

BERLIN: LAYERS OF MOVEMENT

Here, Natascha Küderli explains her passion behind her beautifully shot film: Berlin – Layers of Movement.

THIS FILM COLLAGE BY THE ARTIST NATASCHA KÜDERLI SHOWS THE MANY-LAYERED TRANSPORT MOVEMENTS THAT CHARACTERISE THE CITY OF BERLIN.

Local underground and overground trains, as well as buses, boats, trains, bicycles, planes, cars and pedestrians, move alongside, above, beneath and with each other. They do this in tunnels, in the air, on rail tracks, roads, rivers and paths and at landing stages as if they were all participants in a dance choreographed especially for them. It is the pulse of Berlin and it captivates the observer.

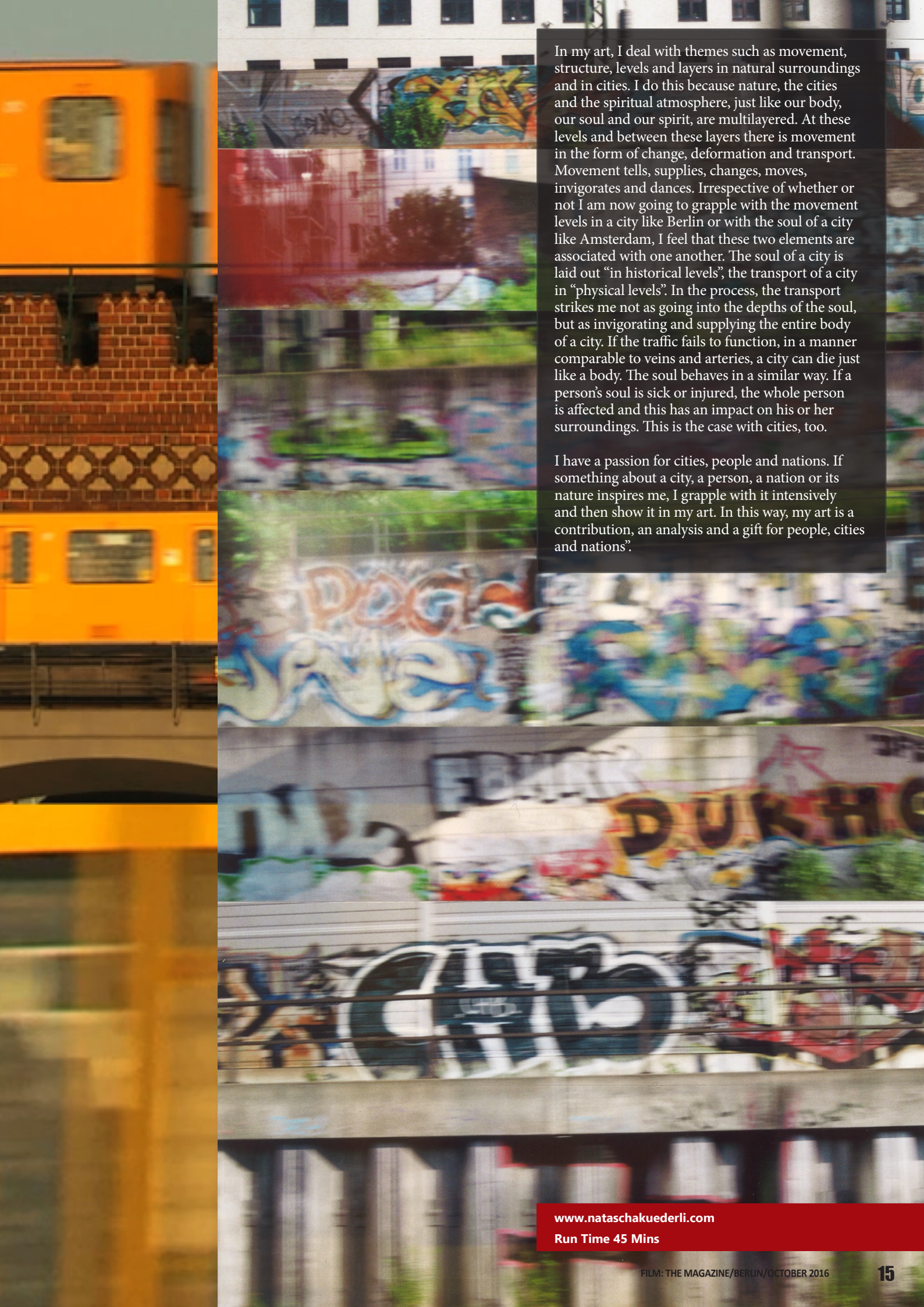
In her 45-minute film, Natascha Küderli composes a coherent intertwining of these movement layers. Until now, she has dealt with this subject by using meticulously cut photographs of her own which she assembles in her photo collages. With both of her collage techniques, pictures and film, she succeeds in illustrating the uniqueness of the overlapping and contemporaneity of the traffic movements in a large city such as Berlin.

In doing so, she shows not only Berlin's seemingly perennial hustle and bustle, but also its quiet moments such as the city's inoperative Tempelhof airport with people on the taxiways. The film vibrates to the rhythm of a global metropolis. The different speeds at which people and means of transport move during the days and nights are fascinating and unsettling at the same time and display a clear aesthetic statement by the artist.

“As a trained ceramicist and architect, I am and have always been inspired by shapes and their changes, structures and materials. At the same time, I have concerned myself for many years with cities, their soul and their spiritual atmosphere. In Amsterdam from 1997 to 1999, I grappled with the soul of architecture because I wanted to know why certain buildings arouse emotions such as fascination and pleasure, but also unease or even fear, within me. I was absorbed by the essence in architecture: What is it that moves us humans and what makes certain rooms, buildings and cities so unique? Most of all, though, what is actually the soul? While searching for the definition of the soul in religion, psychology and philosophy, I came to the conclusion that the soul consists of mind, will and emotion. This led me to the realisation that while architecture per se (steel, concrete, brick, wood etc) does not have a soul, the person who builds, or built, the edifice in question does. The architect and the building owner/client have a soul, and this is reflected in the buildings. In the same way, every visitor to and observer of a building or a city has a soul and, consequently, perceives the building and the space in his or her own way – and for me, this is how the perception takes shape with art, too.

I think that with cities, these function in a slightly different way. Whilst looking for answers to the question of why there are different strengths and weaknesses in cities that cannot always be resolved by architectural alterations and interventions, a thought occurred to me: “If the soul of a human being can be healed, why not the soul of city?” For cities were founded, built and expanded by people and are inhabited by people. In this way, I compare a city's soul with that of a person. The same applies for the body and spirit, in other words the spiritual atmosphere of a city. Soon, there will be more about this when my book “The Soul of a City” is published.





In my art, I deal with themes such as movement, structure, levels and layers in natural surroundings and in cities. I do this because nature, the cities and the spiritual atmosphere, just like our body, our soul and our spirit, are multilayered. At these levels and between these layers there is movement in the form of change, deformation and transport. Movement tells, supplies, changes, moves, invigorates and dances. Irrespective of whether or not I am now going to grapple with the movement levels in a city like Berlin or with the soul of a city like Amsterdam, I feel that these two elements are associated with one another. The soul of a city is laid out "in historical levels", the transport of a city in "physical levels". In the process, the transport strikes me not as going into the depths of the soul, but as invigorating and supplying the entire body of a city. If the traffic fails to function, in a manner comparable to veins and arteries, a city can die just like a body. The soul behaves in a similar way. If a person's soul is sick or injured, the whole person is affected and this has an impact on his or her surroundings. This is the case with cities, too.

I have a passion for cities, people and nations. If something about a city, a person, a nation or its nature inspires me, I grapple with it intensively and then show it in my art. In this way, my art is a contribution, an analysis and a gift for people, cities and nations".

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Run Time 45 Mins