

ARTISTS' PAINTERS

CHRIS NEWMAN

OPTION

LEOPOLD-HOESCH-MUSEUM

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very local geography. This is then filmed ^③ from two opposite sides of the room simultaneously, & presented on a split screen (top/bottom), a literal translation presented as a translation translation. *STRETCHER* (2015) (15') takes material from the outside world in the form of *Written On The Wind* by Douglas Sirk, a film I love & have often appropriated. It interests me much to take material from the outside world & imbue it with my own syntax. In *SECTION* the material was doubled over onto itself; here it's stretched & compressed spatially simultaneously, an on-going circumstance of stretching & compression, which gives the impression of bending the picture.

(15/2/16)

through a filming of my practising the vocal part of a chamber piece (*SECTION*) (which I wrote for a Berlin ensemble), the camera being embedded therein in that I'm holding it in my hand as I'm practising at the piano. I then folded the resulting video material over onto itself, so that 10 second-segments were superimposed upon each other (the formalised part). The third (chronologically seen) *STUDY FUNCTIONS* (2013, 15') is a 180° twist presentational point of view. A 'colleague' & I shift the furniture of my living room onto the other side of the room from that in which it belongs, thus defunctionalising it (facing the wrong way for use, blocking entrances etc.) – a kind of literal translation applied to a kind of very local geography. This is then filmed from two opposite sides of the room simultaneously, & presented on a split screen (top/bottom), a literal translation presented as a translation translation. *STRETCHER* (2015, 15') takes material from the outside world in the form of *Written On The Wind* by Douglas Sirk, a film I love & have often appropriated. It interests me much to take material from the outside world & imbue it with my own syntax. In *SECTION* the material was doubled over onto itself; here it's stretched & compressed spatially simultaneously, an on-going circumstance of stretching & compression, which gives the impression of bending the picture.

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Blake Painting II, 1998, acrylic and Indian ink on cotton, 140 x 160 cm

