



Frame Project presents

## Video FOUR SEASONS

by Martin A. Dege (D)

17.11. - 9.12.2007



Starts the 17th of November- 9th of December 2007 from 19-21

last day the 9th of December 2007

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"FOUR SEASONS", 1995/96

Super 8 Film on DVD, 1,32 Min.

A man in a linen suit can be seen walking through the seasons. He never arrives anywhere. The viewer struggles to isolate and identify images in the background. "They have all been filmed at different locations within a radius of 400 kilometres." Each image is only visible for a brief instant. Only the lonesome pedestrian is moving in the middle of the screen, wandering relentlessly through a series of characteristic landscapes, which change with the seasons.

"Martin Dege shows us the Super 8 film "Four Seasons" in a continuous loop. Hundreds of single images, arranged one after another, remind us of a flip-book. One landscape after another flashes relentlessly across the screen, like the restless ticking of a fast-running clock. The images vary in colour, depending on light conditions or such seasonal features as the blooming of flowers: they picture a multitude of landscape profiles flowing unceasingly into one another. Traces of the weather as well as blossoming plants or withered vegetation manifest the chronology of the seasonal occurrences in the landscapes portrayed.

Martin Dege painstakingly scoured botanical and geological books for locations situated between the Lüneburg Heathers and Ulm, where certain, often rare, seasonally-typical plants grow during the course of a year.

Common to all the film's images is the view of the artist's back in a pale linen suit – sponsored by Hugo Boss – wandering relentlessly in labouring, and sometimes lagging, unsteady progress through the centre of the screen. One almost feels the earth rolling beneath the artist's feet, forcing him to keep moving in huge steps without ever arriving anywhere or finding foothold.

Before viewers have a chance to digest and analyse any single image, it's already been superimposed by many others in the mean time. In this way, associations or feelings accumulate one after another in the viewers' perceptions; recognition of the true nature of each image customarily remains unattainable and vague to the inner eye due to the high frequency of the frame rate. The process of interpreting these images is challenging: curious viewers are necessarily highly concentrated and driven in an attempt to grasp the higher meaning of what they perceive. Above all, however, viewers are compelled to question what they see and ultimately to fall back on their own instinctive reactions in order to come closer to understanding what they observe.

The rear view of a person in a Caspar David Friedrich landscape – how should we interpret Dege's work? As an objectively mundane reality check? As overflowing with sensual language or merely as a series of cliché-filled landscapes? As a symbol of idyllic gardens, filled with azaleas? Or as a contemporary vision of Van Goghian stubble fields? And is Dege a fawn disappearing into the reeds?"

(Annegret Winter, Jetzkunst prize-giving ceremony, 2001, Nuremberg)