

Bruno Jakob

MIND - BLOWING QUIVER

Invisible Expandible and Breathing Images. 2016

Technical Materials:

Brave, Tender, Gorgeous, Miraculous, Extraordinary, Astonishing, Brilliant, Joyful, Amazing, Rich, Iconic, Fabulous, Touching, Breathtaking, Dazzling, Terrific, Imagination, Immersive, Galvanizing, Illuminating, Hypnotic, Beautiful, Sublime, Transcendent, Hilarious and so on.

Music: Hans Witschi, Piano, »VARIATIONS SOOTHE 3«.

Location: In, on, around and everywhere

A conversation between Bruno Jakob, Hans Witschi and Bruno Botella

BB : Although painting remains related to the visual phenomenon, your paintings are partly invisible. They seem done with the same water that Monet was trying to paint with oil. It is like «painting the fact that one does not see» but with a paint that cannot be seen. I remember the first time I saw your work I was high on Qotrob (transdermal psilocin). Since then I cannot stop to think the relationship of your paintings with psychic processes (i.e : hypnotic blindness and negative hallucinations).

BJ: Really, for me it has only to do with painting.

BB : Your paintings bring to a state of mind which can never precisely settle the difference between perception and aperception; like feeling things with parts of the body that are neither outside nor inside (phantom limbs). In the absence of turpentine fumes, water finds here its potential to get people drunk - for an odourless trip. Then, would there be a difference between a real painting and a hallucinated one?

BJ: A hallucinated image is strong because its forced on you and emphasizes the moment. A real painting is strong because of its physical presence, but not in liability because time can change meaning. With an imagined image its different, you either have a vision or you are confronted with your paltry power of imagination.

BB: You manipulate water with nimble gestures in order to change its state (boiling, decanting...) or to tag it with words indicating invisible fluxes loaded within. It is a strange cookery, can you briefly explain how does the loading process happen?

BJ : I'm aggregating color/energy/air etc. to process them further to achieve the most effective result.

BB : What would happen if one would drink a glass of water you'd loaded with invisible green or brainwaves for instance?

BJ : You'll feel enlightened.

BB : Your collaborations initially take place in Hans' studio where there is his piano. You often use video recordings of those sessions while performing invisible painting in public. I once saw you filming your laptop that played a previous session; this created a video-feedback and you painted the screen of the computer with clear water (containing invisible landscapes or stuff at the threshold of nothingness). You can imagine what could be the effect on someone who took strong hallucinogens: time distortion became effective and I felt you used time as a canvas.

BJ+HW : Time exist only if we measure it. Time is invisible.

BB : Leibniz gave an image of time as a vast pyramid divided in cells, rooms containing plural possibilities of one event. There was a room where Bruno's painting was invisible and Hans's music audible. Next there was a room where one could see Bruno's paintings but couldn't hear Hans' tunes. There was also a room where Bruno played piano and Hans was painting, etc. until the music turned over and the pyramid collapsed. What decides the end of your performances?

BJ : When Light and Breath demand an echo.

BB : Do you consider the paintings are finished while the piano remains silent?

BJ : No, the paintings live on in their own space and some of them develop further.

BB : Some said Pythagoras heard hammers in a smith a long time ago. Your music is often based on harmonic variations; it is both colorful and mathematical. The way you write music is close to computer programming - a logical protocol for assembling of different spheres. Can you give some of your notations for «VARIATIONS SOOTHE 3»?

HW : **The ground structure of SOOTHE 3 is:**

_>3>2*>2>3>5

chg_<1>4>2*>1>4>5

chg_0 repeat

BB : Back to Pythagoras: the concept of harmony is both acoustic and mathematic, a depiction of the cosmos as a vibration and a constant calculation. Bruno, you seem to respond to Hans' music with meticulous movements, measurements. We see you working but sometimes your gestures are slightly floating as if your body was soften and attached to invisible strings pulled by Hans' notes. I wonder in what terms your movements could affect the music in return.

HW : It is like a cloud and a bird in the sky. Both of them don't know of each other but it is just beautiful to watch.

BB : Hans uses the expression of «zeitkollaps» (time-collapse), does it occur here?

HW : If both of them - intent and execution – are either congruent or absent, one could say it happens here too.

BB : The visual deprivation of painting (threw the lack of pigmentation) brings its protocol to a level that is both visionary and burlesque. It becomes then extremely ambiguous. Don Quixote and Buster Keaton are not far.

BJ : Don't forget Jacques Tati with his absurd, even tragic elements in his films.

BB : Bruno, as I once pointed some of your works function as amputated/negative cameras (according the model of the G. C. Lichtenberg's knife) - the presence of the piano here recalls a set for silent films. It feels sometimes like a slapstick sequence of sleepwalking. In a famous scene of Sherlock Junior Buster Keaton brings the experience of film next to dissociative experience. Keaton plays the role of a projectionist who falls asleep during projection and dreams that he enters the film that it projects.

BJ : I think it is like in a Hitchcock movie where the audience knows more about what is going on than the actors playing in the film.

BB : Do you consider the painting/music as process to put images in an out-of-body fugue?

BJ : Thinking of the bird and the cloud again, it's probably the opposite. Only the image saves them from annihilation, but they don't care because they are free.