

BIWEEKLY COLLOQUIUM
Monday, November 28th, 4:15 p.m.

ANIMATED AND ANIMATING LANDSCAPES. SPACE VOYAGES AND
TIME TRAVEL IN THE ART OF PIETER BRUEGEL THE ELDER

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One of the starting points will be the famous painting „Hunters in the Snow“ by Pieter Bruegel the Elder. The tremendous spatial effect of its landscape that is offered to the gaze is of a peerless quality. Especially in an intermedial way, even in a way which transcends the respective media, an animation of the gaze and translation of images can be traced: in the case of this winter painting, as I will have to show, from

illumination via drawing to panel painting and finally, in a long leap ahead, to the immersive possibilities of film, video, and many digital based images. Its particular technique and logic succeed in translating the intrinsic movements of the ultimately static painting into a medium of the moving image, as well as the gaze of the observers, which is linked to the pictorial technique of immersion. The transgressive art of moving images is already present in Bruegel’s landscape and thus appears, carefully put, as a pre-cinematic quality. In addition, this painting also exists within the continuum of a voyage through time, which is inspired less by motifs but rather by the fascination of the imaginary space of the landscape and the immersion of the gaze: a travel through time and space from the depictions of the months in the medieval books of hours up to the cinematic adaptation and transformation of the painting, as it was accomplished by Andrei Tarkovsky in his film “Solaris” from 1972. This leads to a crystalline compression of space and time, in which past and present, actual and virtual space, material and mental images, painting and film and, not least, technology and gaze permeate and determine each other.

Venue: Leibnizstraße 1, Seminar Room 204