

Bill Viola
**Reasons for Knocking
at an Empty House**

Writings 1973–1994

Reasons For Knocking At An Empty House

**Volker Adolphs, Philip
Norten, Städtisches Kunstmuseum
Bonn**



Reasons For Knocking At An Empty House:

Bill Viola - Die Transformation der Bilder Stefanie Bickel, 2002-10-10 Inhaltsangabe Einleitung Der bedeutendste und vielleicht erfolgreichste Künstler der mit dem Medium Video arbeitet ist neben Nam June Paik der Amerikaner Bill Viola. Der existentiellen Rahmen seiner Arbeiten sind die beiden Ereignisse Geburt und Tod, von denen er häufig Bilder zeigt. Die großen Sinnfragen des Lebens: Woher? Wohin? Warum? sind für Viola wesentlich. Diese Magisterarbeit untersucht das Verhältnis des Künstlers zu den mystischen Traditionen des fernen Ostens und des Abendlandes und stellt die Frage, inwieweit die Erkenntnisse und Lehren der Mystiker seine Arbeiten beeinflusst haben. Weshalb hat Bill Viola begonnen, sich mit Mystik zu beschäftigen, und was versteht er darunter? Welche transzendenten Ansätze bilden den Grundstock von Violas Arbeit mit welchen Mystikern hat er sich beschäftigt und wie hat er ihr Gedankengut für sich interpretiert? Ich beleuchte kurz die von ihm am häufigsten erwähnten mystischen Traditionen und Personen sowie deren Aussagen. Die zugrunde liegenden Lehren werden in seinen Arbeiten und Artikeln aufgezeigt. Viele seiner Arbeiten werden im Kontext erwähnt und auf sie entsprechend eingegangen. Explizit wird dann das Video *The Passing* 1991 besprochen, das vor allem die Fragen von Geburt und Tod sowie Violas Haltung und Umgang mit dem existentiellen Rahmen des Lebens deutlich macht. Gang der Untersuchung: Zu Beginn der Arbeit gebe ich einen Einblick in Violas Arbeiten und sein Umfeld in den frühen siebziger Jahren. In dieser Zeit entwickelte Viola seinen Kunstbegriff. Ich gehe kurz auf sein künstlerisches Umfeld sowie auf einige der frühen Werke ein, soweit sie für diese Arbeit von Interesse sind. Es lässt sich so nachvollziehen, wie sich Violas Aussagen gegen Ende des Jahrzehnts inhaltlich und gestalterisch verdichteten. Die wesentliche Veränderung in seinem Werk, die mit seiner Entdeckung der christlichen Mystiker zusammenfällt, setzt gegen Ende der Siebziger Jahre ein. Ab dieser Zeit konzentriert sich Viola zunehmend auf bestimmte Themenbereiche; es entwickelt sich eine persönliche Ikonographie. Er beginnt, Bilder und Gedanken, die zuerst in den Videos ausformuliert werden, in späteren Installationen wieder aufzunehmen. Violas Arbeiten unter dem Blickwinkel seiner Beschäftigung mit Mystik und Religion betrachte ich im dritten Kapitel. An welchen Arbeiten lässt sich dieser Einfluss ablesen, welche Themen stehen dabei im Vordergrund? Auf welche Weise versucht er, innere Welten und innere Bilder dem Betrachter zu erschließen? Bill Viola. Bilder des Sturzes. Stürzende Bilder Bettina Keller-Back, 2018-03-12 Wie stellt Bill Viola seine eindringlichen Videobilder dar, in Bezug auf ihr jeweils spezifisches Zeit und Raumgefüge? Und wie lässt sich dieses diskursiv beschreiben und analysieren? Mit dieser Frage findet eine Umkehrung der Herangehensweise an die Werke eines der bedeutendsten Videokünstler unserer Zeit statt. Wurden diese bis anhin doch vornehmlich vor dem Hintergrund der Frage beleuchtet: Was ist dargestellt? Die performative Seite, die Frage nach dem Wie, wurde bisher meist als hinter der semiotischen Seite der Werke, der Frage nach dem Was, verborgen und daher nicht zugänglich rezipiert. Die Autorin entwickelt mithilfe der Mnemotechnik der antiken Rhetorik, welche das Gedächtnis als Abfolge von Rhythmen und darin eingestellten Inhalten versteht, die während der Redezeit abgesprochen werden, einen Rezeptionsästhetischen Ansatz, um die zeitlichen und räumlichen

Strukturen der Werke Violas beschreib und damit analysierbar zumachen So können die Werke gemeinsam mit ihrem semiotischen Teil in ihrer individuell gestalteten Vielschichtigkeit diskursiv beschrieben und in der ganzen Tragweite des dahinterstehenden Bildverständnisses von Viola erkannt werden *Gods in America* Charles L. Cohen, Ronald L. Numbers, 2013-07-29 Religious pluralism has characterized America almost from its seventeenth century inception but the past half century or so has witnessed wholesale changes in the religious landscape including a proliferation of new spiritualities the emergence of widespread adherence to Asian traditions and an evangelical Christian resurgence These recent phenomena important in themselves as indices of cultural change are also both causes and contributions to one of the most remarked upon and seemingly anomalous characteristics of the modern United States its widespread religiosity Compared to its role in the world's other leading powers religion in the United States is deeply woven into the fabric of civil and cultural life At the same time religion has from the 1600s on never meant a single denominational or confessional tradition and the variety of American religious experience has only become more diverse over the past fifty years *Gods in America* brings together leading scholars from a variety of disciplines to explain the historical roots of these phenomena and assess their impact on modern American society **The Sacred Desert** David Jasper, 2008-04-15 The Sacred Desert is a reflection on the role of the desert in theology history literature art and film An original reflection on the role of the desert in theology history literature art and film Discusses figures as diverse as Jesus the early Christian Desert Fathers T E Lawrence T S Eliot Georgia O Keeffe Wim Wenders and Jim Crace Makes connections across millennia of desert literature Deepens the reader's understanding of the desert as a real place as an interior space and as a textual site Concludes with comments on the recent conflicts in Iraq Written in a r **A History of Video Art** Chris Meigh-Andrews, 2013-11-07 A History of Video Art is a revised and expanded edition of the 2006 original which extends the scope of the first edition incorporating a wider range of artists and works from across the globe and explores and examines developments in the genre of artists video from the mid 1990s up to the present day In addition the new edition expands and updates the discussion of theoretical concepts and ideas which underpin contemporary artists video Tracking the changing forms of video art in relation to the revolution in electronic and digital imaging that has taken place during the last 50 years A History of Video Art orients video art in the wider art historical context with particular reference to the shift from the structuralism of the late 1960s and early 1970s to the post modernist concerns of the 1980s and early 1990s The new edition also explores the implications of the internationalisation of artists video in the period leading up to the new millennium and its concerns and preoccupations including post colonialism the post medium condition and the impact and influence of the internet *Umwidmungen* Gertrud Koch, Robin Curtis, Marc Glöde, 2005 *Masnavi i Ma'navi* Jalāl al-Dīn Rūmī (Maulana), 1887 **Theaterarbeit in sozialen Feldern** Gerd Koch, 2004 Das einführende Handbuch Theaterarbeit in sozialen Feldern Theatre Work in Social Fields will eine künstlerische und soziale Arbeit die sich immer mehr durchsetzt fachlich fundieren Das geschieht zuerst

durch die Entfaltung von konzeptionellen und oder theoretischen Grundlagen unter den Gesichtspunkten eines spielerischen lebenslangen Lernens sowie der Berücksichtigung von Gesundheitsförderung und sozialer Feldarbeit mittels Theater Ausführendlich wird die Lern und Lehrpraxis beschrieben Damit verbunden sind Soziokulturelle Theaterformen und Zielgruppenspezifische Theaterarbeit Es wird bewusst exemplarisch argumentiert um den bergang in weitere Praxis durch die LeserInnen zu erleichtern Eine Literaturliste gibt Anregungen über die in den Beiträgen verarbeitete Literatur hinaus In allen Kapiteln wird die im europäischen Kontext erprobte Theorie Praxis Verbindung eingehalten *Seele* Johannes Bilstein,Matthias Winzen,2004 *Bill Viola* Bill Viola,Deirdre Boyle,Marilyn Zeitlin,1988 The catalogue accompanies an important early survey of this seminal video artist's work from 1977 to 1987 The exhibition includes a number of critical early video experiments and installations Includes essays by Deidre Boyle Kathy Huffman Christopher Knight Michael Nash Joan Seeman Robinson Gene Youngblood and Marilyn A Zeitlin and documentation on the artist's career *Intelligent Environment* ,1994 *Synästhesie in der Musik, Musik in der Synästhesie* Gesellschaft für Musikforschung (1946-). Jahrestagung,2004 Themenstellung Unter dem Motto Werk Welten Werk Grenzen fokussiert dieser Sammelband die interdisziplinäre Auseinandersetzung mit der Synästhesie in der Musik und mit der Wahrnehmung von Musik überhaupt Es werden neue Zugangsweisen zu diesem Themenkreis aufgeworfen in den sich Musikwissenschaft gerade heute medial einzubringen sucht Beiträger Rudolf Heinz Was hat die Musik mit der Musikwissenschaft zu tun über unterweltliche Beziehungen zwischen beiden Volker Kalisch Fragmentarisches zur Synästhesie Wolfgang Auhagen Systematische Grundlagen der Synästhesie Andreas Kuser Synästhesie und das Verhältnis zum Text Historische Grundsätze und anthropologische Kontexte Eckhard Roch Synästhesie oder Metapher Musikalische Sprachfiguren der antiken Musiktheorie im Kontext zeitgenössischer Wahrnehmungslehren Manfred Faller Randbemerkungen zu Synästhesie und Synpoiesis Raimund Vogels Blau kalt rechts Musikkonzepte und terminologien als Spiegel intermodaler Ästhetik und holistischer Klangwahrnehmung im europäischen Kontext Gernot Gruber Synästhesie Simulationsindustrie und musikalische Phantasie Michael Haverkamp Synästhetische Wahrnehmung und Design Grundlagen Verknüpfung auditiver und visueller Ansätze Kadja Grönke Das Notenbild als Bild Zum ästhetischen Doppelwert musikalischer Graphik Monika Fink Farb Klänge und Klang Farben im Werk von Olivier Messiaen Anno Mungen Landschaften des Inneren Bill Violas Visualisierungen von Edgard Varèses Derts Konrad Vogelsang Die Phänomene des Farbfilms und die Funktion der Filmmusik im dritten Reich Heiner Klug 100 Jahre GEMA Durchschnittliche Lebenserwartung berschritten Kritische Anmerkungen zum Tod des Musikwerks **Bill Viola : video installations and videotapes** Bill Viola,Friedemann Malsch,Otto Neumaier,1994 **Konturen des Unentschiedenen** Jörg Huber,Martin Heller,1997 **Kritische Berichte** ,2009 **Gehen, bleiben** Volker Adolphs,Philip Norton,Städtisches Kunstmuseum Bonn,2007 Text by Volker Adolphs Das Gesicht ist eine starke Organisation Petra Löffler,Leander Scholz,2004 The New Subjectivism Donald Burton Kuspit,1988 Bill Viola - Five

Angels for the Millenium Bill Viola, 2003

Die Realität der Medien Jan Reetze, 1992

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