

Jules Spinatsch

Surveillance Panorama Project No. 4

Vienna MMIX-17352/7000

2009 – 2011

Content

Timetable

36 Single Images

Wien MMIX - Rundpanorama

Circular Panorama, Karlsplatz public space, Vienna

July - October 2010

Plan B

Blancpain Art Contemporain, Genève, 2011

(St.Moritz Art Masters, 2011)

Block Les Illustres 120

Block Danube Blue 24

Block Lustre 48

Block Lumiere – Son 42

Alle Fehler des Systems (Résumé)

Edition

Vienna MMIX/17352/7000/36

Technical Details

Opera Ball In The Streets

Essay Joerg Bader

Nothing Happens Twice

Essay Hugh Campbell

Vienna MMIX-17352/7000

A speculative social portrait

17352 single images from 20:32 to 5:10, February 19, 2009
Recorded with interactive network camera at the Vienna Opera Ball
7000 Participants

Der Wiener Opernball 2009 steht unter den Ehrenschutz des Bundespräsidenten der Republik Österreich Dr. Heinz Fischer. Die Wiener Staatsoper dankt dem ORF für die Zusammenarbeit bei der Berichterstattung über den Wiener Opernball 2009 in Hörfunk und Fernsehen. Die Übertragung der Eröffnung in das Café Oper Wien, die Parkett-Umgänge rechts und links, den Gustav Mahler-Saal, den Marmorsaal sowie auf die Loggia und die Galerie wurde ermöglicht mit der Unterstützung von Samsung. Generalsponsor Lexus.

The Vienna Opera Ball 2009 is under the patronage of the President of the Republic of Austria Dr. Heinz Fischer. The Vienna State Opera would like to thank the ORF (Austrian Broadcasting Cooperation) for their co-operation in the radio and TV coverage of the Vienna Opera Ball 2009. The transmission of the opening ceremony to the Café Oper Wien, right and left aisles of the stalls, Gustav Mahler Hall, Marble Hall, as well as Loggia and Gallery is possible with the support of Samsung. General sponsor Lexus.

20:32 Einlass Entry	21:00 – 22:55 Live Fernsehübertragung TV live transmission	24:00 Mitternachteinlage: Das (Über)leben feiern! At midnight: Alive and kicking! A celebration. Ida Kellarova and the Purimspil-Ensemble	03:00 Fledermaus Quadrille/Bat Quadrille, Op. 363, J. Strauss (Sohn/Son)	05:10 Ballende End
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22:00 – 22:50 Eröffnungszерemonie

Fanfare von Karl Rosner, 1'30"
Österreichische Bundeshymne von W. A. Mozart, 2'
Europahymne, L. v. Beethoven, 1'
Einzug – Erster Teil des Jungdamen- und Jungherren-Komitees;
Fächer-Polonaise, Op. 525, C. M. Ziehrer, 4'
Tritsch-Tratsch-Polka, Op. 214, J. Strauss (Sohn), 2'35";
es singt der Chor der Opernschule für Kinder an der Wiener Staatsoper
«Amore s'ingegna» aus «Lo Speciale», J. Haydn, 1';
es singt der Chor der Opernschule für Kinder an der Wiener Staatsoper
Symphonie Op. Posth. «Der Opernball», J. Haydn, 7';
es tanzen das Ballett der Wiener Staatsoper und Volksoper
Ramón Vargas singt La Danza, G. Rossini, 3'30"
Tamar Iveri singt die Arie der Lauretta aus «Gianni Schicchi», G. Puccini 1'50"
Tamar Iveri und Ramón Vargas singen das Trinklied aus «La Traviata», G. Verdi, 3'30"
Einzug – Zweiter Teil des Jungdamen- und Jungherren-Komitees;
Polonaise aus dem 3. Akt «Eugen Onegin», P. I. Tschaikowski, 3'30"
Annen-Polka, Op. 117, J. Strauss (Sohn), 3'20"; es tanzt das gesamte Komitee
Eröffnungswalzer «An der schönen blauen Donau», Op. 314, J. Strauss (Sohn), 9'
Mit «Alles Walzer» nach 1'30" endet die Eröffnung

Zwischen den Einlagen spielt abwechselnd das
Wiener Opernball Orchester unter der Leitung von Alfred Eschwé (Saallicht)
und die Axel Rot Band (buntes Licht).

22:00 – 22:50 Opening ceremony

Fanfare by Karl Rosner, 1'30"
Austrian National Anthem by W.A. Mozart, 2'
Anthem of Europe, L. v. Beethoven, 1'
Entry – First Part of the Young Ladies' and Young Gentlemens' Dance Committee
Fan-Polonaise, Op. 525, C. M. Ziehrer, 4'
Tritsch-Tratsch-Polka, Op. 214, J. Strauss Son, 2'35";
sung by the Choir of the Opera School for Children at the Vienna State Opera
«Amore s'ingegna» from «Lo Speciale», J. Haydn, 1';
sung by the Choir of the Opera School for Children at the Vienna State Opera
Symphony Op. Posth. «The Opera Ball», J. Haydn, 7';
danced by The Ballet of the Vienna State Opera and Volksoper
Ramón Vargas sings La Danza, G. Rossini, 3'30"
Tamar Iveri sings Lauretta's Aria from «Gianni Schicchi», G. Puccini 1'50"
Tamar Iveri and Ramón Vargas sing the Drinking Song from «La Traviata», G. Verdi, 3'30"
Entry – Second Part of the Young Ladies' and Young Gentlemens' Dance Committee
Polonaise from Act III «Eugen Onegin», P. I. Tschaikowski, 3'30"
Annen-Polka, Op. 117, J. Strauss Son, 3'20"; danced by the entire Dance Committee
Opening Waltz «On the beautiful blue Danube», Op. 314, J. Strauss Son, 9'
The opening ceremony ends at 1'30" with «Everyone Waltz»

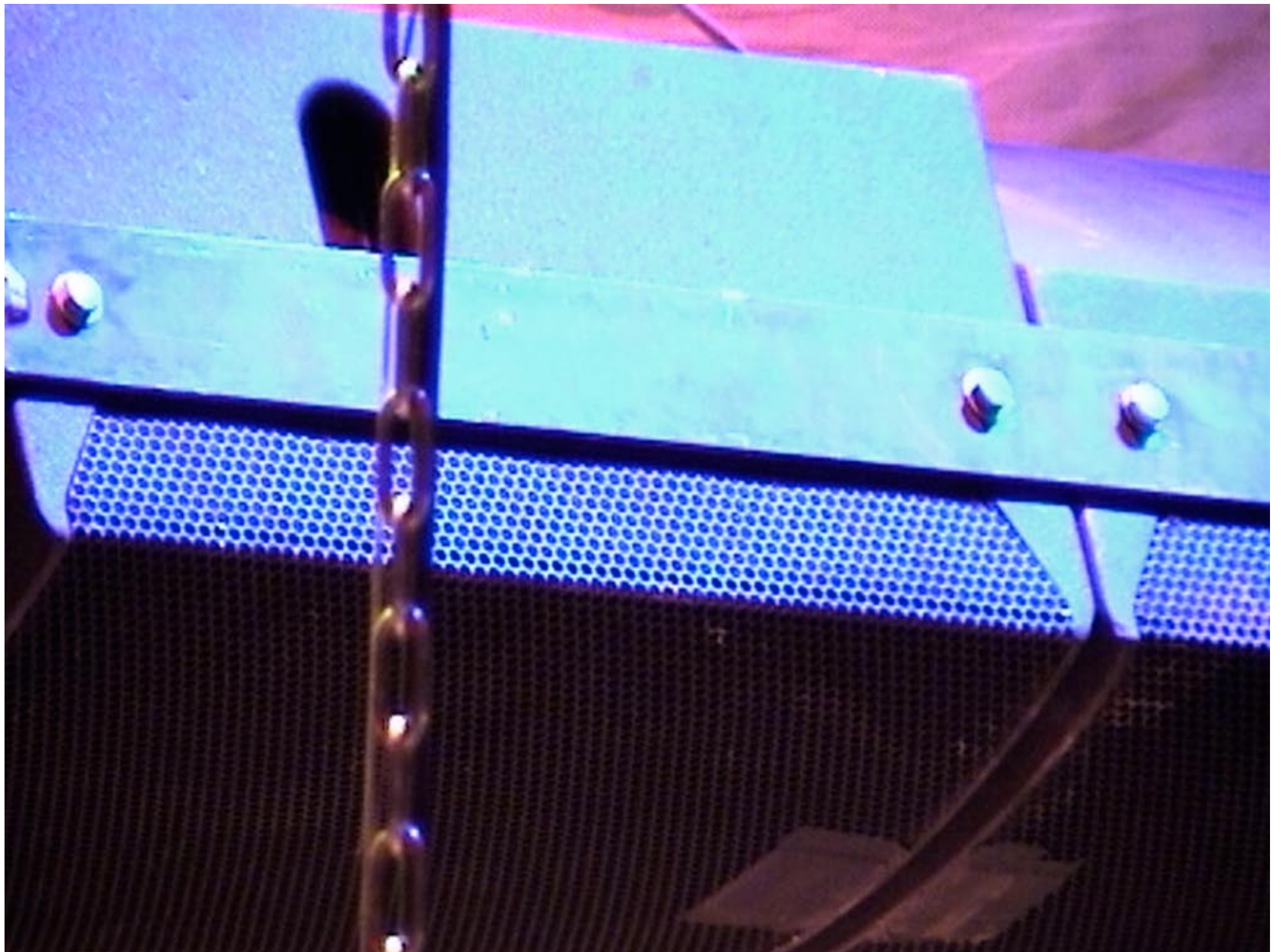
In between the presentations plays alternately
the Vienna Opera Ball Orchestra conducted by Alfred Eschwé (main light)
and the Axel Rot Band (colored light).



20:32 22:00 23:00 24:00 02:00 04:00 05:10

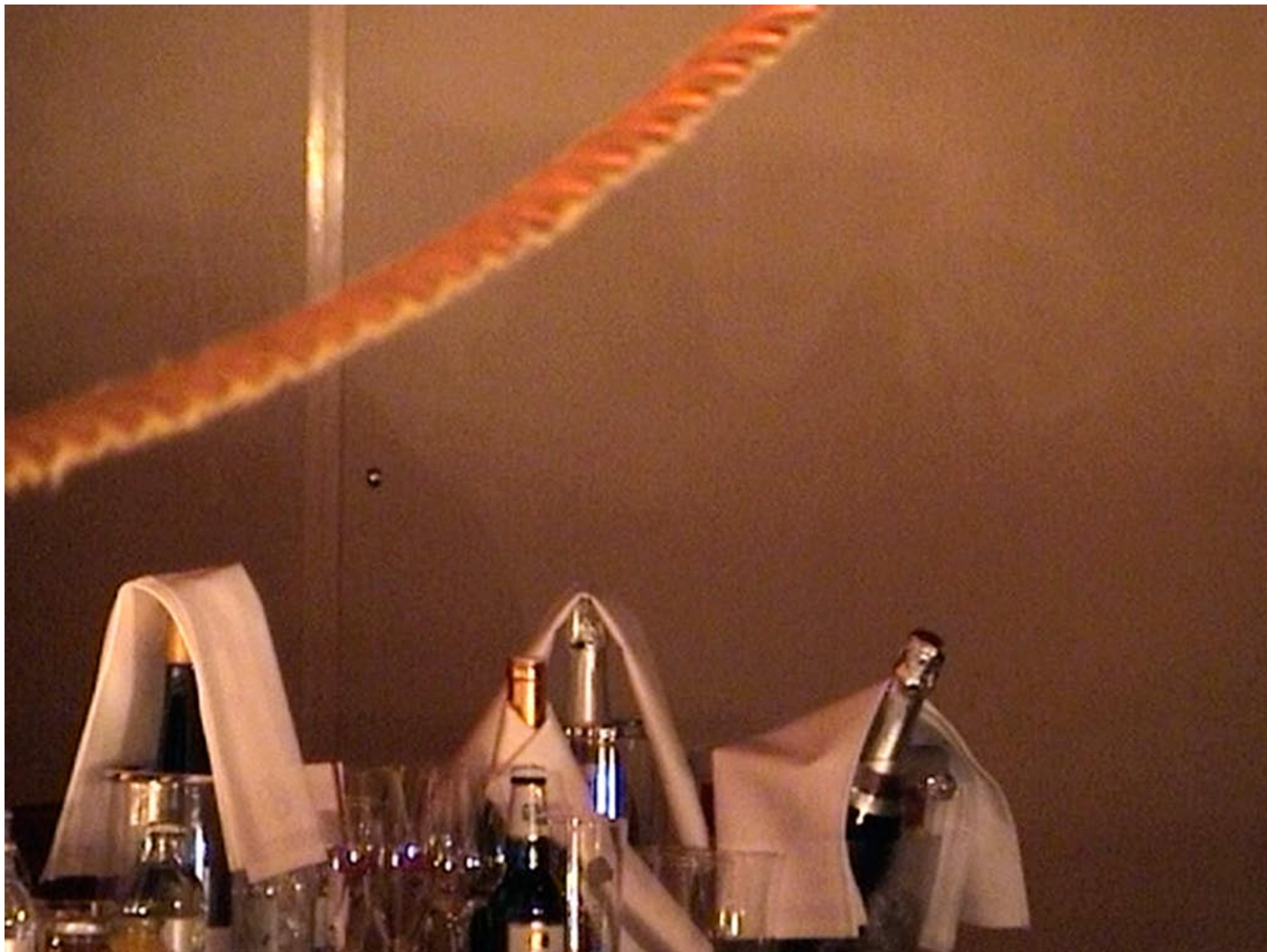
36 Single Images





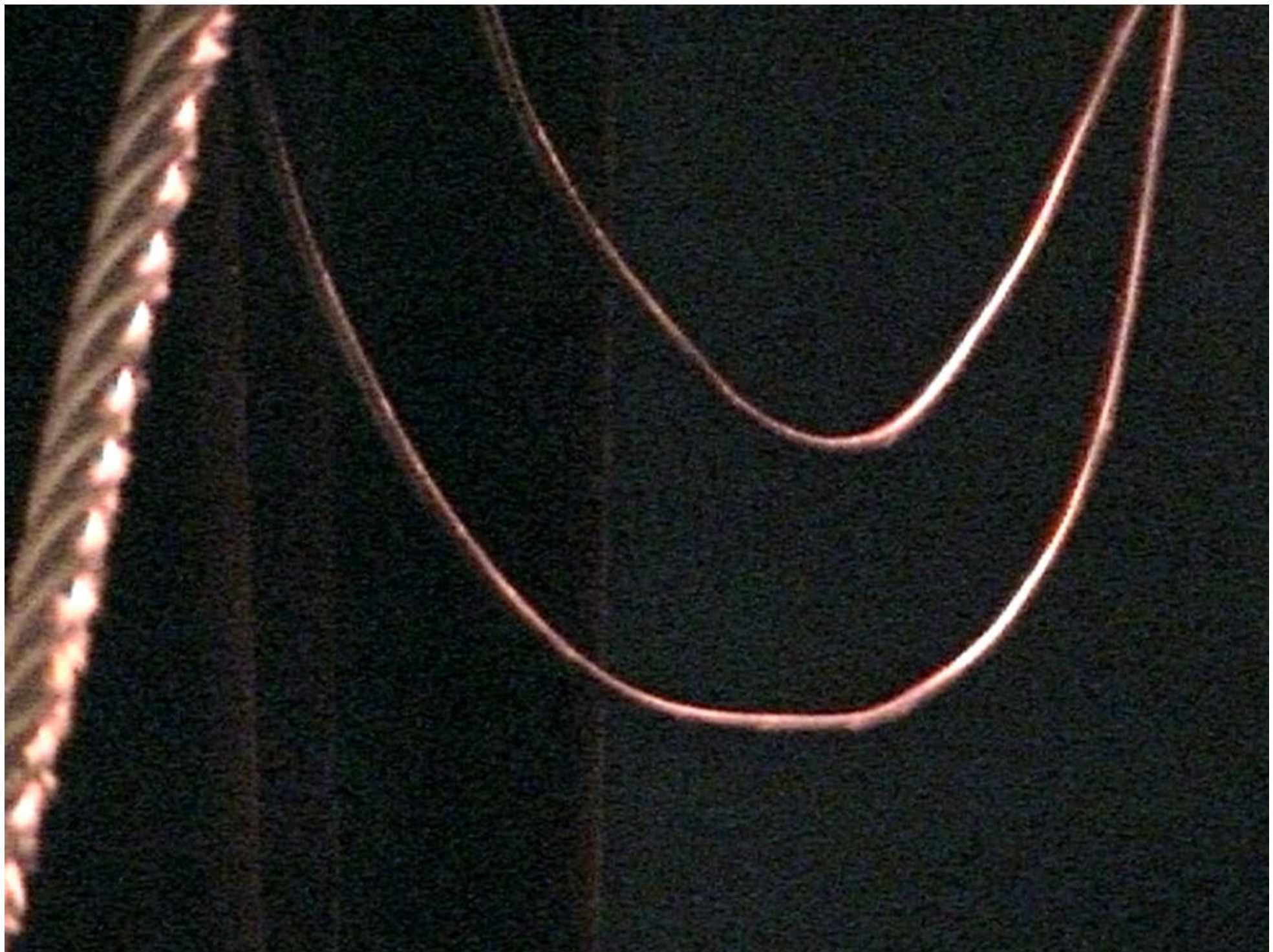






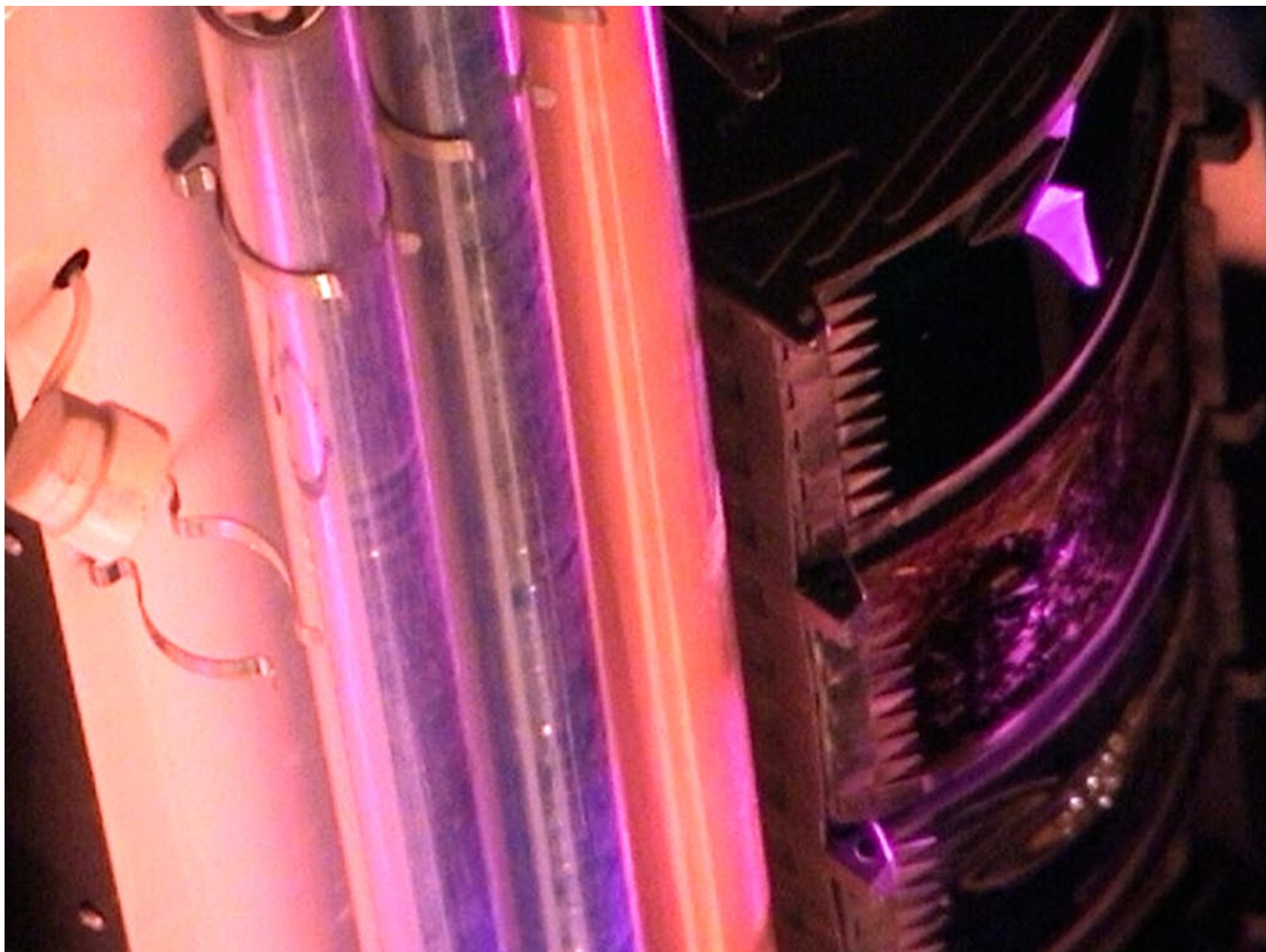








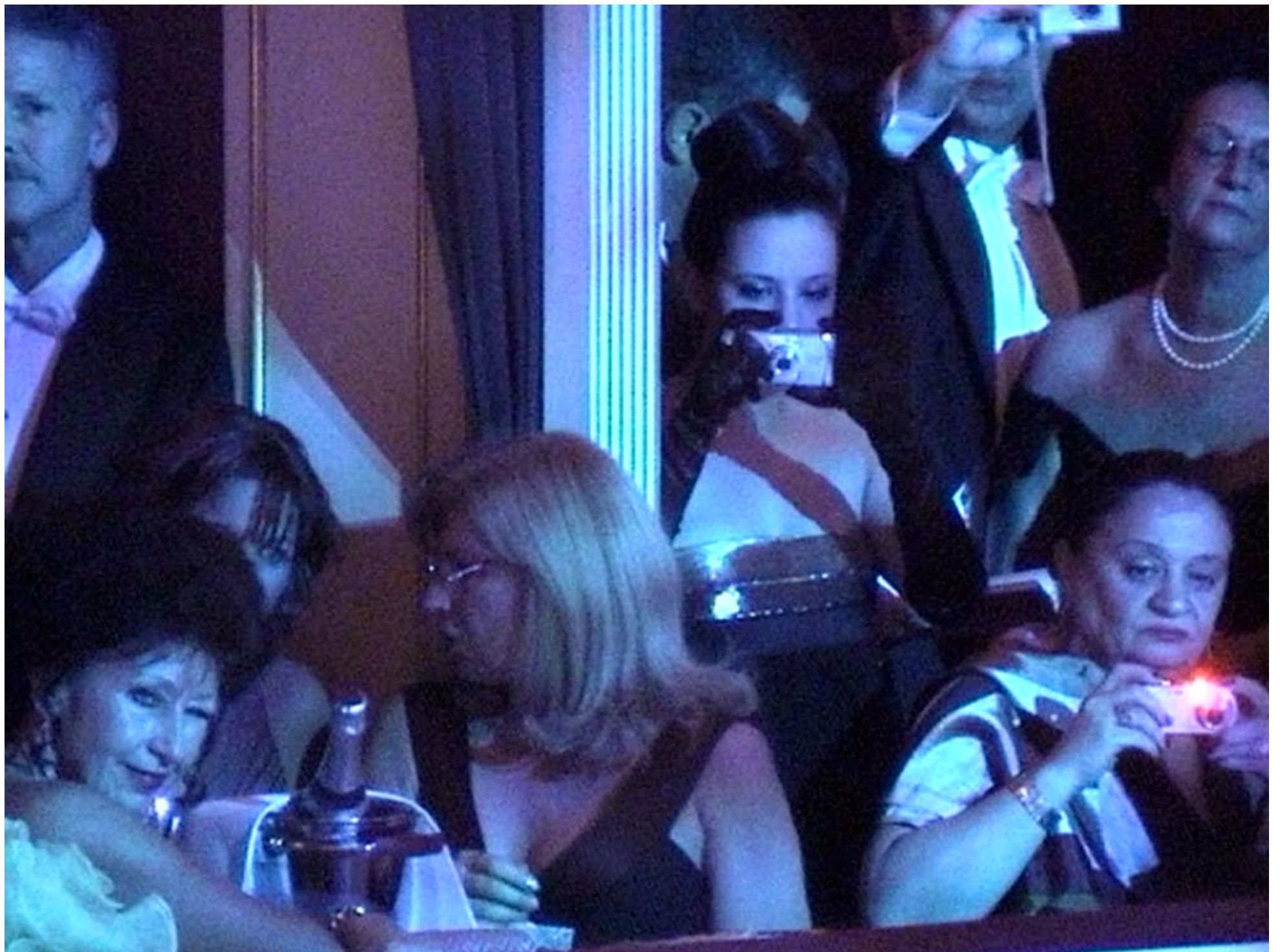
















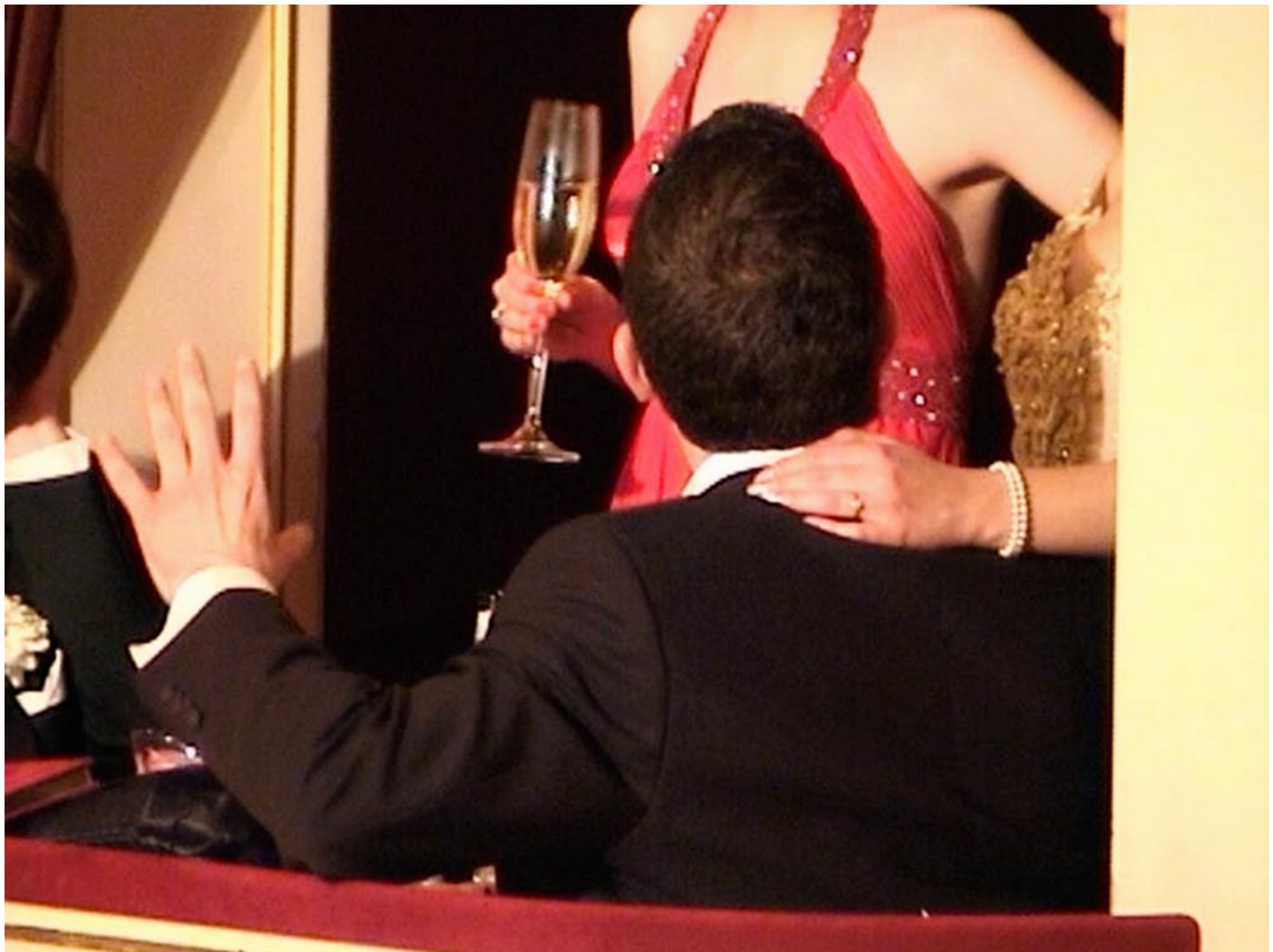




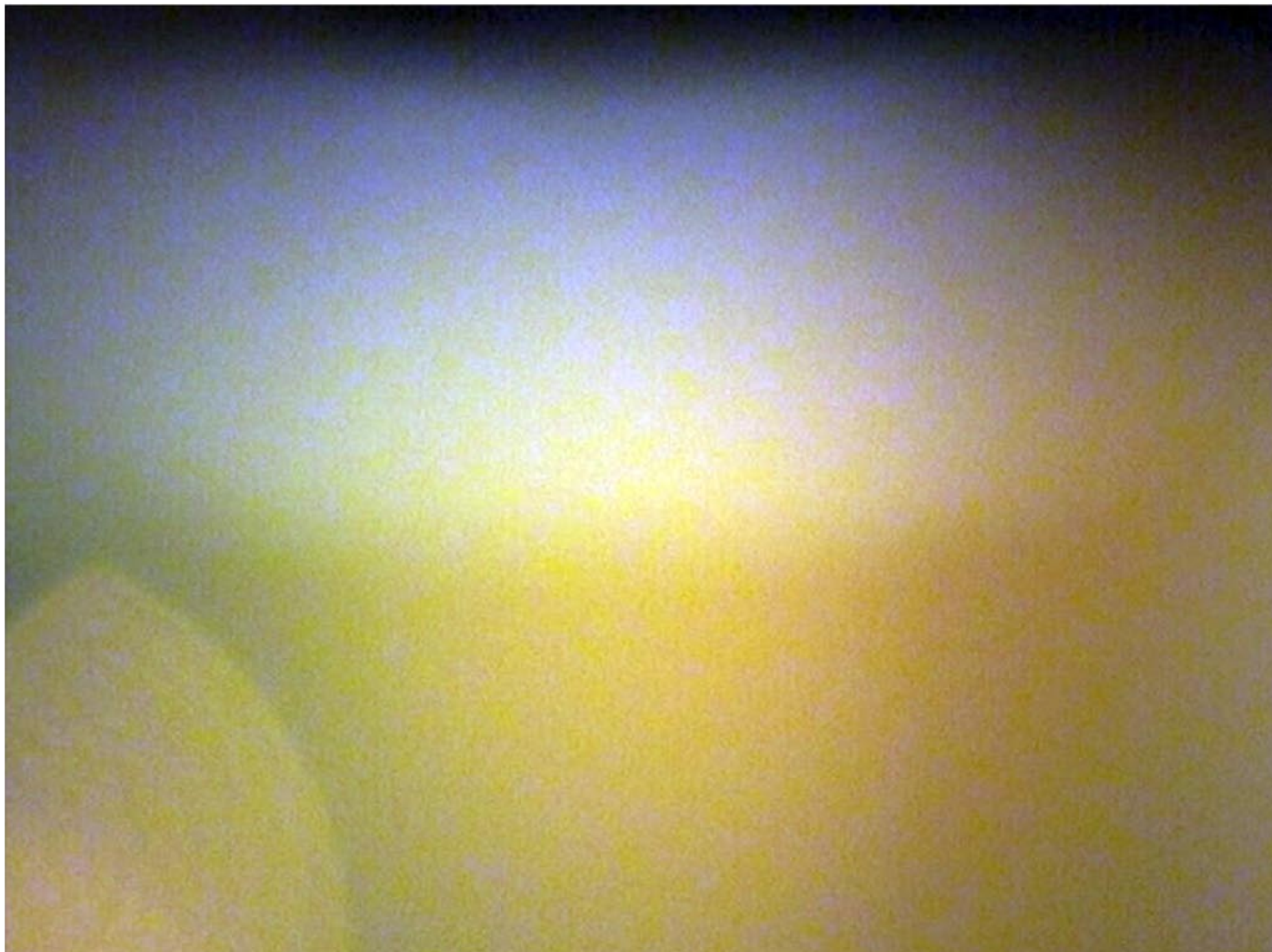














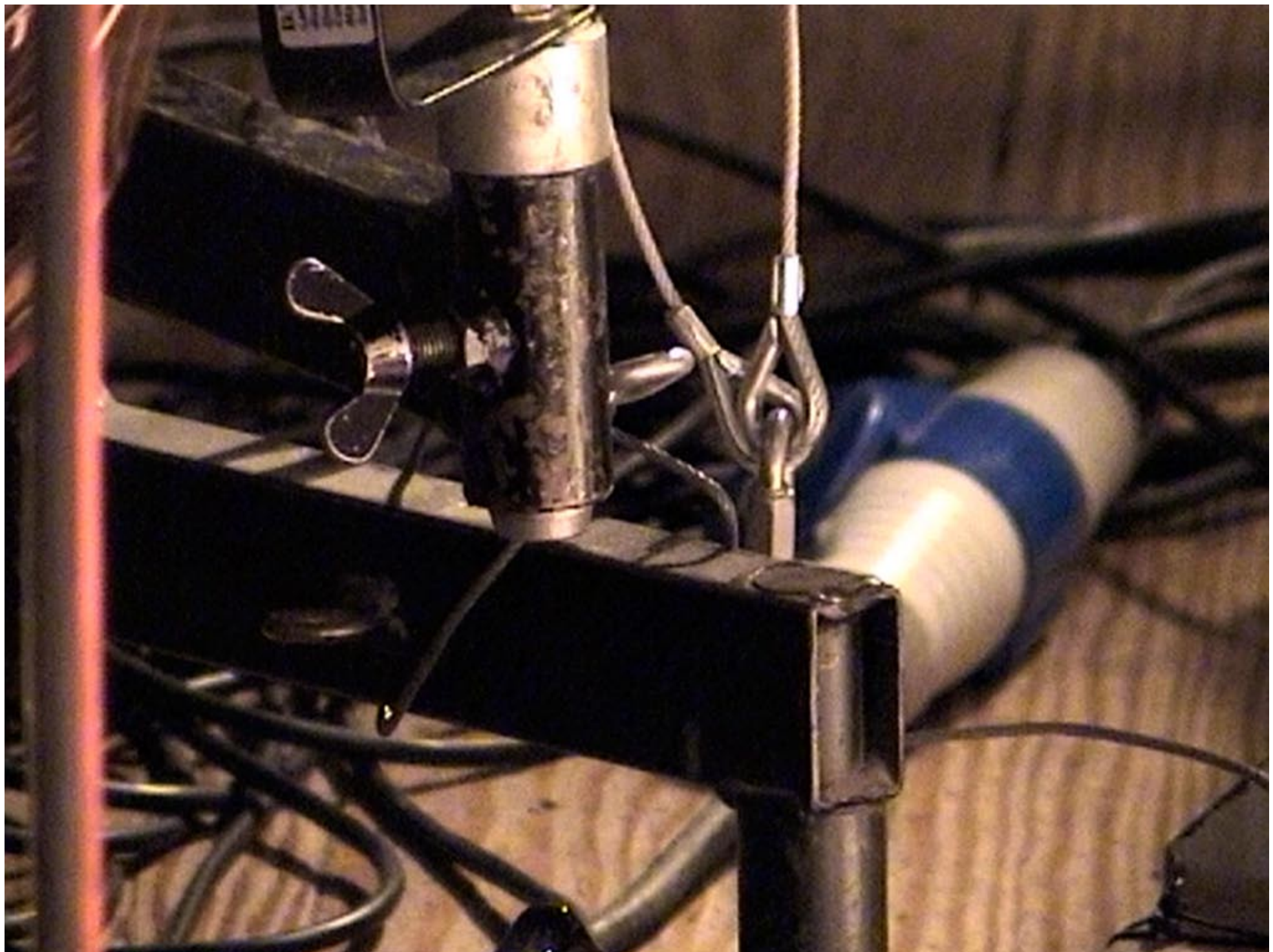


A close-up photograph of a red metal plate. At the top, there is a semi-circular opening. Below it, the words "ColorFader" are printed in a bold, sans-serif font, followed by a registered trademark symbol (®). The plate has a slightly textured surface and two small circular indentations on either side of the text. The background is dark and out of focus.

ColorFader®



















Wien MMIX – Rundpanorama

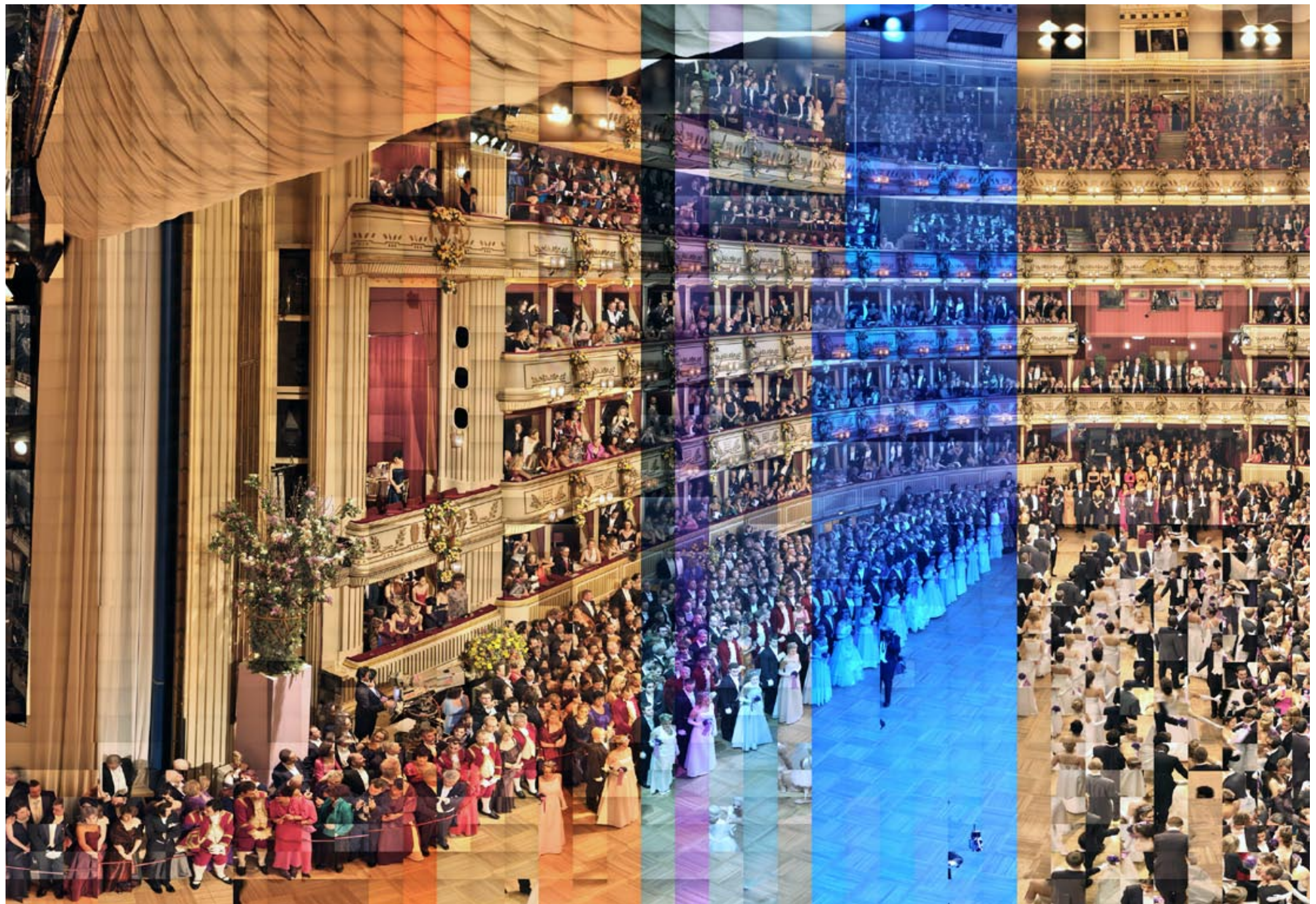
Circular Panorama, Karlsplatz, Vienna, 2010
July - October 2010
35 meters circumference / 3 meters height

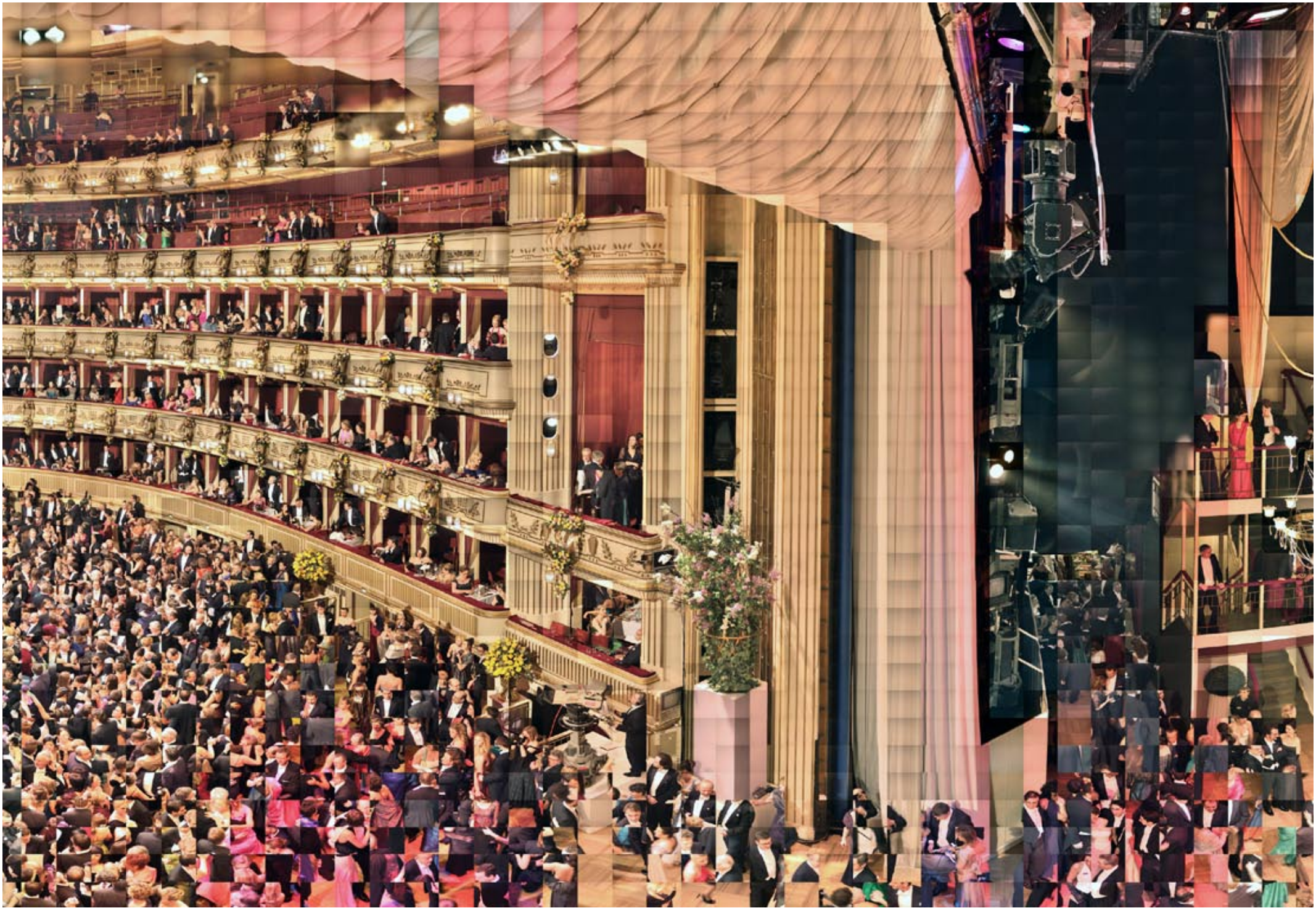
17352 images in chronological order

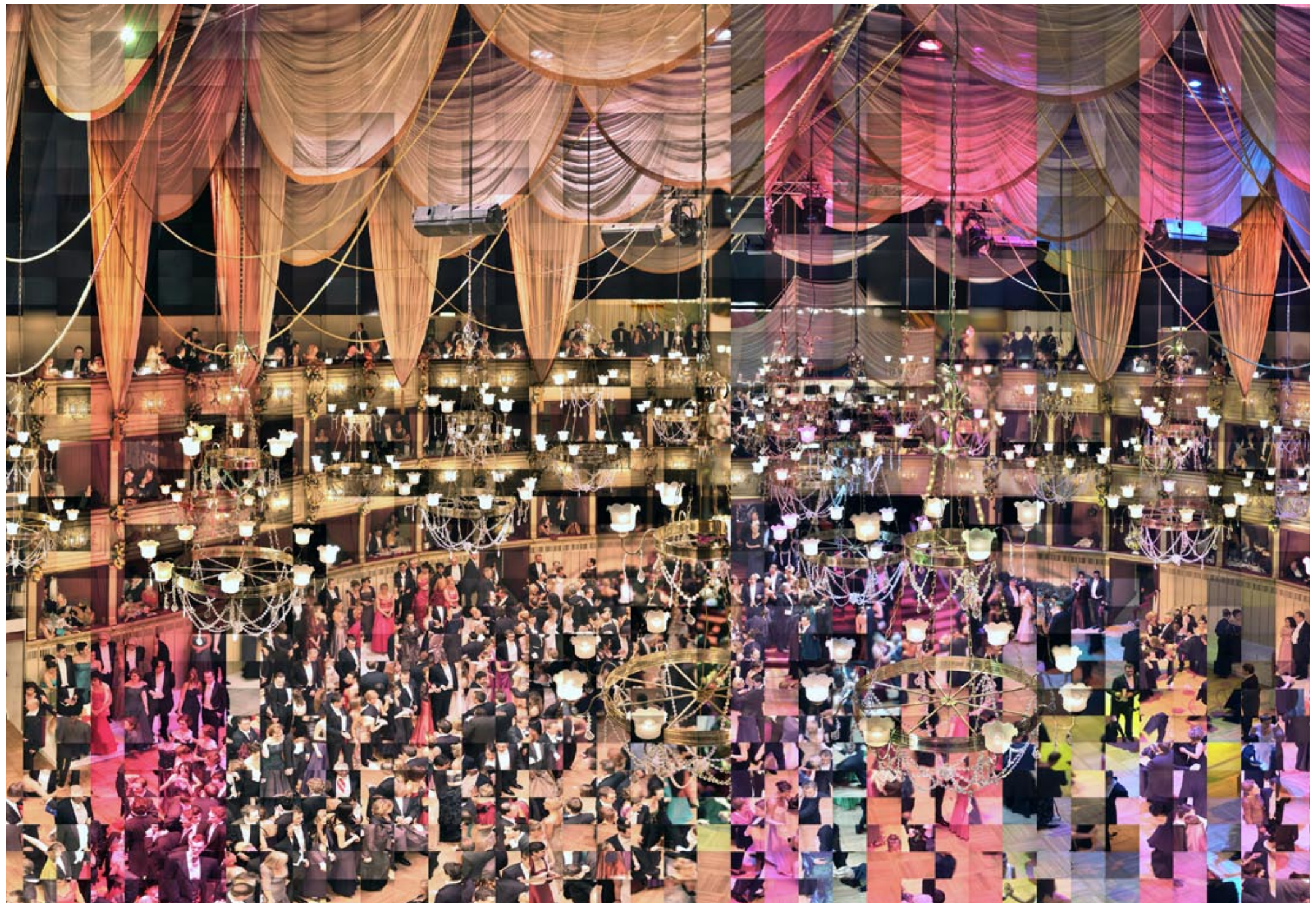
1	25	49	...	...	...	17329
2	26	...	...	...	...	...
3	...	...	...	...	...	...
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24	...	...	...	...	...	17352

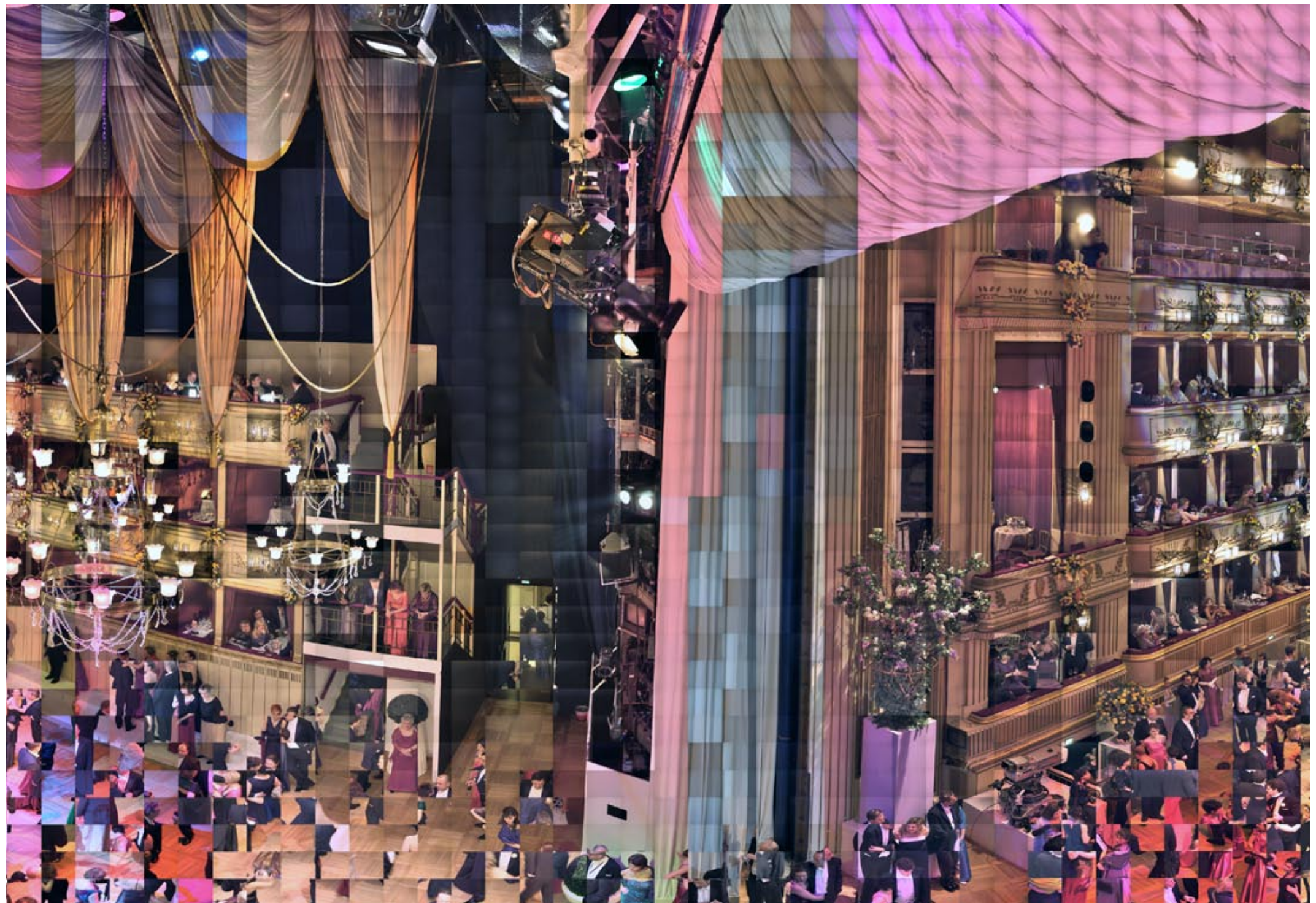




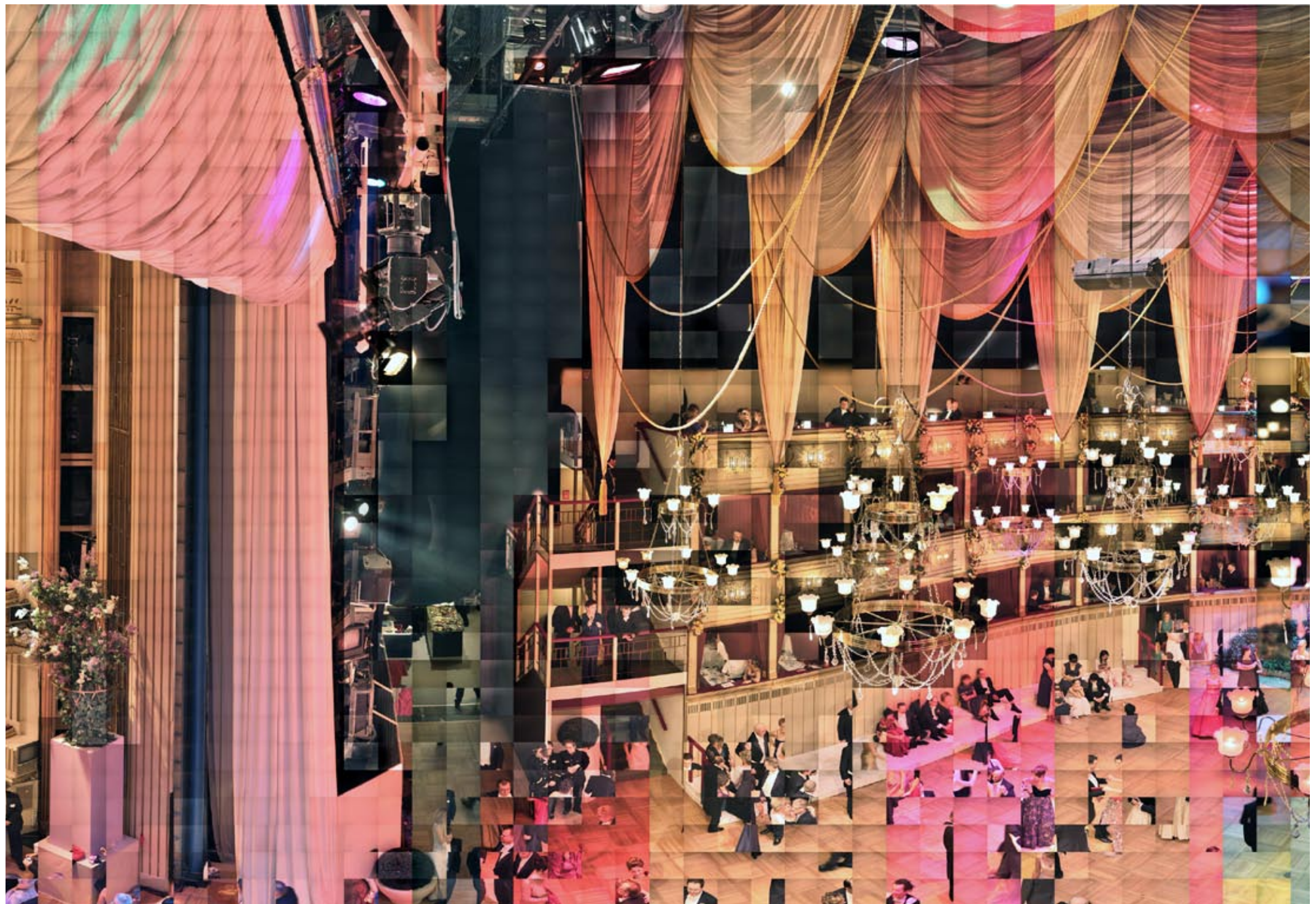














JULES SPINATSCH

WIEN MMIX RUNDPANORAMA

30. Juli – 31. Oktober 2010

Ein spekulatives Gesellschaftsportrait aus 17 352 Einzelbildern
aufgenommen mit Überwachungskameras am Wiener Opernball

A speculative social portrait consisting of 17 352 single images
taken by surveillance cameras at the Vienna Opera Ball



30.07.2010 00:00 01:00 02:00 03:00 04:00 05:00 06:00 07:00 08:00 09:00 10:00 11:00 12:00 13:00 14:00 15:00 16:00 17:00 18:00 19:00 20:00 21:00 22:00 23:00 24:00

Das Wiener Opernball ist ein spektakuläres gesellschaftliches Ereignis, das jedes Jahr im Juli und August in der Wiener Opernball-Saison stattfindet. Die Veranstaltung ist ein Höhepunkt der Wiener Opernball-Saison und zieht Tausende von Besuchern an. Die Veranstaltung ist ein Höhepunkt der Wiener Opernball-Saison und zieht Tausende von Besuchern an. Die Veranstaltung ist ein Höhepunkt der Wiener Opernball-Saison und zieht Tausende von Besuchern an.

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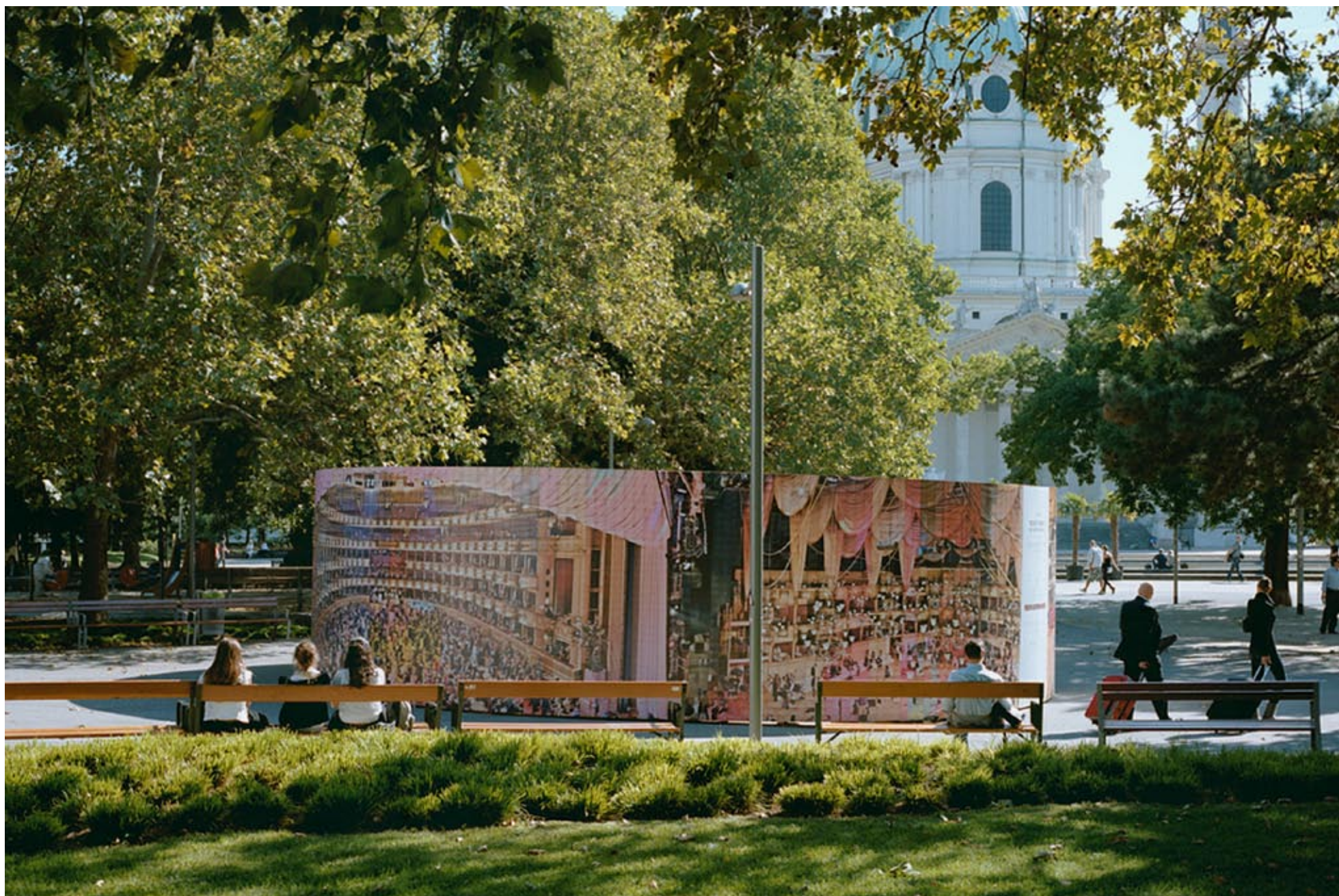
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PLAN B

234 Inkjet Prints 31 x 40 cm
arranged in 4 thematic blocks
plus a timetable and a résumé

Blancpain Art Contemporain, Genève, 2011



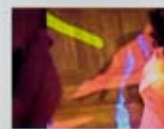
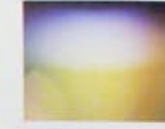


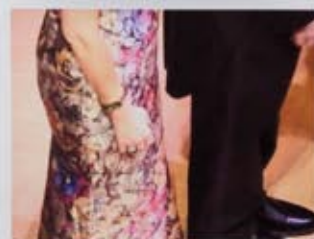




Block Les Illustres

120 single images

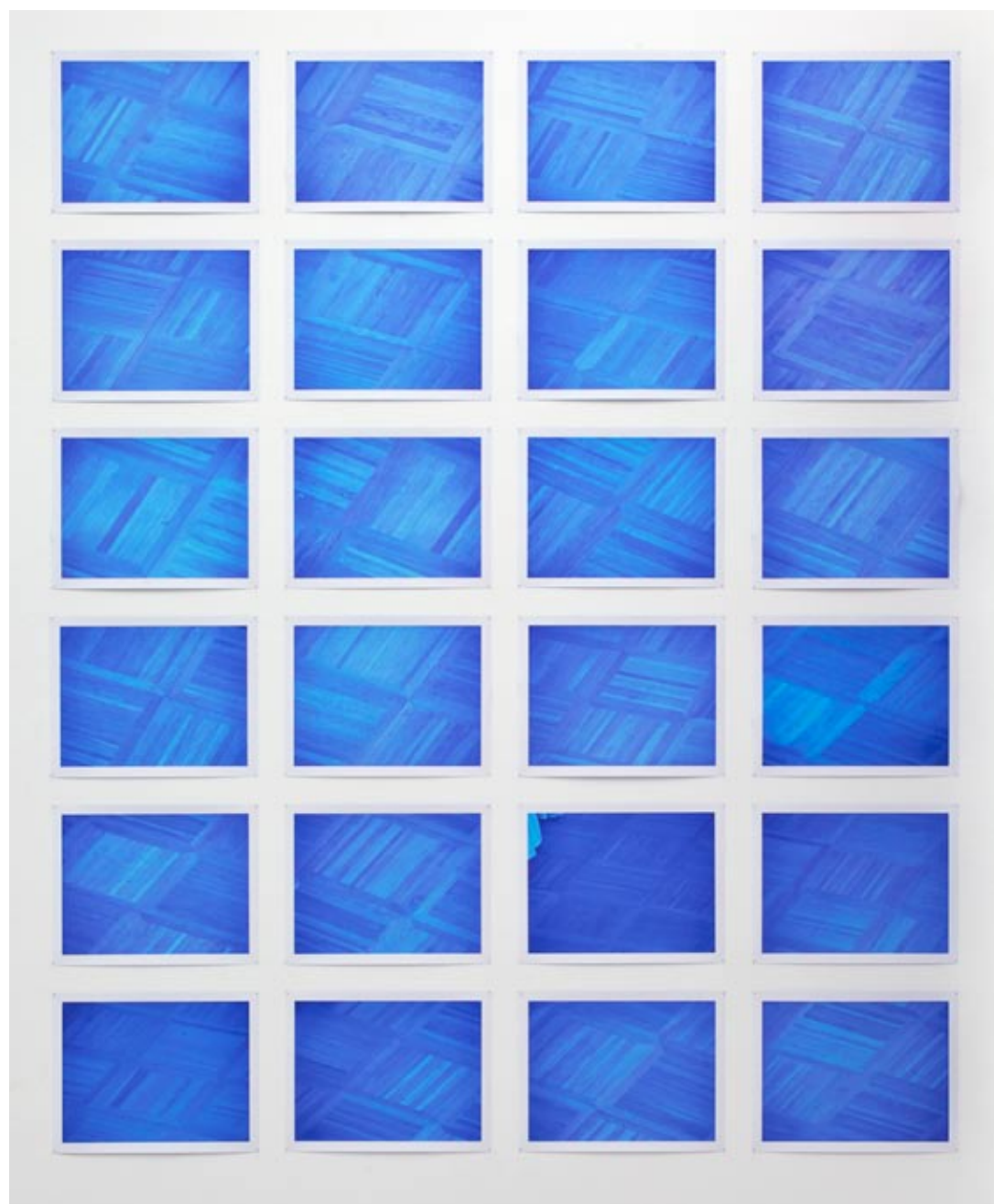


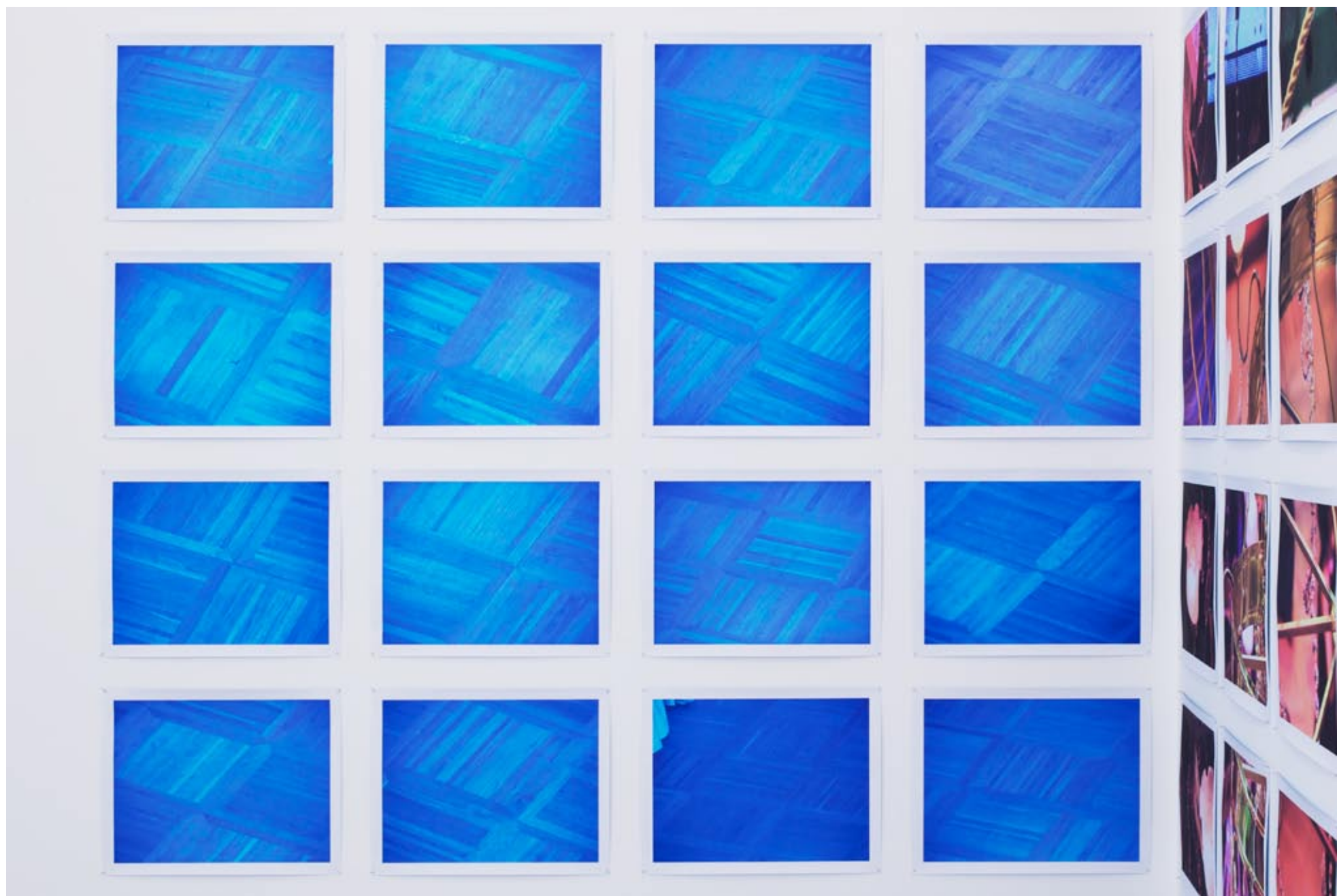




Block Danube Blue

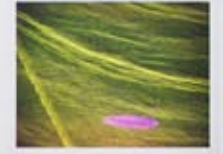
24 single images

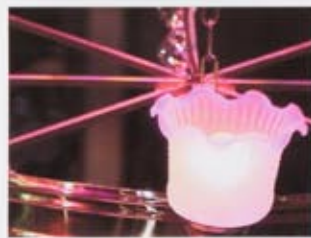


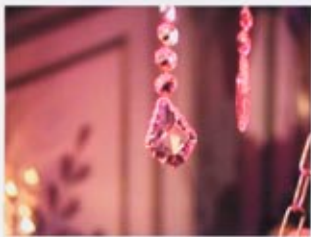
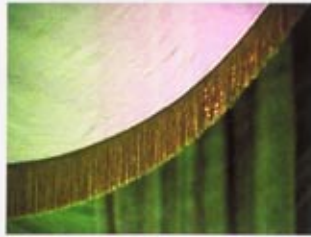


Block Lustre

48 single images

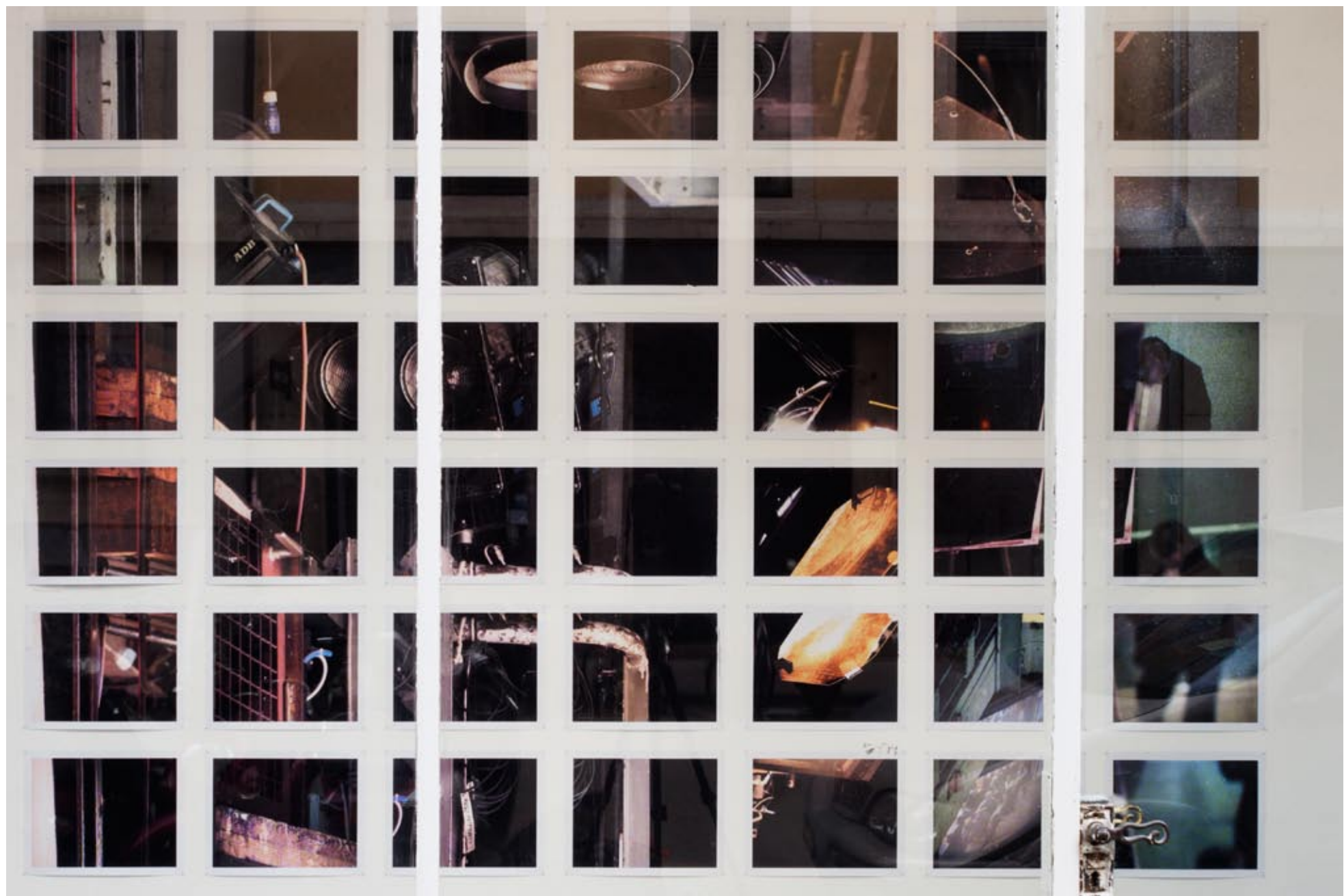






Block Lumiere – Son

42 single images





Timetable

Jules Spinatsch

Vienna MMIX-17352/7000

The Vienna Opernball 2009 steht unter der Ehrenschirmherrschaft des Bundespräsidenten der Republik Österreich Dr. Heinz Fischer.
The Vienna Staatsoper thanks the ORF for the cooperation in the production of the Vienna Opernball 2009 in Hietzfeld and Pettenbach. The transmission of the opening ceremony to the Café Oper Wien, right and left sides of the main, Gustav Mahler Hall, Marlene Hall, as well as Loggia and Gallery is possible with the support of Sponsoring General sponsor Lessor.

The Vienna Opernball 2009 is under the patronage of the President of the Republic of Austria Dr. Heinz Fischer.
The Vienna State Opera would like to thank the ORF (Austrian Broadcasting Corporation) for their co-operation in the radio and TV coverage of the Vienna Opernball 2009. The transmission of the opening ceremony to the Café Oper Wien, right and left sides of the main, Gustav Mahler Hall, Marlene Hall, as well as Loggia and Gallery is possible with the support of Sponsoring General sponsor Lessor.

20:32 Einlass
Entry

21:00 - 22:55 Live Fernsehübertragung
TV live transmission

24:00 Mitternachtsfeier: Das (Überleben) feiern!
At midnight: Alive and kicking! A celebration.
The Kälber and the Partygoers' Ensemble

03:00 Fledermaus Quadrille/Rat Quadrille,
Op. 343, J. Strauss (Sohn/Son)

05:58 Ballende
End

22:00 - 22:55 Eröffnungsspektakel

Fachwerk von Karl Rosen, 1730
Österreichische Bundeshymne von W. A. Mozart, 17
Europahymne, L. v. Beethoven, 17

Einlass - Erster Teil des Jungfrauen- und Jungherren-Komitees:

Fischer-Polka, Op. 325, C. M. Zichner, 17

Trisch-Trisch-Polka, Op. 214, J. Strauss (Sohn), 1730

er singt der Chor der Opernschule für Kinder an der Wiener Staatsoper

«Amore v'ingrat» aus «La Spensale», J. Haydn, 17

er singt der Chor der Opernschule für Kinder an der Wiener Staatsoper

Symphonie Op. 104, «Der Opernball», J. Haydn, 17

er treten das Ballett der Wiener Staatsoper und Volkstanz

Ramón Vega singt La Dama, G. Rómulo, 1730

Tanzer treten singt La Dama aus «Giacca Scherzo», G. Puccini, 1730

Tanzer treten und Ramón Vega singt die Trinklied aus «La Traviata», G. Verdi, 1730

Einlass - Zweiter Teil des Jungfrauen- und Jungherren-Komitees:

Polonaise aus dem 3. Akt «L'opéra», P. I. Tchaikowski, 1730

Amore-Polka, Op. 117, J. Strauss (Sohn), 1730, in treten das gesamte Komitee

Eröffnungsspektakel «An der schönen blauen Donau», Op. 314, J. Strauss (Sohn), 17

Mit «Alles Weisere nach 1730» endet die Eröffnung

Zwischen den Einlässen spielt abwechselnd das
Wiener Opernball Orchester unter der Leitung von Alfred Eichen (hellblau)
und die Axel Rat Band (dunkelblau).

22:00 - 22:55 Opening ceremony

Fachwerk von Karl Rosen, 1730
Austrian National Anthem by W. A. Mozart, 17
Anthem of Europe, L. v. Beethoven, 17

Entry - First Part of the Young Ladies' and Young Gentlemen' Dance Committee

Fischer-Polka, Op. 325, C. M. Zichner, 17

Trisch-Trisch-Polka, Op. 214, J. Strauss Son, 1730

sing by the Choir of the Opera School for Children at the Vienna State Opera

«Amore v'ingrat» from «La Spensale», J. Haydn, 17

sing by the Choir of the Opera School for Children at the Vienna State Opera

Symphony Op. 104, «The Opera Ball», J. Haydn, 17

danced by The Ballet of the Vienna State Opera and Volkstanz

Ramón Vega sing La Dama, G. Rómulo, 1730

Tanzer treten sing La Dama from «Giacca Scherzo», G. Puccini, 1730

Tanzer treten und Ramón Vega sing the Drinking Song from «La Traviata», G. Verdi, 1730

Entry - Second Part of the Young Ladies' and Young Gentlemen' Dance Committee

Polonaise from Act III «L'opéra», P. I. Tchaikowski, 1730

Amore-Polka, Op. 117, J. Strauss Son, 1730, danced by the entire Dance Committee

Opening Spectacle «On the beautiful blue Danube», Op. 314, J. Strauss Son, 17

The opening ceremony ends at 1730 with «Everyone Welcomes»

In between the presentations plays alternately
the Vienna Opernball Orchestra conducted by Alfred Eichen (main light)
and the Axel Rat Band (sidelined light).



20:32

22:00

23:00

24:00

03:00

04:00

05:58

Alle Informationen stammen aus dem Programmbuch zum Wiener Opernball 2009. All information above is quoted from the official program book of the Vienna Opernball 2009.

Alle Fehler des Systems
(Résumé)

Inkjet print, steel frame 120 x 90 cm



Edition

Vienna MMIX/17352/7000/36

Box with 36 single images + timetable

Jules Spinatsch

Vienna MMIX-17352/7000/36

Surveillance Panorama Project No. 4

*17352 single images from 00:00 to 5:00, February 19, 2009
Recorded with interactive network camera at the Vienna Opera Ball
1000 Participants*

*36 selected single images, inkjet on Hahnemühle paper
Edition of 12, plus 3 AP, 2010*

Edition / 12

Walter Koller, Zurich, with Galerie Luciano Focant, Chaux, and Blauspain Art Contemporain, Geneva







Technical Details to Exhibition and Edition

Parallel Presentation

Vienna MMIX/17352/7000 is shown in two opposing presentations.

1. Rundpanorama – Circular Panorama

As reference to the historical 360° circular panorama of the 19th Century, often paintings depicting historical battles.

A popular form for the public space

The circular panorama contains all 17,352 images in chronological order, including
a diagram with timeline, program and details of the evening

35 meters long, 3 meters tall (11 meters in diameter)

Printed on outdoor paper, mounted as wallpaper

2. Plan B – Blocks of single images

Installation for museum or gallery spaces

Selection of 24 up to 120 single images, arranged in a grid /
thematical blocks with a variety of constructions patterns

Including a diagram with timeline, program and details of the evening

Inkjet prints, 31/40 cm

(Available per blocks only)

3. Edition – 36 selected single images

36 + 2 Inkjet prints on Hahnemühle Paper 305 ultra smooth, 31/40 cm

Including: Timetable with program and details of the evening

Cover sheet

Box covered in linen skintone

Edition of 12

Joerg Bader

Opera Ball In The Streets

On Jules Spinatsch's new Surveillance Panorama VIENNA MMIX 17352/7000

2010

Right now, as I am writing these lines from Belo Horizonte in Brazil, Jules Spinatsch's latest work, Vienna MMIX – portrait of a society is being unveiled in a public park at Karlsplatz. It is drizzling in Vienna, as I can see from the city tourist board's web-cam.

The thirty-five-meter photographic panorama consists of 17,352 individual pictures, arranged in chronological order to a 360° circular panorama. The pictures were taken by a computer-controlled network camera with a strong tele-lens at the Vienna Opera Ball 2009. During eight and a half hours — the entire length of the evening — the camera made two full rotations on its own axis, while recording a picture every 3 seconds. It is Spinatsch's largest photographic surveillance panorama to date, physically as well as in terms of data size.

Jules Spinatsch invented his surveillance panoramas for the series on global summits Temporary Discomfort. In January 2003 he installed three computer-controlled network cameras around the perimeter of the congress center, the site of Davos' World Economic Forum (WEF). During the summit, the cameras transmitted a panoramic view of Davos and the WEF directly to the Kunstraum Walcheturm in Zurich, a city that could be considered the respective hinterlands of the international corporations and their opponents, the anti-globalization activists.

Spinatsch's perspective is opposed to the fast-moving and spectacular image production for the mass media. He uses a surveillance-style approach similar to that of the tourism industry, the police or public-transport companies. Yet his aim is not to monitor people, but rather to reverse the pictorial hierarchies and criteria. What is recorded by the camera is determined by a computer program, not the photographer. It means that we end up seeing unexpected details and moments overlooked by the lenses of the mass media, who principally cover these events.

In Bern he documented the 2005 World Cup qualification match between Switzerland and France: Heisenberg's Offside (3003 single shots over 165 minutes). In the stadium we peer over a journalist's shoulder at his computer screen; or we see a part of the roof or into the driver's cabin of a fire engine; yet the footballers are hardly to be seen, and not even a single glimpse of the ball was recorded. Spinatsch's panorama shows us the opposite of TV, instead of representing the game it is revealing the making of its media architecture.

In Toulouse, Spinatsch captured an entire session of the city council in summer 2006 (Fabre n'est pas venu, 3960 single shots over 7h). We can read the time on a

delegate's watch, or a possibly confidential note held by a politician on the right-hand side: Fabre did not come — this sentence has become the title of the work, and points to an important quality of Spinatsch's surveillance panoramas: In terms of expectations, they are bound to fail, which in turn immunizes them to propaganda purposes.

This is one of several displacements common to Spinatsch's work: in an age of never-ending streams of images, he's slowing an event down with a sequence of thousands of pictures that, from a distance, look like a grid of pixels. But from close we realize that they reconstruct a continuous pictorial space from thousands of documentary time fragments — not in an objective, but in a speculative way.

What's more, he also modifies the concept of 'authorial photography'. The still much-vaunted decisive moment identified by the godfathers of humanistic photography is now determined by machines according to mathematical rules, so that the artist is now closer to Muybridge's motion studies and Warhol (I want to be a machine) than to Cartier-Bresson. Yet the documentary approach is deeply engrained in all of these panoramas, down to the very last pixel. The documentary aspect may come out less in his latest work, Vienna MMIX (2009) — instead, it's the portrait of a society, especially in the distilled presentation of thirty-six prints of individual shots. Since time immemorial the Viennese Opera Ball has been one of the most prestigious society events in Europe. The women appear in long evening dresses and the men in tails, as though they've just walked out of a Hollywood's Sissy Production. Yet this unreal effect is also a result of the broken-up linearity and isolation of the individual images in the collection.

In any event, Spinatsch's surveillance panoramas can no longer be explained in terms of current photographic genres: new criteria must be created in order to describe his novel time-based imagery. No doubt, it is photography, but closer to moving images and even painting — it is located somewhere in this bermuda triangle, an interesting new island in the perilous ocean of contemporary image production.

by Joerg Bader, Director Centre de la photographie (CPG), Geneva
(original text in german)

Hugh Campbell
Nothing Happens Twice

On Jules Spinatsch's Surveillance Panoramas No. 1 Pulver Gut and and No. 2 Heisenbergs Offside

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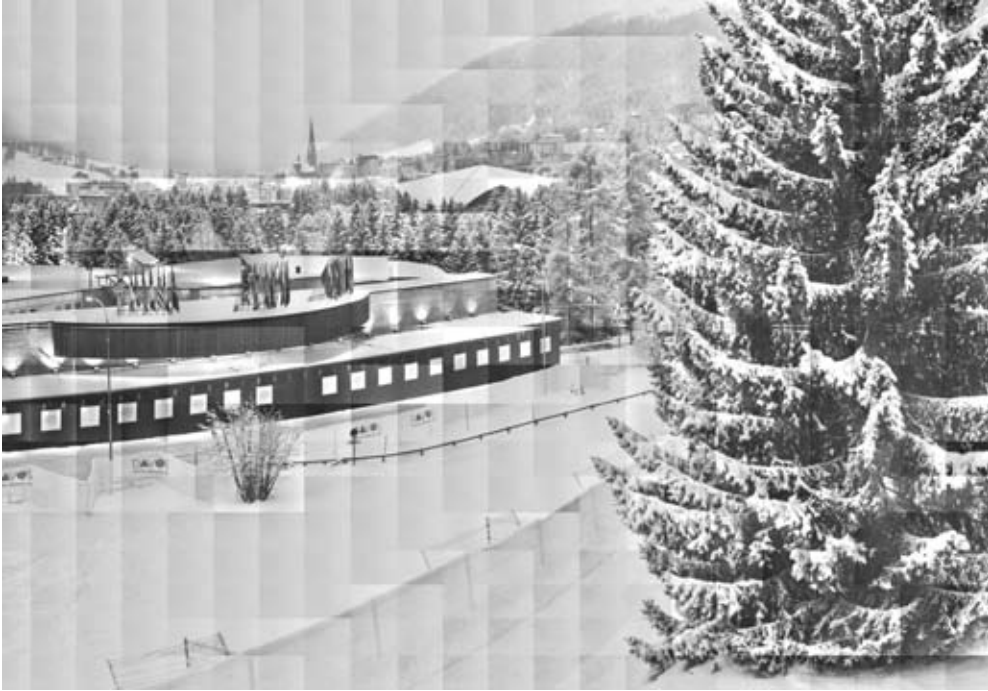


Figure 4.5 Jules Spinatsch, TEMPORARY DISCOMFORT CHAPTER IV, PULVER GUT. Discontinuous Panorama C240700: World Economic Forum WEF, Davos-CH, 24 January 2003. Camera C: Congress-Center North Entry, Promenade Davos Valley. 817 still shots from 07h00–08h30 (courtesy of Jules Spinatsch).

Summit was officially held in the small resort town of Evian, it was the nearby city of Geneva which acted as the main logistical centre, and therefore also as the potential focus for protest. In preparation, most of the city's shop fronts and signs were boarded up. In Spinatsch's view this was as much to do with invisibility as protection. Any well-known logos were seen as likely targets. Hence something as innocuous as a freestanding roadside signboard became a shrouded, ghostly presence. The yellow plywood sheeting wrapping the stores and signs conferred a kind of homogeneity on the city. In turn, this became a blank canvas on which the protestors could create their own logos and signs. Again, the summit produced a kind of absence or clearing within the city. Its buildings were rendered temporarily mute.

PULVER GUT

Chapter IV of the book is perhaps its most ambitious. Certainly it contains the most widely discussed and exhibited of Spinatsch's work. In photographing



the World Economic Forum at Davos in 2003, Spinatsch moved away from traditional camera techniques and instead adopted the very instruments of surveillance and control he was critiquing. Interestingly, though, he insists that his initial inspiration also came from the town's own website, which offers hourly updated panoramic views of the valley and the surrounding slopes. (*'Pulver Gut'*, the chapter's title, translates as 'Good Powder Snow', and refers to Davos' usual identity as a ski-resort).

In order to make the works in this chapter, Spinatsch mounted three programmable network cameras in and around the security area of the Forum (again, this was done with the cooperation of the authorities), creating a triangle of surveillance. For the duration of the forum, an empty library became the location for programming and downloading the images. Each camera was capable of sweeping 180 degrees horizontally and about 40 degrees vertically, and could be programmed to track up and down and gradually across a territory over a number of hours. From the matrix of images produced, Spinatsch could create vast tessellated panoramas which, read from left to right, traced the passing of time (usually about two hours) as they panned across the perimeter territory, picking out the fences, guard huts, and security personnel which by now had become the familiar leitmotifs of his work. Most are taken in the early morning, so that we witness dawn light gradually flooding the scene.



Figure 4.6 Jules Spinatsch, *TEMPORARY DISCOMFORT CHAPTER IV, PULVER GUT*. Discontinuous Panorama B251356: Anti-WEF World Economic Forum Demonstration, Davos-CH, 25 January 2003. Camera B: Hertistrasse, Talstrasse, Congress-Center South Entry, Kurpark. 1740 still shots from 13h56-17h15 (courtesy of Jules Spinatsch).

The image shown in Figure 4.5, for instance, consists of 817 still shots taken from Camera C between 7.00 and 8.30 a.m. on 24 January. Despite the ninety minutes encompassed across its breadth, there is very little evidence of activity, or even of human presence, besides the three (or more like two and a half) guards at the building's entrance. Other images in the series betray more signs of life. In the scene shown in Figure 4.6, taken from Camera B, there are figures scattered across the territory, and we are able to begin to trace movement within the image – of this guard moving in the direction of the camera, for instance, his upper half captured repeatedly as the camera's trajectory bisects his. This reminds us of course that the nature of the technique means that the camera's path might conceivably miss out on any amount of significant action. This is certainly the case in this image, where a substantial gathering of protestors is reduced to a single lone figure with a placard. His companions have all escaped the camera.



In the most elaborate of the series, Spinatsch set Camera A to record activity around the entrance to the forum for three hours over each of the six days. Each day the camera made between three and four horizontal sweeps of the territory. The images were relayed to a Zurich gallery, where they were printed on A3 sheets and assembled on the gallery wall. Over the course of the week, the panorama gradually built up to an overall size of 20m by 5m. But again, the cameras captured only vestigial signs of activity. Spinatsch had to rely on a parallel series of so-called 'hotspot recordings' in which the same location was repeatedly photographed, in order to catch anything of the comings and goings – a bus entering the compound, a few token protestors.

In part, the relative lack of activity was due to what had by then become the standard security strategy of having protests staged at a considerable distance from the summit – in this case, in Zurich and Bern. But nonetheless, the relative blindness of even the most elaborate and seemingly comprehensive surveillance is striking. On the one hand, the picture shows every aspect of the terrain. On the other hand, it shows almost nothing of the action. Furthermore, we only recognize action as such by the way in which the movement of the camera has distributed its elements across the picture. (This is reminiscent of the way in which the finish line of a race is photographed so



Figure 4.7 Jules Spinatsch, *TEMPORARY DISCOMFORT CHAPTER IV, PULVER GUT*. Discontinuous Panorama A240635: World Economic Forum WEF, Davos-CH, 24 January 2003. Network-Camera A: Promenade, Congress-Center North and Middle Entry, Kurpark. 2176 still shots from 06h35–09h30 (courtesy of Jules Spinatsch).

that eight separate instants become assembled as if they were a single episode in time.)

In a subsequent project, Spinatsch trained a similar network camera on Berne stadium during a World Cup qualifying match between France and Switzerland. Over the course of 160 minutes, the camera captured crowds arriving before the match, surveyed the length of the pitch during the ninety minutes of action and then covered the gradual dissipation of spectators after the game. The match ended in a 1–1 draw, but, despite consisting of 3,300 shots, Spinatsch's image doesn't depict either goal, or indeed the ball itself. As he writes:

On 8th October in Berne the ball flew twice into the goal but never into the picture, during a later game it could well be the other way round.

The football panorama shows, in both its speculative and precise way, just what the media presentations in the press and on television do not



show, and vice-versa. In the media the ball is in the centre, the cameras and the players follow it like magic and everything else, especially the bodies, are composed in relation to it. In my concept, however, it is clear from the start that the camera even with 3000 exposures can only with any luck really capture the ball once. A ball in the picture is almost as rare as a hole-in-one in golf.

(Spinatsch 2005b)

What we are being shown is what Spinatsch terms the 'event landscape' rather than the events themselves. Things are put in context. This, it might be argued, is much more like what it feels like to be at a football match, where the long spells of relatively uneventful activity usually far outweigh the occasional climactic moments.

ANTECEDENTS

Usually the photograph is far more associated with these climactic – or decisive – moments than with the wider spatial and temporal landscape within which they occur. However, almost since its inception, photography



Figure 4.8

Jules Spinatsch
HEISENBERG'S OFFSIDE

Panorama – Installation of 3003 still shots from interactive network camera
Duration: 165 minutes

Switzerland – France
World Championship Qualification
Stade de Suisse, Bern Wankdorf, 8 October 2005

1 : 1 (0 : 0)

Goals: 52. Cissé 0 : 1, 79. Magnin 1 : 1 (Freekick)
Attendance: 31 400 (sold out)
Remarks: Free swiss flag on every seat

(courtesy Jules Spinatsch)



has periodically sought to extend its own capacities to depict space and time. In the late nineteenth century, Eadweard Muybridge explored both. His panoramic view of San Francisco was painstakingly assembled from thirteen large glass plate negatives. And later, of course, came his more famous experiments in capturing the motion of humans and animals using rapid sequential shooting. But while this work contributed to the development of moving pictures as well as feeding into the aesthetics of the Cubists and the Futurists, photography itself tended to remain largely wedded to the single, perspectival frame.

It was a frustration with this self-imposed limitation that led David Hockney to begin experimenting with multiple images in the early 1980s. Initially he worked with a Polaroid camera, assembling gridded, composite portraits of people and places over the course of a couple of hours. For Hockney, the technique produced what he called 'the revitalisation of depiction' by allowing him to dwell more fully on the inhabited spaces, or to extend an event like someone swimming in that iconic pool across a whole matrix of images. In his

later, more complex Polaroid collages, he began to build into the finished works references to the process of their own construction. In one image, the photographer Bill Brandt and his wife are looking at early photos in the collage, which – in a further twist – Hockney then later substitutes with photos of himself.

Subsequently Hockney abandoned the Polaroid format for a 35mm camera, which allowed him greater freedom. He began to create what Lawrence Weschler has memorably called ‘long banners of looking’, distributing individual photos in looser, overlapping arrangements to create cumulative images of places and events which achieve, in Weschler’s words, ‘the depiction of real space and real time, the rendering of people in the fullness of their living, the breaking of the rectangle’ (Weschler 1984: 31). As if to point out the advance this represents over traditional photography, Hockney recorded a photo shoot with Annie Leibowitz in which, next to Hockney’s fluid account of events, her single frame seems meekly inadequate. ‘With this kind of photography there is no out-of-the-picture’, Hockney remarks (in Weschler 1984: 34).

For all its seeming comprehensiveness as a way of looking, however, this method of picture-making is in fact both extremely selective and unexpectedly composite. For proof of the latter, look at the iconic *Pearlblossom Highway* and consider how what appears as a single, centralized view is in fact composed of many individual shots, the taking of which involved several trips, climbing up ladders, etc. For proof of the former, look at Hockney’s depiction of a lunch at the British Embassy in Japan and note how some aspects are dwelt on (his neighbour’s face), some merely sketched in (his host’s face), and others almost entirely omitted (lunch). The work demonstrates more about the selectivity of human vision than its ceaseless inclusivity. In his discussion of this work, Weschler draws attention to the maid in the background. Hockney’s expanded vision has managed to incorporate her, but, as with the security guards in Spinatsch’s panoramas, only half of her makes it into the picture (Weschler 1984: 31).

In making these works (he made about 200 between late 1982 and mid-1983, and stopped soon afterwards) Hockney speaks about ‘figuring out ways of telling stories in which the viewer can set his own pace, moving forward and back, in and out, at his own discretion’ (Weschler 1984: 33). In fact, the panoramas of the late eighteenth century might be seen as offering precisely this kind of immersive experience. These vast wraparound paintings were displayed in cylindrical, top-lit buildings specially designed to maximize the feeling of being in the location depicted – what Bernard Comment has described as ‘the pursuit of maximum illusion’ (Comment 1998: 21). In their early years, most of these panoramas were content simply to transport their visitors to these locations, showing them every detail of the physical landscape, offering glimpses of the inhabitants going about their business.

However, the panoramic form also proved highly suited to the depiction of epic scenes of battles and historic events. Like latter-day Bayeux tapestries,



Figure 4.9 David Hockney, 'Luncheon at the British Embassy, Tokyo, Feb. 16, 1983', 1983 (© David Hockney).

360-degree panels allowed entire historic episodes to be played out. Spinatsch explicitly refers to one of the most famous of these in his notes on '*Pulver Gut*': the Bourbaki panorama in Lucerne (which, while undergoing restoration, itself became the subject of a panoramic photograph by Jeff Wall). He points out the contrast between the staged drama of such epic scenes and the inchoate, undramatic nature of his own work – its refusal to conform to the expectations of spectacle. In reality, though, there are as many elements in common as there are points of contrast. The events portrayed in the Bourbaki panorama are in fact decidedly unheroic – 88,000 French soldiers laying down their arms in order to gain asylum in Switzerland at the end of the Franco-Prussian War. This is unpromising subject matter for spectacle, it might be argued, and in its way is every bit as downbeat and anticlimactic as Spinatsch's security zones. And, of course, despite his protestations, when installed in a gallery, Spinatsch's work is undeniably spectacular thanks both to its scale and to the iterative manner of its execution.

NOTHING HAPPENS, TWICE

Despite these aspects of the spectacular, it can safely be asserted that, compared with the usual means by which global events are reported and represented, in Spinatsch – as in Beckett – nothing happens. However, the atmosphere is charged by the constant possibility that something might. His deflatory title – *Temporary Discomfort* – knowingly takes the sting out of the vast panoply of security measures on display in his images and renders them faintly comedic. Just as Beckett's tramps found that there was 'nothing to be



Figure 4.10 Rotterdam: Schouwburgplein at night (courtesy of West 8 urban design & landscape architecture).

done', Spinatsch's security personnel are there to ensure that there is nothing to be seen, nothing to detain us. Beckett conjured the landscape and atmosphere of *Waiting for Godot* while walking south in voluntary exile from Paris during the German occupation (another kind of temporary discomfort). In the wake of invasion, and in the midst of tumultuous upheaval, here was a landscape trapped in inaction. Similarly, Spinatsch discovers within the shifting drama of global events an unexpectedly inert centre, but one made uneasy by an immanent sense of threat, a feeling that at any moment, as it did in Seattle and in Genoa, violence is still liable to erupt. This is the eye of the storm.

Indeed, sometimes it feels as if this kind of no-man's-land, in which spatial and temporal codes get rewritten, has spread beyond the summits and forums to become the current model for public space itself. The poster for the symposium at which this paper was first presented featured an image of the Schouwburgplein in Rotterdam designed in the late 1990s by West 8 architects. This square might be taken as emblematic of the nature of much contemporary public space: empty but tense, highly mechanized and choreographed although rarely inhabited, its forms and surfaces hinting at a latent violence, offering nothing but temporary discomfort.

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