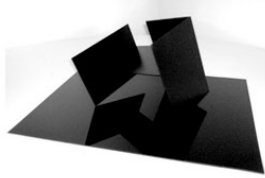




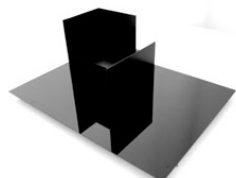




00-01.jpg



00-03.jpg



00-05.jpg



00-06.jpg



00-07.jpg



00-09.jpg



00-10.jpg



00-11.jpg



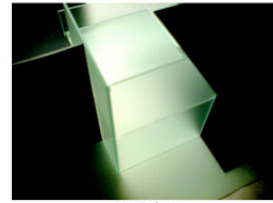
00-12.jpg



00-13.jpg



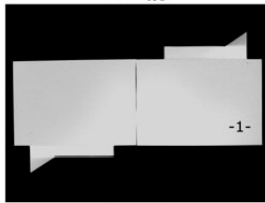
00-14.jpg



00-15.jpg



000-08.jpg



000.jpg



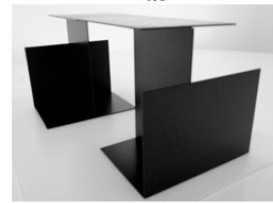
001.jpg



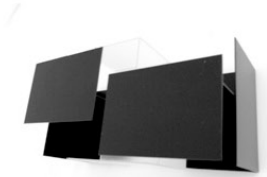
002.jpg



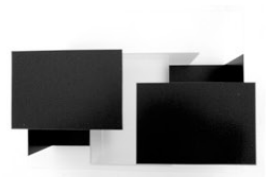
003.jpg



004.jpg



005.jpg



006.jpg



007.jpg



008.jpg



009-1.jpg



009-2.jpg



010.jpg



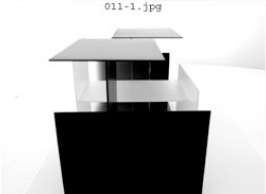
011-1.jpg



011-2.jpg



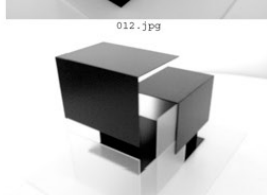
012.jpg



013.jpg



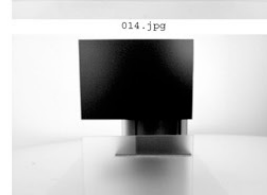
014.jpg



015.jpg



016.jpg



017.jpg



018.jpg



019.jpg



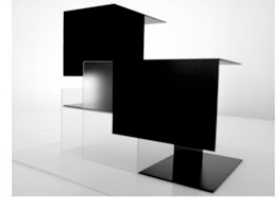
020.jpg



021.jpg



022-1.jpg



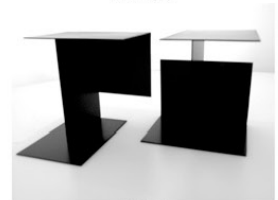
022-2.jpg



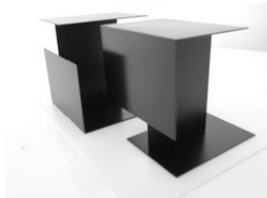
023.jpg



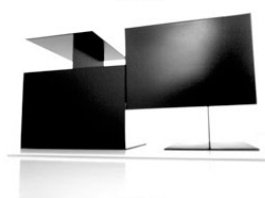
024.jpg



025.jpg



026.jpg



027.jpg



028.jpg



029.jpg



030-1.jpg



030-2.jpg



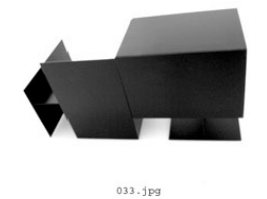
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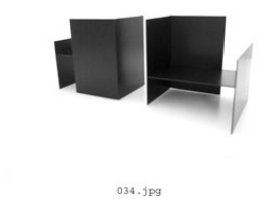
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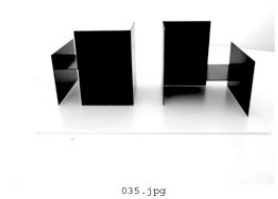
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033.jpg



034.jpg



035.jpg



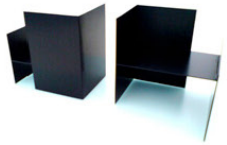
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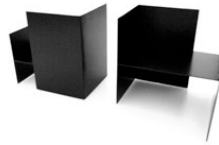
037-1.jpg



037-2.jpg



038-1.jpg



038-2.jpg



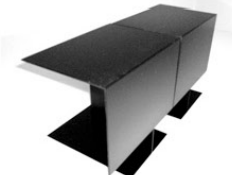
039.jpg



040.jpg



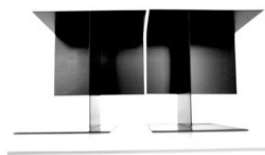
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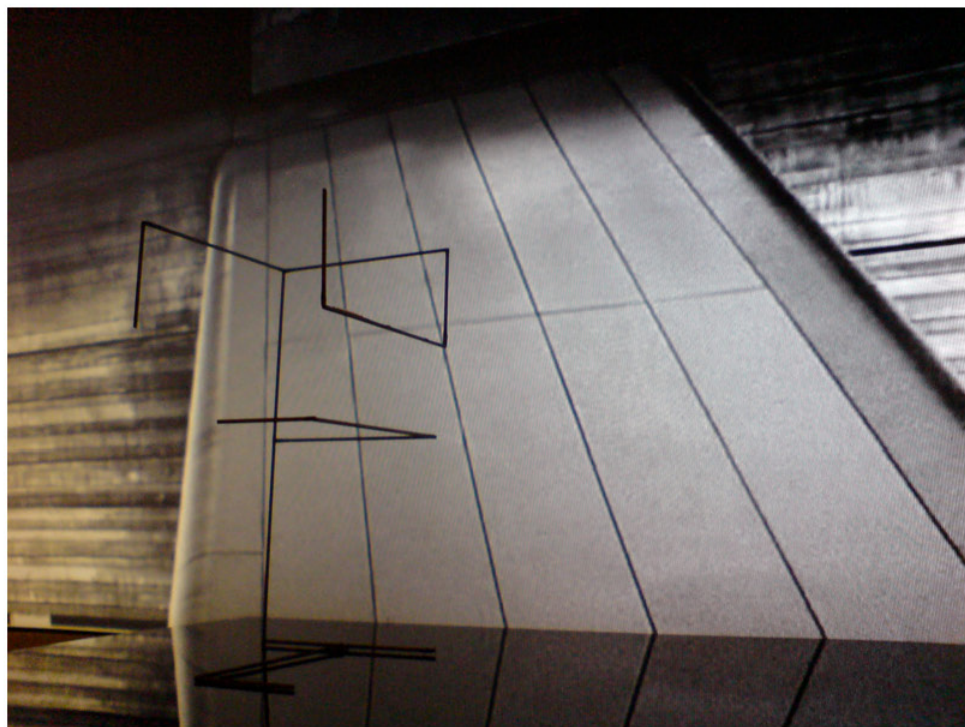
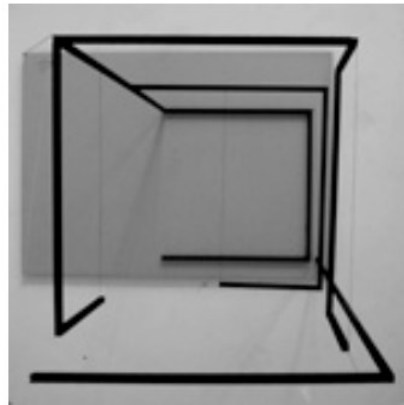
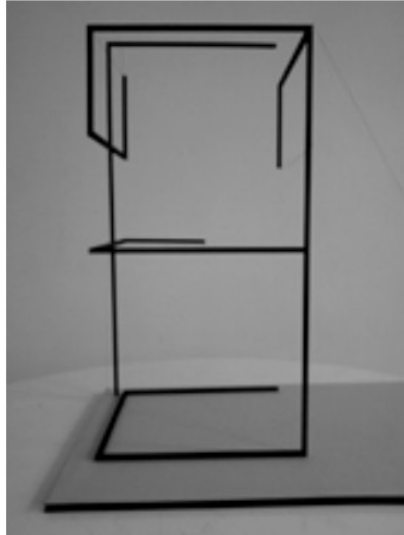
042-1.jpg

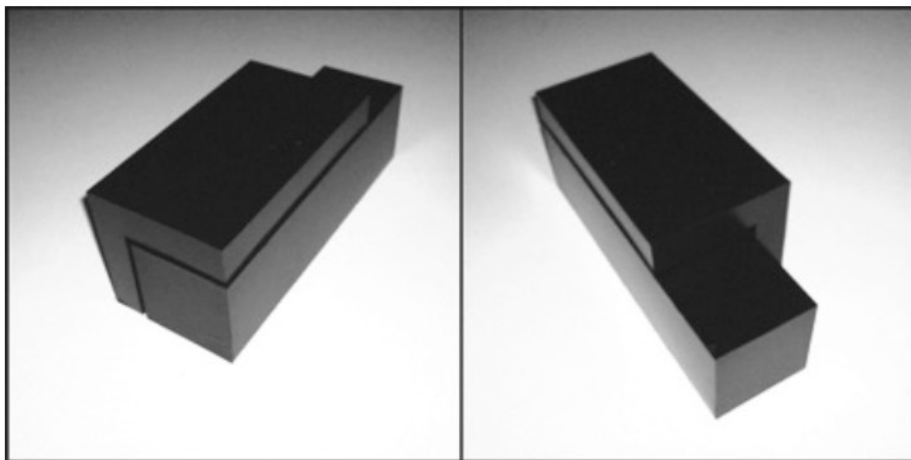
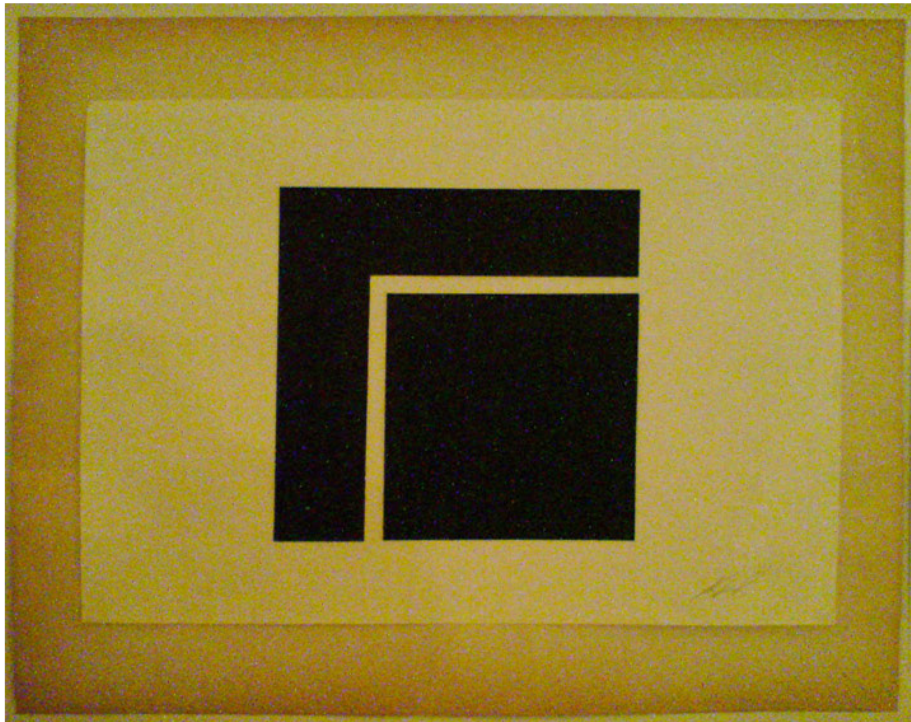


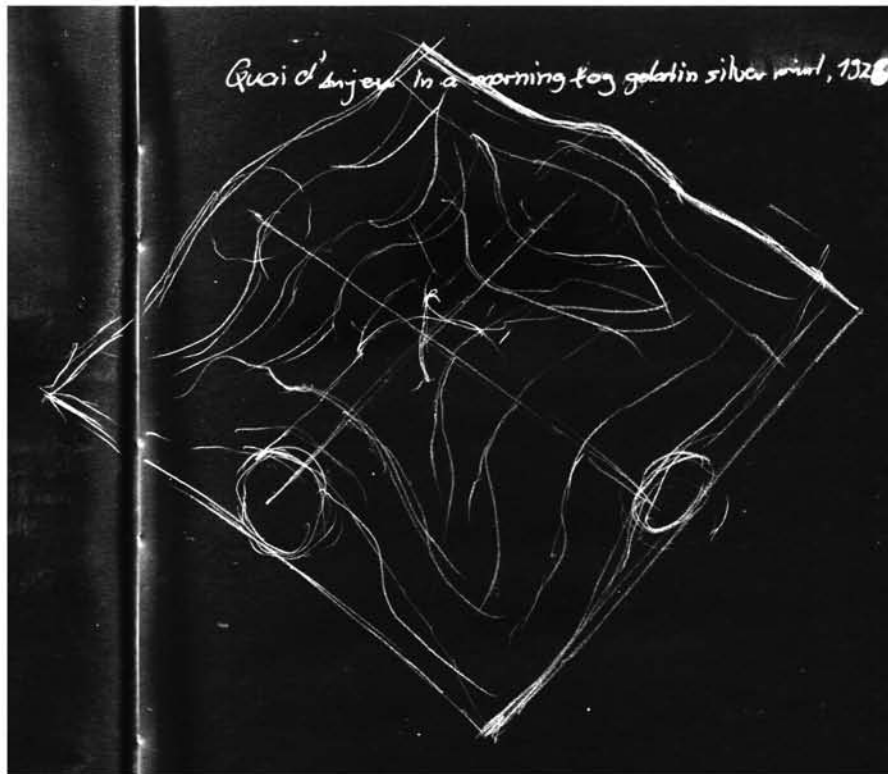
042.jpg



043.jpg







Projection surface



Quai d'Anjou / Atget 1926

