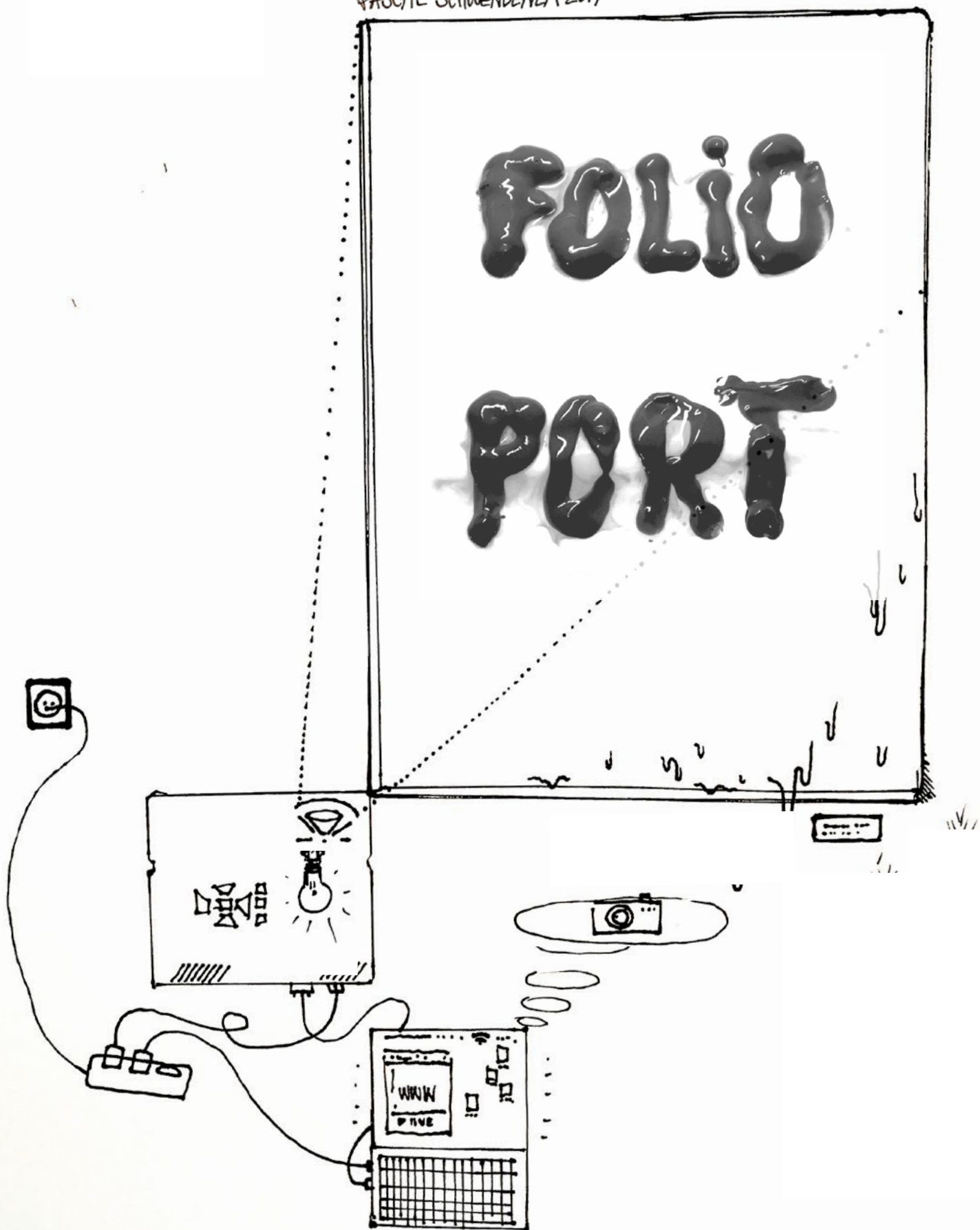


PASCAL SCHWENDENER 2017

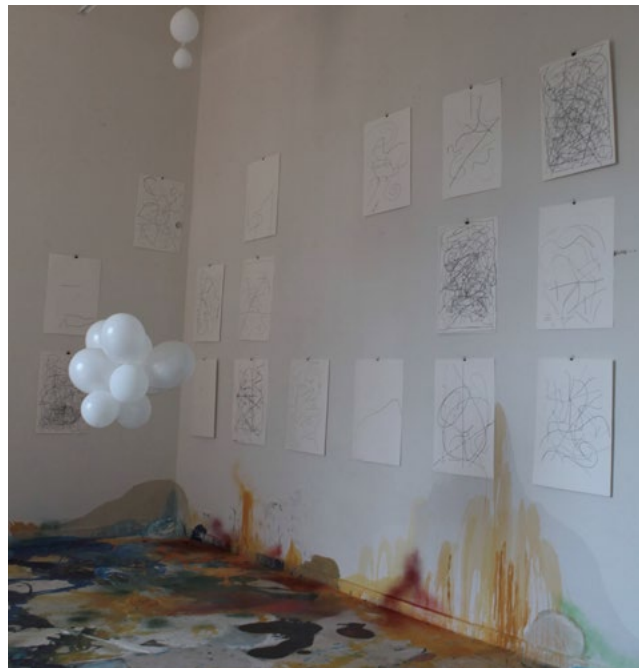


NEINIL

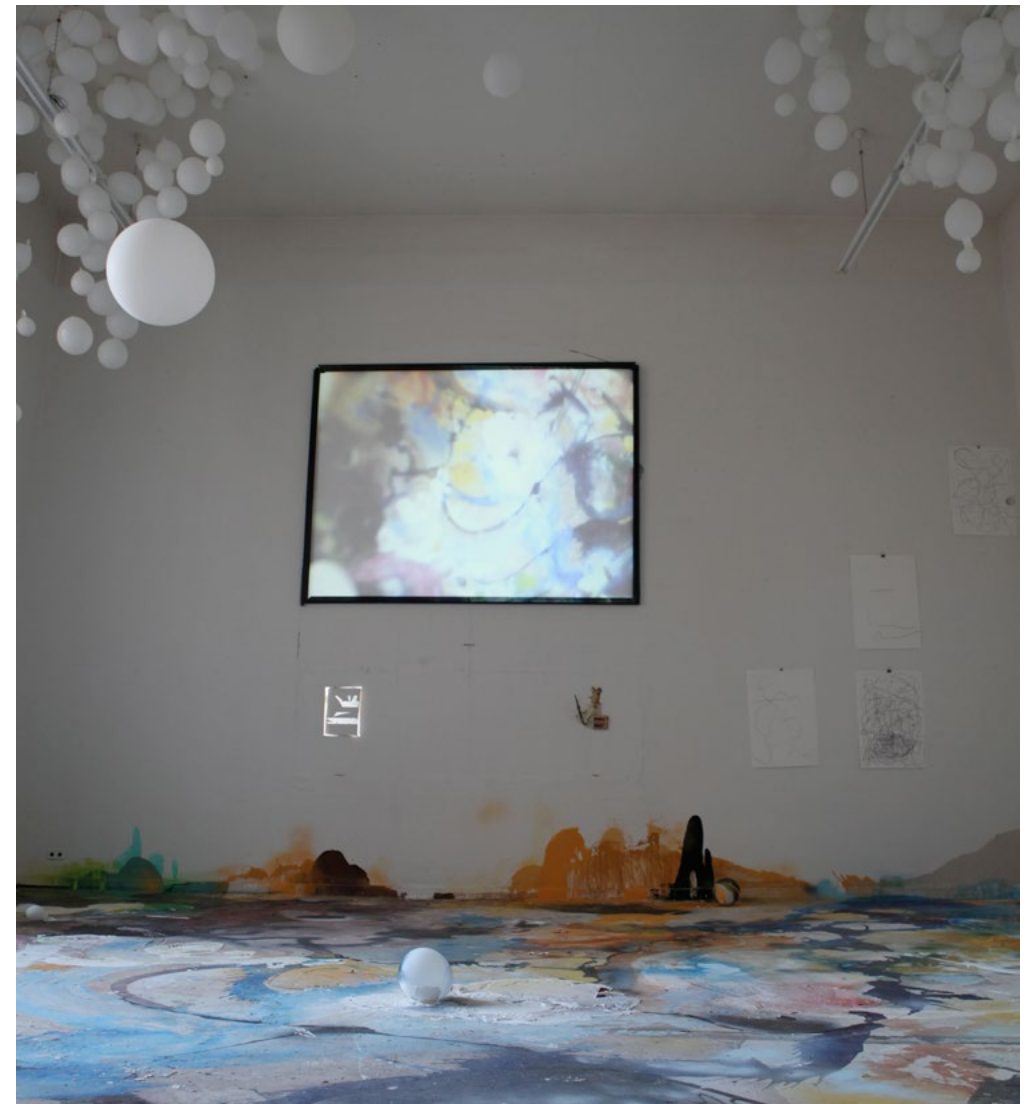


NEINIL 12 / 16 / 3, edding on paper A1, line series with visitors of the art academy, Düsseldorf, 2014

During my graduation show in 2014 at Kunstakademie Düsseldorf I collected thousands of lines by visitors in the name of art. These were drawn on big sheets of paper. As soon as a drawn line crossed the edge of the paper, the work was done. If given, I wrote down the name of the participant. Then I hung the piece of paper on a wall in the exhibition space.

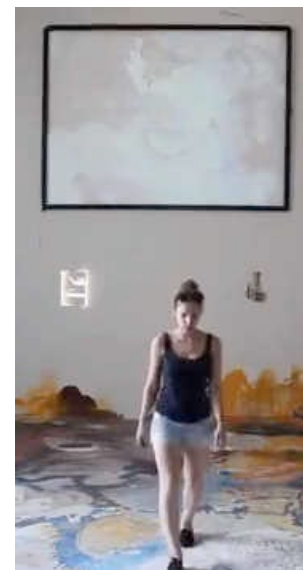


It was the first time I briefly experienced such an anonymous collaboration and it still fascinates me today. This pure, genuine way of working together with others seems very honest to me. Next to collecting lines performatively I also talked with the visitors and tried to make a rating for all the sheets of paper, too. At the end I had finished charts of what was enjoyed the most. I found this an interestingly peculiar outcome because it puts art in the context of community. To me it also provokes the question of how a collective consciousness can act as the author of a piece of work and how it can be interpreted as one entity. Also the visualization of data turned out to be a topic that inspires me.



NATNEMOM 412 / tracking installation, 2015

Via filming from the ceiling I tracked the movement in the exhibition space to collect the data of the visitors walking around. This data was visualized and projected onto wall.





OUTSIDEIN / video 1024x576, 3min20s, 2014
 INSIDEOUT / video 1280x720, 6min9s, 2014

live

Since August 2016 I have been working with the possibilities of live-streaming.

By doing this I can engage with the anonymity and today's fast pace of life. After trying out various platforms I started an online live performance show. I called my self Pascal „Sender“ on the live-stream app periscope and did interactive painting sessions.

I invited the viewers to co-work with me based on the individual session concept. At most times this was the title of the stream.

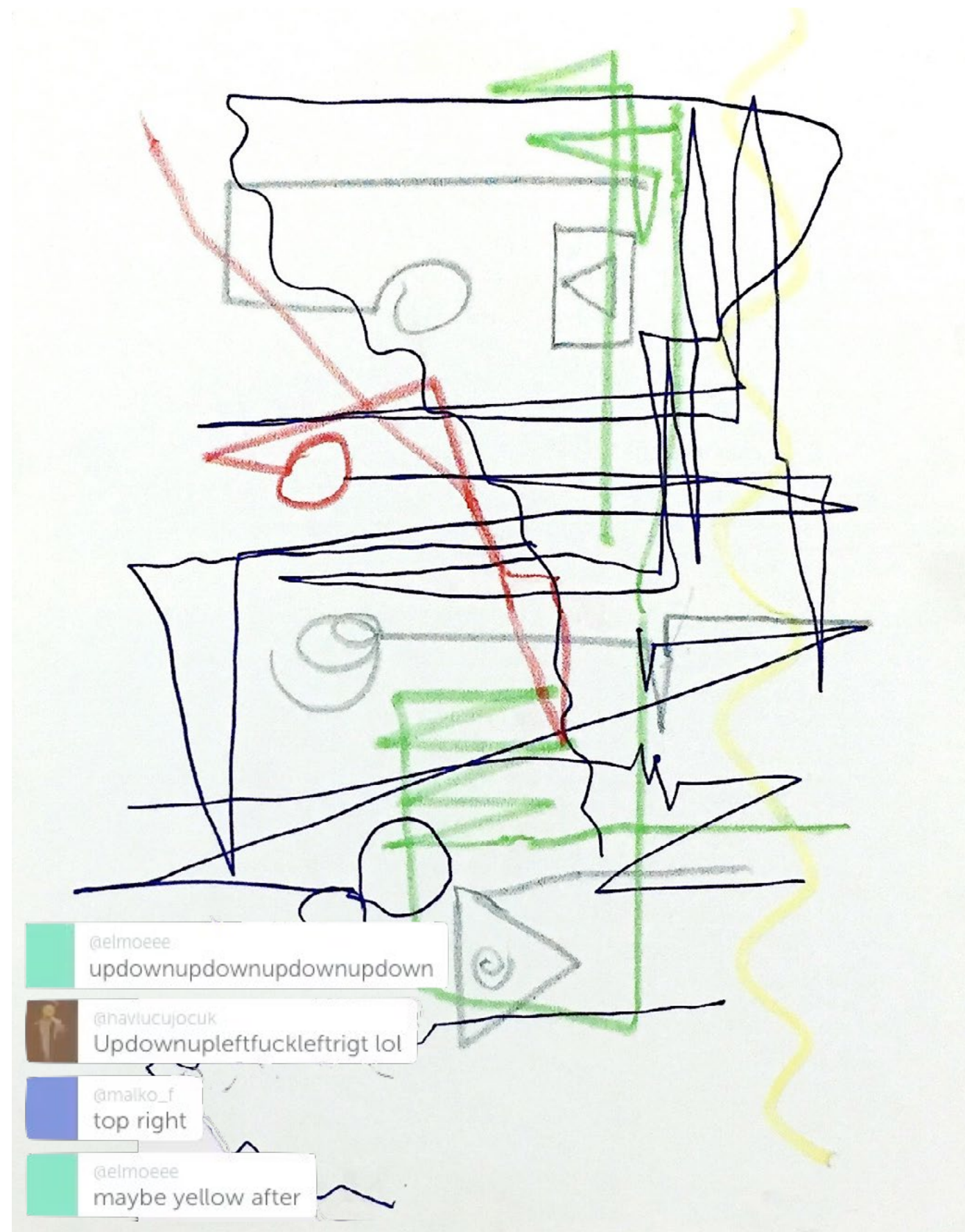
After a few months of research I realized that the aspect of having a solo entertainer and the interacting with users offers the exact kind of artistic playground I want to experiment on. I sketched out several techniques to host an effective way of co-working with viewers.

I work in a timely limited session with users that are online at the time. By picking up suggestions from the users via chat messages I make a collaborative painting. To keep the audience focused I have to work faster than I do when painting on my own. With each painting there comes a video of the session which can be watched online. Similarly both the painting and the video of the session become the documentation of the performance artwork.

@EoinKent
You paint what we want

@icnoin111
and do you like draw water fall

@thatguurl
Mach ein regenbogen



@elmoeee
updownupdownupdownupdown

@haviucujocuk
Updownupleftfucklefttrigt lol

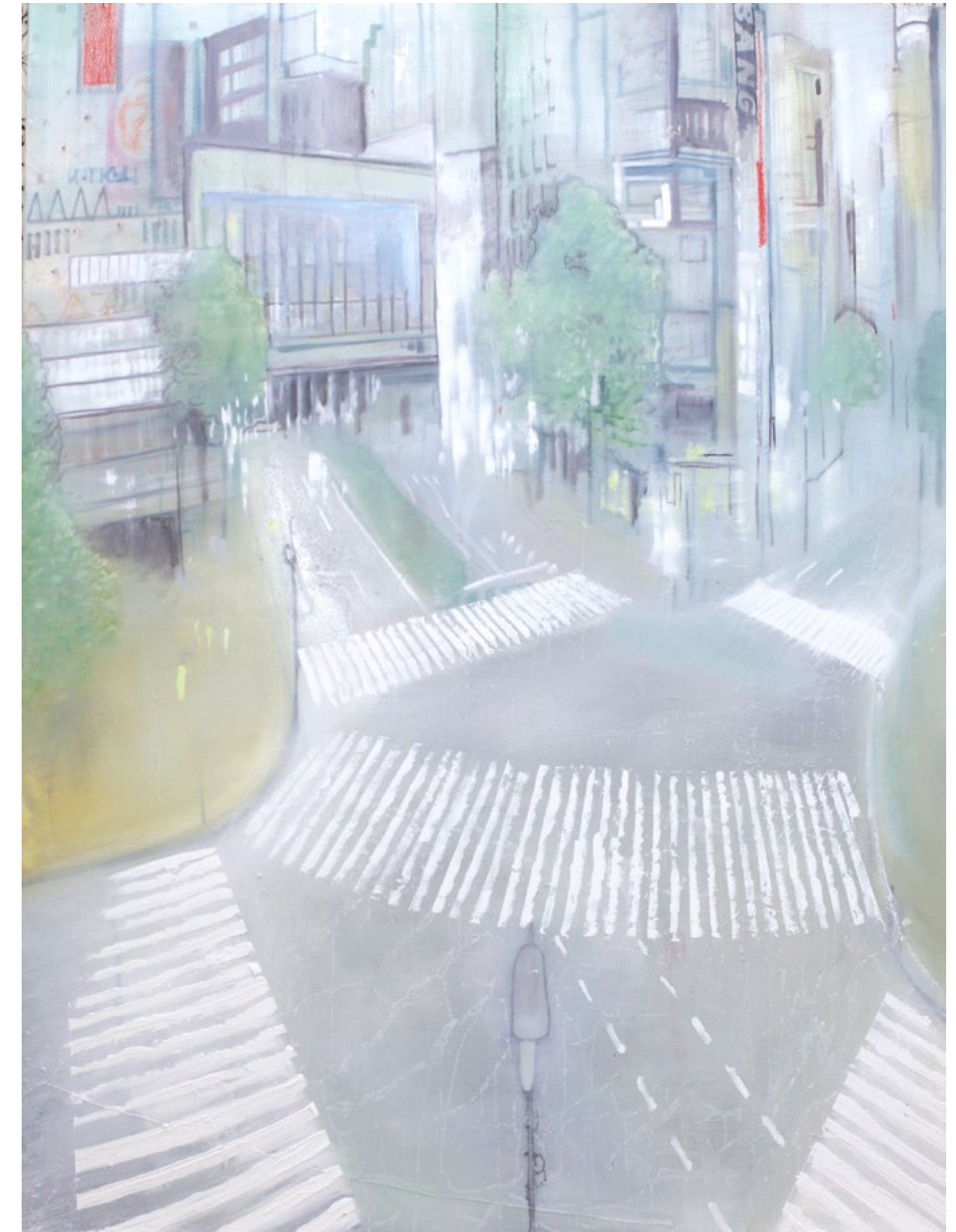
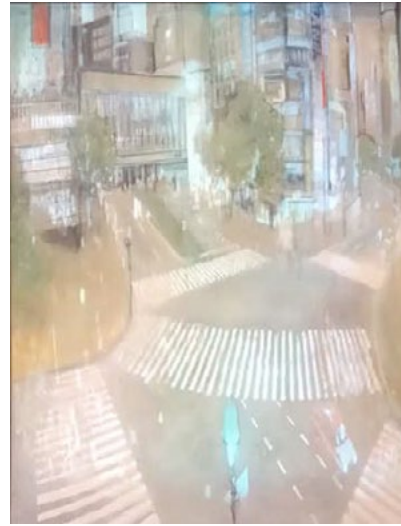
@malko_f
top right

@elmoeee
maybe yellow after

DUAL

Contrary to the desired participation in my personal broadcasts, I also wanted the viewer to find her- or himself in a solely observant role. I was inspired to create works which on one hand incorporate live recordings, however, lay emphasis on the stillness of a painting as well. Nowadays, there are many interesting places around the globe that are easily accessible to us. These include natural venues, such as Adelboden in Switzerland, or public places, like main road crosswalks in the US and elsewhere. The awareness of surveillance in public places lays foundation for third parties to respond to being captured on film with indulging behaviour.

VENICE / oil color on canvas, 210x290cm
mapped on-going beamer projection
24/7 livestream of Venice (Italy) 2017



These sceneries I access via the internet and modify their pictures to my content. This step is essential with regard to potential day-like lighting conditions of the display. I cast the live streams onto painted canvases to create hybrid-style pieces that can be understood as an interface between digital and analogue art forms. The painting comes alive with the flick of a switch. While working on the crossroads in Shibuya, Japan, during the night of Halloween, I was surprised to see Japanese guards managing the flow of disguised masses with wavy light-pedals.



3) SHIBUYA / oil color on canvas, 100x160cm
mapped on-going beamer projection
24/7 livestream of Shibuya (Tokyo) 2017



I set up a two-way video and audio connection between the exhibition space and my studio. The visitors could see me in a projection on partly painted objects and partly real objects. For the duration of the exhibition I performed as a greeting machine. If a visitor greeted, I would greet them back and start a social interaction with them. I find talking to people at a social event to be funnily awkward at times, so I found it refreshing I could suddenly be at ease in my studio. For the first time, I was both in my studio and at the exhibition at the same time. It was wonderful.

4) Hi4Hi / mixed media and livestream projection onto fabric, 320x240cm, 2017



Interactive game performance with Vanessa Castra at LAB Studio. There was a projection of us in an exhibition space while we were at another offspace in about 10km distance. There we performed in a similar-looking corner. In the other space, the visitors could press a button to remote control us as if we were ping-pong players. The person who had to pass the ball then had to mimic the movement of the other.

FOLLOW4FOLLOW / smart button, audio & video livestream projection onto walls, 3x3x3m, 2017

HYBRID

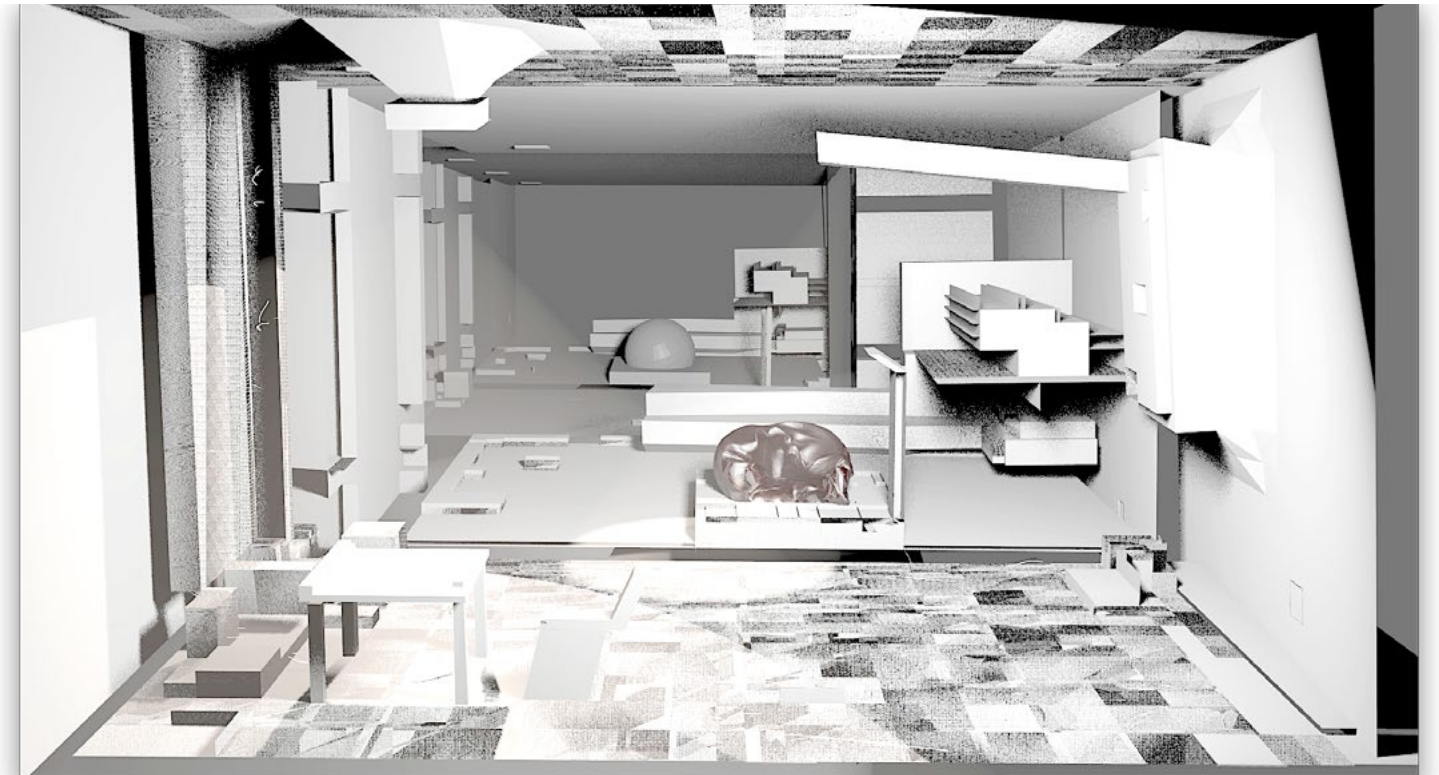


5) ARCHI
mixed media on canvas, digitally pre-mapped
archi video projection, 100x200cm, 2016

video projection input according to time
by day 14min3s, loop high contrast /by night 34m29s, loop



ARCHI night (animation still)
4096x1714px, 2016



ARCHI day (animation still)
4096x1714px, 2016