

## Franziska Cordes

(Film & Media Installation, Print)

„I try to always work up from my own weakest point. You could call my works merry-go-rounds, but in the end they are data processing programmes that should always keep an appropriateness of means.“

Franziska Cordes says she dislikes the technique of a collage, because it would finally result in „an object without volume“. Nonetheless, she often combines in her films sometimes disparate, always fragmentary elements in a clear and still associative language that tends to set up an equality or even parabolic character of what is filmed. Her films often deal with suppressed feelings of personalities who are, in a sort of whirlpool effect, on the verge of becoming their own caricatures, or victims of their cultural codes.

“Delay-Aventures” (2006) is based on the fairy tale of “The Red Shoes” (which, whenever put on, can’t keep you from dancing) and features amongst others a girl with red lips dressed in a night robe, a horse with gaiters, and motorbikes racing in a gravel pit that are watched by children.

“All Is Full Of Love” (2007) combines the virtual images of a 100meter high fall tower - that resembles to a minaret and aids the research on weightlessness (a thrown off ball is caught in a basin filled with Styrofoam pearls) - with split screen close-up shots of several high divers at a gym training and of the equipment they use in order to train their takeoff powers. The camera scans on their (muscled) gestural and mimic codes. Despite all poetic thoughts that might be linked to zero gravity you can assume a competition pressure and a camp discipline when you look into their faces.

Franziska Cordes’ works do always challenge the warranty of an own artist statement. Her films often feature motifs usually classified as manly, metal tools, states of fear and a rotating illusion that might lead to a standstill. These elements are reduced to their very core in the recent serial “Mirage (Concrete Gardens)” (2007): installations of screens lit by spots that go on and off digitally linked to a sound of breathing or to sinus tones. Her works both play on a physical bewildering of the viewer’s senses and manage to break up cinema’s illusionary schemes by linking play with the documentary (Or, in the artist’s words: “Bühne und Küche”/ “Stage and Kitchen”).

“Mirage (Club Silencio)”, 2007, is currently screened at the Filmhaus am Potsdamer Platz as part of the Forum Expanded, the 58<sup>th</sup> *Berlinale* media arts exhibition.

Franziska Cordes has exclusively worked in Film and Media installations before but is now showing her first sculptural project at Galerie Sandra Bürgel, Berlin.

Galerie Sandra Bürgel, February 2008, Berlin