

**Livia Di Giovanna, Sebastian Stumpf, Anne Le Troter  
roundabout****19.10.-23.11.2013**

With its current group exhibition, annex14 is pleased to present three young artists whose works are characterized by a performative approach. The space-exploring video projections by Livia Di Giovanna (\*1984/CH, I) are experiments with volumes and light, with sculptural and architectonic elements. Sebastian Stumpf (\*1980/DE) records his exploratory movements in urban space with a video or photo camera, while Anne Le Troter (\*1985/F) composes her chamber-music pieces as installations using speech, sound and rhythm.

A table is a table is a table, one might say, alluding to Gertrude Stein's famous statement about a rose. However, the way the table-like object in the 2013 video "Blizzard" becomes transformed in **Livia Di Giovanna's** hands pushes the boundaries of the diversity slumbering in the whole concept of a "table". The perspectives change swiftly, planes are folded, edges meet, unexpected incisions and frames emerge, drawing our gaze into a vortex of concepts and perceptions in which the borders between reality, projection and reflection are blurred.

By contrast, the camera movements circling the gravel plant are constant. The double projection of 2013, "Doppelt und dreifach umrundet", involves two simultaneous camera shots projected side by side on one axis with no separation between them. As the film progresses, the respective backs and fronts constantly meet. Through the continuous flow of the fragmentary images of the gravel plant, above and beyond its actual existence a poetic choreography emerges about space, time and the growth and decay of architectonic forms and volumes.

**Sebastian Stumpf's** artistic medium is his body; his fields of actions are spaces, urban places and art institutions. He infiltrates their given orders as a performer without a public. He would appear to be jumping through the walls of a White Cube, climbing saplings, slipping in under closing garage doors, hopping over walls, falling from bridges and recording the traces of his experiences in videos or photographs. In the photograph series "Highwalk", 2010, on show here, he effortlessly overcomes railings and walls with masterfully artistic jumps. By opposing the kinds of behaviour one expects in public space Stumpf questions their aspiration to be the norm. So his images challenge us to critically re-examine urban space, for example, in terms of the relationship between body and architecture.

**Anne Le Troter** speaks, writes and records. The resulting sound installations encompass both associative monologues revolving around her own experience, as well as

self-reflective texts to music and speech, improvisations in front of a microphone, and recently, texts in English, which for her is a foreign language. The affinities are unmistakable with – popular – "Sprechgesang", 20th century explorations of voice and speech. Inspired by oral poetry, Le Troter experiments in her recordings with strict rhythms, repetitions and accelerated speech and thus repeatedly creates surprising moments of openness, moments when literal meaning turns into pure speech melody, where text unfolds out of itself only to immerse itself again, by detours, in the story that is actually being told. Anne Le Troter speaks of texts that have to be lived in, whose performative transformation is a physical challenge to her. These performances are recorded without an audience, as in the case of Sebastian Stumpf. Making a virtue of necessity, for some time now Anne Le Troter has been using her Peugeot 107 as a recording studio. Based on that car, she has also developed the installation arrangement of car loudspeakers, door elements and other car parts that often function as plinths or shelves.

*Elisabeth Gerber*