



Robin
Kotzele



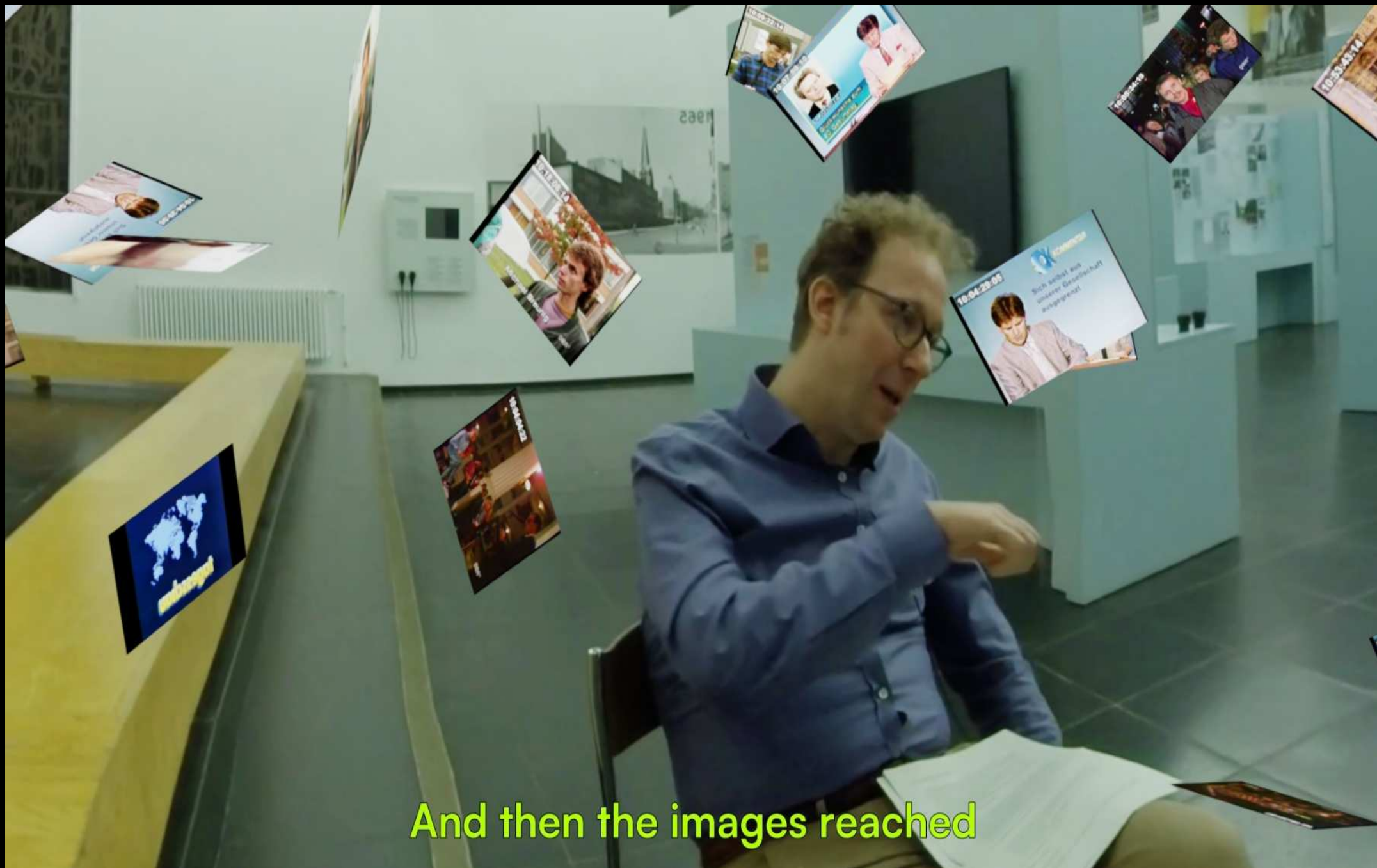
For several years now, I have been dealing with questions about representations, realities, work, media and the digital revolution. To this end, I repeatedly turn my gaze to history. Using historical buildings, monuments in public spaces and archives, my work constantly (re)contextualizes the past and present, thus creating a possible reality. At the same time, I repeatedly work in activist and collective contexts.

I also use transformation processes, such as 3D scans, to create new realities that question social norms and systems of power in their abstract and altered forms. In addition to film, animation, sound and video, VR is also one of my preferred media. Art uses experimentation to explore unfamiliar paths, connecting realities to create an unknown place of community.



Archiv 1: Protest

Experimental Documentary
on going since 2023



And then the images reached



"Archive 1: Protest" is an experimental, documentary feature-length film that examines the role of street protest as an active participation in liberal democracy. It examines German protest history and poses the question of who documents it and thus writes the lasting history. With the digitization of historical archive material, a digital archive is formed piece by piece in the film. While exploring it, the film meanders fragmentarily between reports, protests and 360-degree interviews. The film also uses 3D objects and maps to contextualize the protest events. Using these digital materials, the film draws new connections and thereby deconstructs the hegemonic national history.





The street protests are presented from a West and East German perspective using the "Tagesschau" and "Aktuelle Kamera" programs. However, these public archive materials are generally inaccessible. For this reason, the film delves into questions of ownership, publicity and the accessibility of these images. In doing so, it sheds light on the legal, historical and cultural aspects resulting from this inaccessibility. Following the aesthetics, the film explores the changes that the Internet has brought about for protest, the public and historiography. It combines the past with the present and raises questions about how social negotiation processes can be shaped through protest.







Media Offline

So konnten die Leute in die Inschriften schauen.

[Link to the work](#)

Pleasure of Sharing

Video (6,53 Minutes)

2023



Ein Maya-Buch wurde wahrscheinlich von Cortés zurück nach Europa

Dresden Codex

"Pleasure of Sharing" analyzes colonial power relations based on the "Dresden Codex", one of only four surviving Mayan manuscripts that is still in the Saxon State Library today. The video questions the ownership of the codex and addresses the Eurocentric hegemony that continues to keep the manuscript in Dresden.

Through the use of YouTube material, complex historical and cultural aspects are illuminated, while at the same time references are made to Saxon history. The work reflects on justice and the restitution of cultural artifacts in the context of colonialism and Eurocentrism.



Ein weiteres tauchte in Madrid auf. Ein drittes in Paris.

Dresden Codex



Ihr seid Verrückt!

0:21 / 2:08



or things that mean something to the world.

VATICANO - Prinz Alexander v. Sachsen begegnet Franziskus



[Link to video documentation](#)

Chinese Pavilion

Virtual Reality Installation

2019 - 2020



The virtual reality work "Chinese Pavilion" explores the historical interweaving of media and colonial fictions as well as appropriation strategies through immersion. It is based on the 3D scan of the Chinese Pavilion in Pillnitz Palace Park near Dresden, which was conceived in 1808 as an immersive imitation of a visit to China. Despite the European pavilion architecture, it was decorated with Asian elements.

A century later, the German Empire built a "model colony" in Qingdao, China. The residence of the former German colonial ruler of the colony circles around the pavilion as a 3D scan, in which a wild boar roams around, soldiers march past and stone quivers fly through the room, creating a fantastic atmosphere.





The work reflects the overlapping of fiction and reality, present and past in virtual reality. Despite repeated reconfiguration, the viewer remains disembodied in the VR and reduced to seeing. While the pavilion exists as a hybrid space between digital and analog place.

The interweaving of past and present creates a new world inside of the VR. This overcomes temporal and spatial breaks and transposes the analog into the digital. The "Chinese Pavilion" not only questions today's virtual reality and the way we look at things, but also examines how appropriation processes continue to be reproduced through virtual realities.





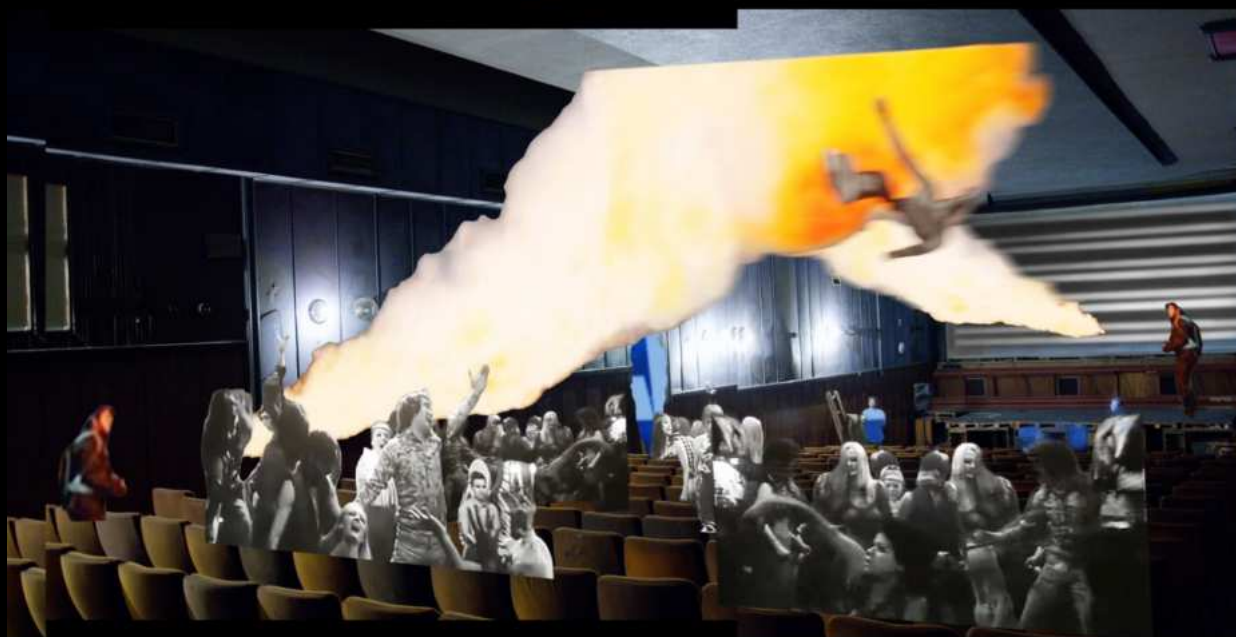
[Link to the work](#)

What Happens in Zvezda
Experimental Series (8. Ep. || 55:30 Min.)
2021 -2023



"What happens in Zvezda" collages documentary material from a squatted cinema in Belgrade and from historical Yugoslav films. The film raises questions about the self-management of labor as well as the emancipation of the workforce under Yugoslavian socialism and in today's late capitalism. The film shows two parallel perspectives: on the one hand, the documentation of labor processes in the occupied cinema Novi Bioskop Zvezda and, on the other hand, the historical and political aspects of labor in Yugoslavia.

To this end, the film takes the viewer through 25 years of Yugoslavian film history (1949 - 1974) in order to examine the view of workers' self-management at the time on the basis of these films.





Together with the cinema's squatters' collective, we fought against the decay of the cinema and showed films to the public five times a week. I documented this work.

What happens in Zvezda meanders between past and present, historical socialism and current communist structures, Yugoslavian cinema history and today's alternative cinema culture, play and reality. By superimposing the old films and contemporary documentation, the film reveals the illusions and opportunities of self-managed work, which at the same time questions the truth of our reality.





Migrating monuments

Artistic research
since 2020





"Migrating Monuments" is an ongoing research and documentary film project in cooperation with Anton Böhm in Berlin. We focus on the in-depth analysis of monuments as a mirror of social discourses and manifestations of the prevailing social system of thought.

We follow the process of architectural displacement of monuments in order to reveal the resulting changes in social discourse and the underlying ideology.



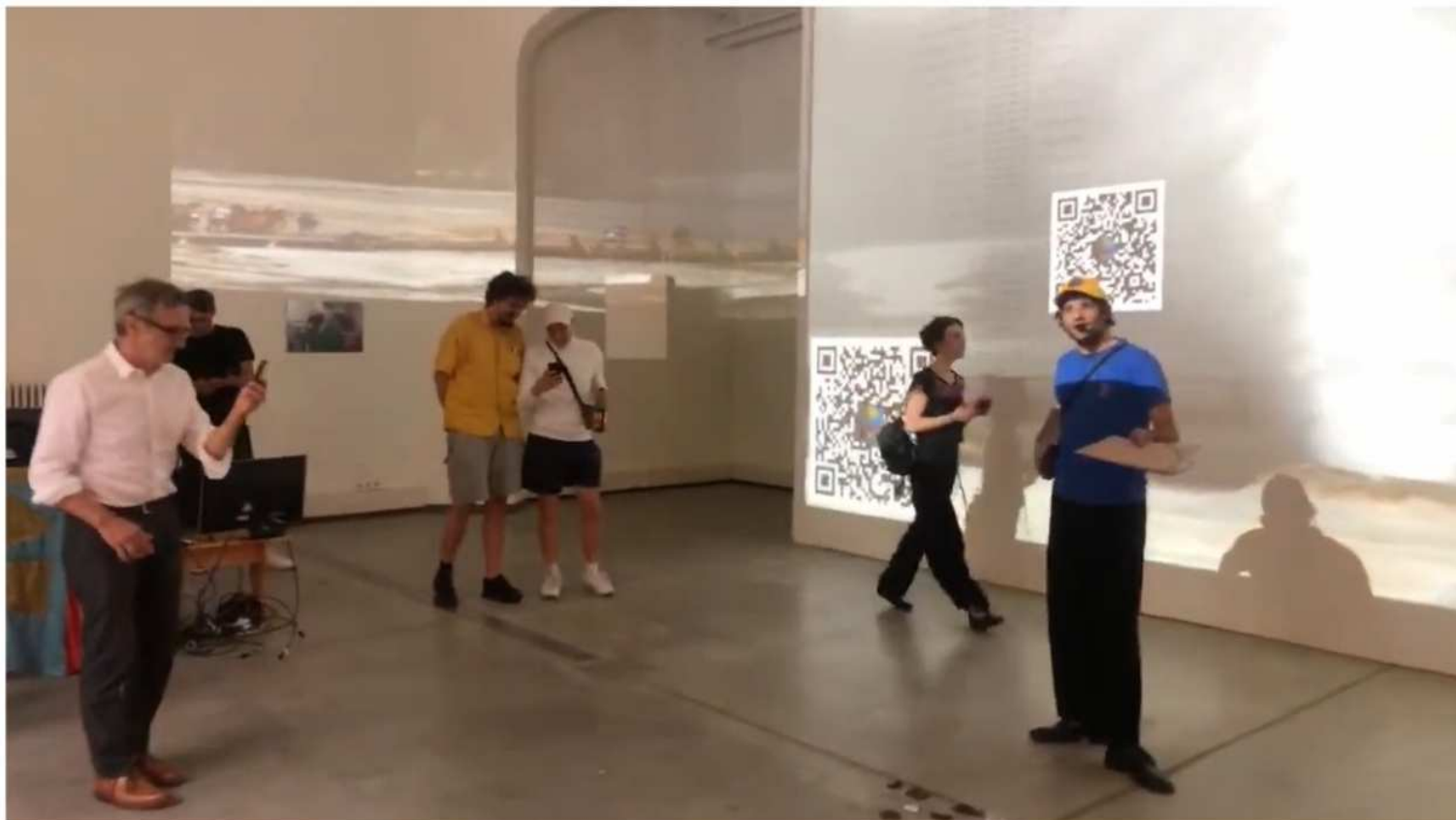


The research focuses on monuments as witnesses of historical set pieces that serve as reflections on contemporary society. The focus is on the physical migration of monuments, including destruction and reconstruction, as well as the change of their meaning in the urban context.

Our methodological approach includes extensive documentation of commemoration days, monument visits and interviews with people. Participation in various social rituals enables a deep understanding of the role of monuments in collective memory, mapping, collecting and archiving ideological remains through 3D scans and video recordings.







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Link to the Livestream

World Walking Tour

Multimedia Performance
2020, 2023



The World Walking Tour offers a digital and physical tourism experience. An installation equipped with projectors enables the transition between the analog and digital worlds. The tour was promoted through flyers that led to a livestream where the performance could be followed. At the performance location, large landscape panoramas projected onto the wall presented immersive places that dealt with the internet.

Found footage material from YouTube formed the visual basis with which the travel group virtually traveled around the world. As a tour guide, I provided information and made references to visible and invisible places on the internet, such as Bude, UK, which is known for its delicious cakes and undersea internet cable.





The immersive journey was enhanced by Augmented Realities that could be entered through QR codes. Travelers who took part in the performance on site were able to physically explore digital objects with their smartphones and learn additional information and background knowledge about the stations. This allowed them to decide for themselves whether they wanted to follow me as a tour guide or lose themselves in the digital worlds.

The YouTube livestream closed the circle by showing the videos taken from the internet on the internet again. This created a link between the digital and analogue visual worlds, offering travelers a physical experience of the Internet.



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|------|---|
| 2024 | Lange Nacht der Wissenschaften, Dresden
Galerie Ursula Walter, Dresden
Diplomaausstellung HFBK Dresden, Dresden |
| 2023 | Alternative Film/Video Festival, Beograd, Serbia
Screening und Workshop
Käferklausur Festival, Dresden
Kurzzeitig, Kurzfilmfestival, Leipzig |
| 2022 | InFLUence 2, Culture Center Beograd, Belgrad
My guts, Senatssaal, Dresden
Art in Public Spaces, Kunsthaus Dresden
Free temporary territory, Künstlerhaus Wien, Wien
Sachsen Digital, Schlachthof Dresden, Dresden |
| 2021 | In VR we trust, NRW-Froum, Düsseldorf |
| 2020 | Wem gehört dieser Raum?, Öffentlicher Raum, |
| 2019 | Leichter als Luft, Senatssaal HFBK, Dresden |

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