

portfolio

contact

Deborah Uhde

STUDIO

Kiefholzstraße 1

12435 Berlin

+49 176 56 84 55 99

email@duhde.de

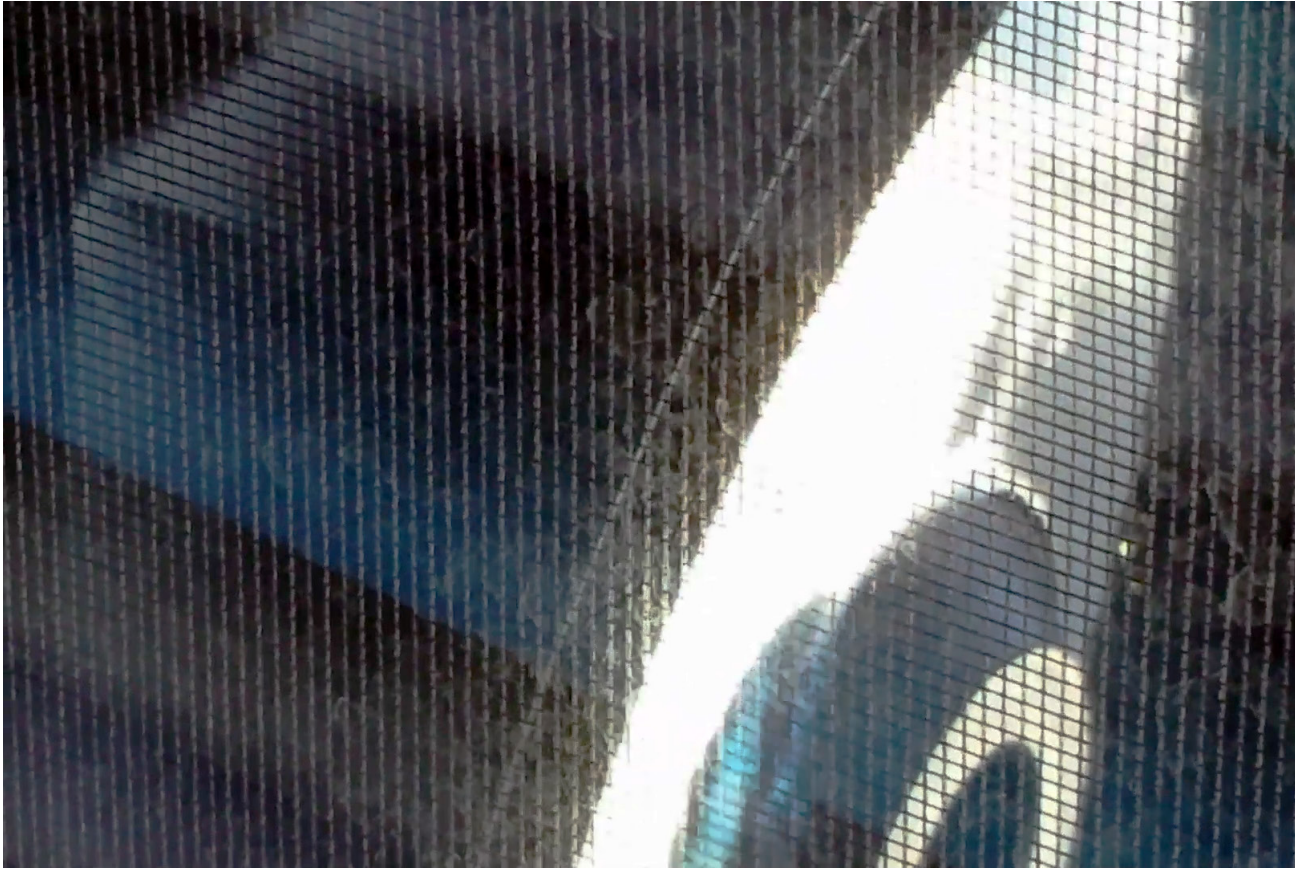
<http://duhde.de/>

table of content

1	cover letter with contact & table of content
	WORK
2-3	Waterfall (2019)
4-5	The Fractal Structure of Blind Spots Likes Me (2020)
6-7	Tunis (2019)
8-9	Monumental Accumulations (ongoing)
10-11	The Cluster (2017)
12-13	Metabolismos (2017)
14-15	State of the Art of the State - A Dysfunctional Machine (2016)
16	statement



Waterfall
Deborah Uhde | photography (2019) | planned as Alu-Dibond print 80 x 80 cm



Still image of the video work The Fractal Structure of Blind Spots Likes Me (2020)

2020 The Fractal Structure of Blind Spots Likes Me

08:56 min | FullHD | 16:9 | col | stereo | ger/en

private preview link:

<https://vimeo.com/manage/329417055/general>

The Fractal Structure of Blind Spots Likes Me combines mostly abstract moving images from my collection with poem readings and music from open source communities. The texts are spoken with human and machine voices.

Different subjective perspectives melt together in reflections about life and consciousness.

The title and the idea are inspired by philosophical studies about the illusion of the self (like Thomas Metzinger or Michaela Otte).

There is and there is not such a thing as the self.



Still images of the video work The Fractal Structure of Blind Spots Likes Me (2020)



Still image of the video work Tunis (2019)

2019 Tunis

Sandra García & Deborah Uhde | 7:19 min | Super8/2K | col | ster | en

In the collaborative work TUNIS a touristic memory is confronted with a soundtrack of diverse collective memories. These are taken from newsfeeds about and field recordings from Tunesia.

The video-footage is Super8-material from the seventies, a time, when prospering economics made it affordable to young middle class families from central Europe to travel to former colonial states. Until today, the touristic sector is the most important income source for the country.

The sound contains singing protestants in the beginning of the so called „Arabic spring“ - Tunesia is the country where this movement started off and the only one still struggling to find a democratic collective identity. The film is a montage referring to dependency and independency, reflecting the image-sound-relations.

2019

(S)

Home Movie Day, Filmmuseum Potsdam



Still images of the video work Tunis (2019)



ongoing Monumental Accumulations

photoseries | 40 x 60 cm



Installation view ORTEN, Galerie im Höhmannhaus Augsburg (2017)

2017 The Cluster

06:42 min | HD | 16:9 | col | stereo | ger/en

private preview link:
<https://vimeo.com/224844707/7932017dda>

Deborah Uhde's work raises the question of how the world works and to what extent science can actually explain the functioning of life. Systematically, she works out a blind spot by letting fiction and reality melt together. [...]

Constantly the subject matter of the film is about cosmic structures and organic meshes. The viewer is tempted to want to understand everything and spending the same amount of awareness to every single view. [...]

The philosopher Karl Popper says that the truth of one theory can never be definitively proven, but only its similarity to the truth. We may not know anything about the clusters of this world. The reality in which we walk dreamlike can be declared wrong again at any time. It is the science that strives for a supposed objectivity, and it is the art that dares to sneer at this objectivity in the face.

Stefan Ewald
extract of the catalogue text SYNDROME

- | | | |
|------|------------|---|
| 2018 | (S)
(G) | EMAF, European Media Art Festival Osnabrück
OFF, OVER & OUT, Montagehalle Berlin Wedding |
| 2017 | (E)
(G) | SYNDROME, Schwartzsche Villa Berlin
ORTEN, Galerie im Höhmannhaus Augsburg |



Still images of the video work The Cluster (2017)



Installation view SURVIVING THE FITNESS, Kunstverein Wolfenbüttel (2018)

2017 Metabolismos
80 x 210 cm each | UV-safe Print on Hahnemühle paper

How do we establish relationships, how is consciousness organizing itself?

This is a cosmos in which freely floating objects, concepts and structures meet. The haptical interacts with fragile abstractions in an undefined space.

I am interested in the creation of a picture puzzle that permanently unfixes the categorical distinctions and grids. These distinctions do and do not exist at the same time, depending on what the viewer is appealed by in a certain moment.

2018 (G) Surviving The Fitness, Kunstverein Wolfenbüttel
2017 (E) SYNDROME, Schwartzsche Villa Berlin



detail view Metabolismos, Kunstverein Wolfenbüttel (2018)



Installation view Meisterschüler-Ausstellung Raumlabor, Braunschweig (2016)

2016 State of the Art of the State – A Dysfunctional Machine

11:52 min | HD | 16:9 | col | stereo | en

Deborah Uhde's piece „State of the Art of the State - a Dysfunctional Machine“ seems to be made of pieces of information about a space in a very different way. Views of a science campus, the „physikalisch-technische Bundesanstalt Braunschweig“, are being combined on a double screen and edited in associative ways.

The rhythm of the pictures is slow and seems to follow the pace of a documented research, the cataloguing and search for art on the campus as the subtitles state. However, we rarely get to see art, at least no paintings or sculptures but strange constellations of buildings, containers, rulers, marks and construction signs, any of which could be part of some art project but very unlikely is so. The one object that looks very much like a modernist sculpture, a steel object that combines spheres and poles, apparently is an object for measurement as the viewer is informed by subtitles.

Deborah's film thus combines spatial views in a poetical and rhythmical way, but then it seems, she rather asks the viewer to critically engage and make their own distinctions between aesthetic and utilitarian spatial use.

Klaus Eisenlohr
Director's Lounge

2020	(S)	Alles auf Anfang, Ost-Passage Theater, Leipzig
2019	(S)	Screening im Pögehaus Leipzig
2018	(S)	Ace House Collective, Yogyakarta
2017	(S)	Medienwerkstatt Hannover
2016	(S)	Lampentotalverdampfung Wien
	(S)	Directors Lounge Z-Bar Berlin
	(S)	Screening @ International Film School Saigon, Ho-Chi-Minh-City
	(G)	Meisterschüler-Ausstellung, Raumlabor, Braunschweig



Still images of the video work State of the Art of the State – A Dysfunctional Machine (2016)



Deborah Uhde

Meisterschülerin Freie Kunst Film



It is a necessity for me to see things together which are analytically separated in systematic orders.

In my films and installations, I therefore make networks of feelings and thoughts. With these networks I pursue the intention to cross the gaps between the orders. In this way complex structures arise in my work, and I pursue the poetic condensation of these structures.

My work is an ongoing process of rearranging a cosmos that I encounter.

In my work, I map geographies of landscapes of consciousness in which I move and at the same time pass through and beyond. As soon as I picture the landscape outward, I am about to leave it.

I do not want to come to a concluding cartography, but to enter a space whose temporary infinity I am deeply wondering and which is enclosed by a selectively permeable membrane.

Perception itself is already a poetic act. An act of neural creation of reality. This process of creating reality happens first in a subjective isolation. Not least because of this, this process is as eerie as the room, which opens from inside to outside.

To translate a perception from one's own immediate experience into a (other) language is already an act of knowledge. Any such translation is a patchy traversal of abysses opening up between existing orders. The pleasure in knowing first takes place in the head alone.

In the Off-Off, where gravity can not exert any force.

Expectations and projections mingle in this parallel world space.

Deborah Uhde, 2019