Going to the Alps? Thinking of trekking outdoors? Dreaming of skiing in Switzerland? Watch Armin Linke's film first. Beware. You will always be inside, deep inside laboratories, factories, ski resorts, or Swiss bunkers hidden in the mountains. Nature? Who speaks of nature and wilderness? Yes, there is a farmer, a dour and sun-tanned farmer in the middle of a valley, thinks that being alone outdoors is nothing but punishment. For him, wilderness stinks. Yes, for sure, you will see the Alps but as they have been reconstructed inside a shopping mall in Dubai – a theme park for skiers who have just dismounted from their camels – as a painting inside an art gallery, or as a "virtual tour" inside the train that leads Japanese tourists to the Jungfraujoch – and when they alight eventually on the platform they see nothing but deep fog! Never outside, that's the whole point. No, I am mistaken, there is a glacier visible at some point in the bright midday sun, but this Pitztaler glacier is being carefully covered so that it too remains inside a protected artificial skin to prevent it from melting too fast... And there is also the World Economic Forum in Davos, this meeting of heads of state and pundits, but here too you see nothing but the barbed wires that keep them insulated from the Alps! You will participate in a demonstration in the Val di Susa, but it too is fully staged just as much as the toy trains or the micro-storms of a meteorological scale model in Lausanne, or a police academy inside a bunker.

Armin Linke has succeeded in doing with film what he has been doing for years with photography: situate the envelopes inside which our existence unfolds. He is to the visual arts what Peter Sloterdijk is to philosophy: a spherologist. Artists as well as social scientists are often divided between those who show the outside - let's say nature - and those who probe the inside - let's say society or the depth of our souls. Except this is never the choice we make: humans are inserted into artificial spheres of existence that provide them simultaneously with an inside and an outside. Spheres. Envelopes. Artificial skins. Very difficult to express, to stage, to deploy, to film, because they fit neither inside nor out. Hence the radical move so beautifully displayed in this work of art: capture the absorption of the outside by the inside so that the envelopes may be made visible from within. As if we could see through them. But humans are no more able to live "outside" than cosmonauts out of their space station. What they do is more interesting: they rehearse what

they would do outside if ever they manage to reach it. One day. Finally outdoors. Like the sheep at the very end of the film. Inside what? A long cultural tradition of transhumance over an Austrian glacier. What is most extraordinary is that Alpi

manages to show this introverted existence, those artificial sites, those highly technical and but he has been stranded there by his family and scientific encounters, those mines and bunkers and factories, those cultural Umwelt, without either conniving with them or criticizing them. This is the most uncritical film ever made about the utter artificiality of the modern world. But "uncritical" has to be taken just as positively as "artificial." Why? Because no critique could see further and higher and more globally than the poor souls trapped inside their bunkers. This work totally transforms what is meant by "tunnel vision." Yes, Linke has tunnel vision. No irony is present in this work that is, at the same time, so funny and generous. Let's hurry to meet him where he travels with his camera. And don't

forget to rent the right sort of gear.

Bruno Latour, February 2011 Bruno Latour is a philosopher and anthropologist working in Paris. His many books on science and culture include Laboratory Life, Science in Action, We have never been modern, Pandora's Box: Essays in the Reality of Science Studies, Politics of Nature. He was curator of the ZKM exhibits ICONOCLASH: Beyond the Image Wars in Science, Religion, and Art and Making Things Public. Atmospheres of Democracy. He is now Professor and vice-presider for research at Sciences Po Paris.

A project by Armin Linke Based on a research of Piero Zanini, Renato Rinaldi and Armin Linke

Camera Armin Linke

Sound Renato Rinaldi

Giuseppe lelasi

Kal Karman

Editing consultant Jan Ralske

Sound editing Giuseppe lelasi Renato Rinaldi

Sound Postproduction Frank Halbig **Christian Heck** Giuseppe lelasi

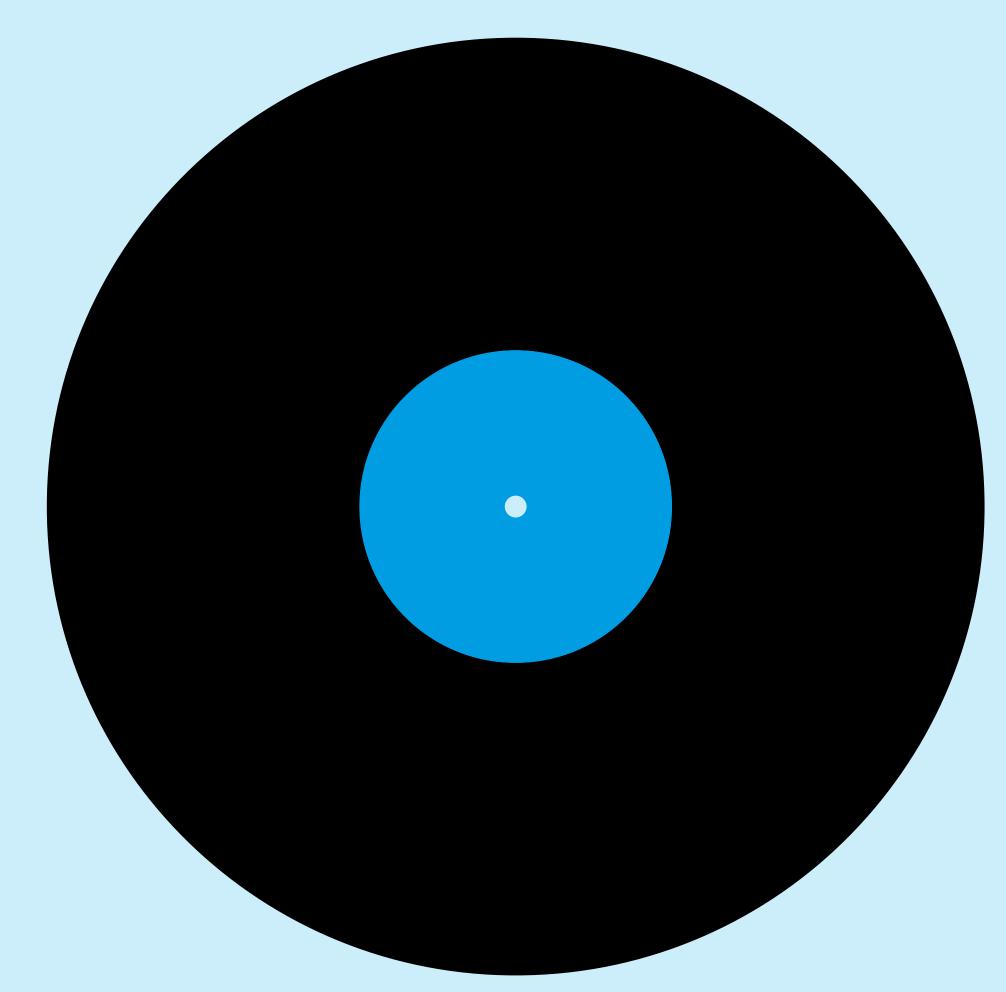
David Loscher

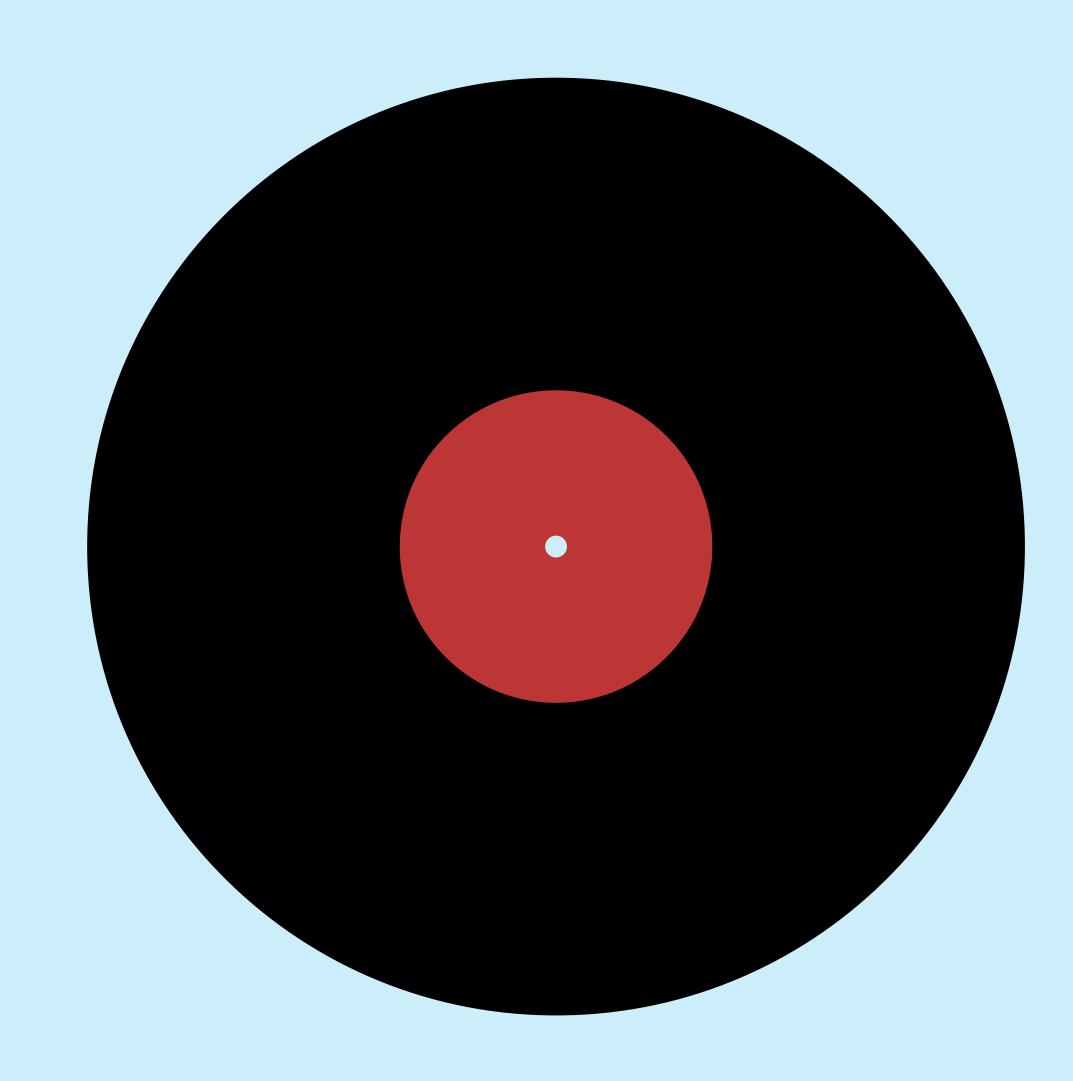
Title sequence, poster and packaging Cornel Windlin & Gregor Huber

With the support of Assessorato alla Cultura della Valle d'Aosta Fondazione Galleria Civica, Trento Galerie im Taxispalais, Innsbruck German Films
Kunst Meran/o Arte
Medien und Architektur Biennale Graz
Minerva Stiftung
Montura Montura Museion, Bolzano Museum für Gegenwartskunst Siegen Neue Galerie am Joanneum, Graz

Provincia autonoma di Trento Stiftung Erna und Curt Burgauer University for Arts & Design Karlsruhe Front (from top left): 3D rendering of the Matterhorn. Institute of Cartography, ETH Zürich Topographic survey drawing, 1941. ETH Library Zürich, Image archive Armin Linke, Alps model, EPFL, École Polytechnique Lausanne, Switzerland, 2001 Tremola pass road in winter, aerial photograph, 1964. ETH Library Zürich, Image archive Back: Glacier mapping, 1932. ETH Library Zürich, Image archive Stone temperature metering, Simplon tunnel. Schweizerische Bauzeitung, Vol. 47/48, 1906

© 2011 Armin Linke for the film Alpi © 2011 Giuseppe lelasi and Renato Rinaldi for the audio companion LP © 2011 Armin Linke, Renato Rinaldi and Piero Zanini for the images and sounds used in the film from the "Archivio Alpi Research Project"





Alpi is the result of seven years of research on Alpi is a research project in the form of a film. contemporary perceptions of the landscape of the Alps, juxtaposing places and situations across all eight bordering nations (from France to Slovenia) and spanning the territories of four languages. In the film, the Alps are encountered like an island that is connected to various global transformations. Through editing in space and time, the viewer is continually displaced between the natural and the artificial. A Bollywood film troupe backstage, Davos during the World Economic Forum, the Ski Dubai landscape and, at the same time, the urgent Dome, protests during the Italian Olympic games against a high-speed tunnel construction—already become a codification of the image itself.—searching for an inner voice to express the lack to France, a seventy-five-year-old shepherd, living alone with his animals at an altitude of 2000 meters during wintertime, completely

isolated, laboratories for meteorological simulations, cycloramic paintings from the 18th century, the reconstruction of an entire city inside a mountain as a training playground for police in a recycled cold war bunker. All episodes with apparently no connection other than being situated in the same geographical context. It is up to the viewer to reconstruct possible links, activating and rethinking his own expectations and images. The Alps are an enormous natural

ecosystem. They are also the most anthropomorphized of the world's great has always been a transit area and was radically codify an image of the Alps through today. transformed with the development of motorised transport, as was its landscape. The collective representation of the Alps generally tends to erase all that cannot be traced back to an "Arcadian" cliché. The images the Alps hold for the (urban) public are those of a world that is pre-modern; a world that is essentially intact, closed into itself, marked by a slow pace, tied to traditions and to a complex of ancient practices. complicates the notion of modernity towards a In comparison, we see the region as a unique laboratory of modernity. We undertook many journeys in the alpine region, which, ironically, led us as far as Dubai. The film shows the Alps as a key location, owing to its delicacy and environmental importance, where one can observe and study the complexity of social, economic, and political relationships. In the Europe of today, the Alps are a hotbed for modernity and its illusions.

Armin Linke, September 2010

As a photographer and filmmaker, Armin Linke is combining different mediums to blur the border between fiction and reality. Working on an ongoing archive on human activity and the most varied natural and man-made landscapes, Linke's multimedia installation on the contemporary alpine landscape was awarded at the 9th Architecture Biennale in Venice and at the Graz Architecture Film Festiva Linke has been a professor at IUAV Arts and Design University (Venice) and is Research Affiliate at MIT Visual Arts Program Cambridge. Since 2010 he has a professorship at HFG Karlsruhe. Linke works and lives in Berlin.

Sound and image are treated as equal components of a cinematic code in order to unfold an anthropological space of the Alps. In contrast to a scientific experiment, which might use the image as evidence of a thesis, Alpi starts the other way around: the project displays an excess of images of the Alps to match the tricky set of visual imperatives occupying our minds when imagining the massif. Alpi moves between the image-representation of an Alpine question of how visual representation has

Filmed in forty different locations in the Alps over seven years, a process generating forty hours of footage, all sequences in Alpi are scenes of everyday life: from the Alpine farmer chained to the concept of a so-called "traditional viewer from a position of knowing, but from a life" in the Italian Alps, to the Arab business man who surveys a staged Alpine ski-landscape are not quite sure how to handle. A critique of from the window of a shopping mall in Dubai; from a police academy hidden in an Alpine mountain, to the snowy landscape of Davos masking the World Economic Forum. The Alps are charged with a set of image grammars, instituted by Western concepts of image production and presentation. For example, the unpacks the over-exposed image of a place German "Heimatfilm" served as an ideological tool to institute an uncanny desire for the claim mountain chains, and one of the most important of territory. Commercials, movies, travelogues, recreational and tourist areas. The alpine region and the advertisement industry continuatively One sequence in Alpi depicts an Indian film production crew. Here the image of the Alps might serve to represent Western economic wealth, or function as a stand-in for an Indian massif such as a politically troubled region like Kashmir. The image of the Alps is charged with a chain of pre-figured meanings ranging between the "Heimatfilm" and "the exotic", and

> Modernity-at-Large (Arjun Appadurai). As is true for any project and for Alpi in particular, making the images public introduces another anthropological space - the space of exhibiting. In this case it connects to one of the project's points of departure, the work "La vita. La Natura e La morte" ("The Life, The Nature, and The Death", 1896-99) by the Italian painter Giovanni Segantini. The monumental Alpine triptych is one of the first attempts to conceptualize visually forms of social-human existence in the Alps. For the 1900 World Exhibition in Paris, plans for the large-scale

panoramic installation included surround sound, music, real streams of water, grass, and animals. This live-cinematic event was never fully realised. The more we utilise the excess of

images, the more we might be able to desimagine the Alps. Des-imagination is not intended as a form of psychological repression, rather it is a confrontation with the impossibility of defining a single identity or meaning of the image of the Alps. Revealing the excess, in the form of an exhibition, a screening, or a publication, sets up a condition in which to unfold the silence between sounds as well as

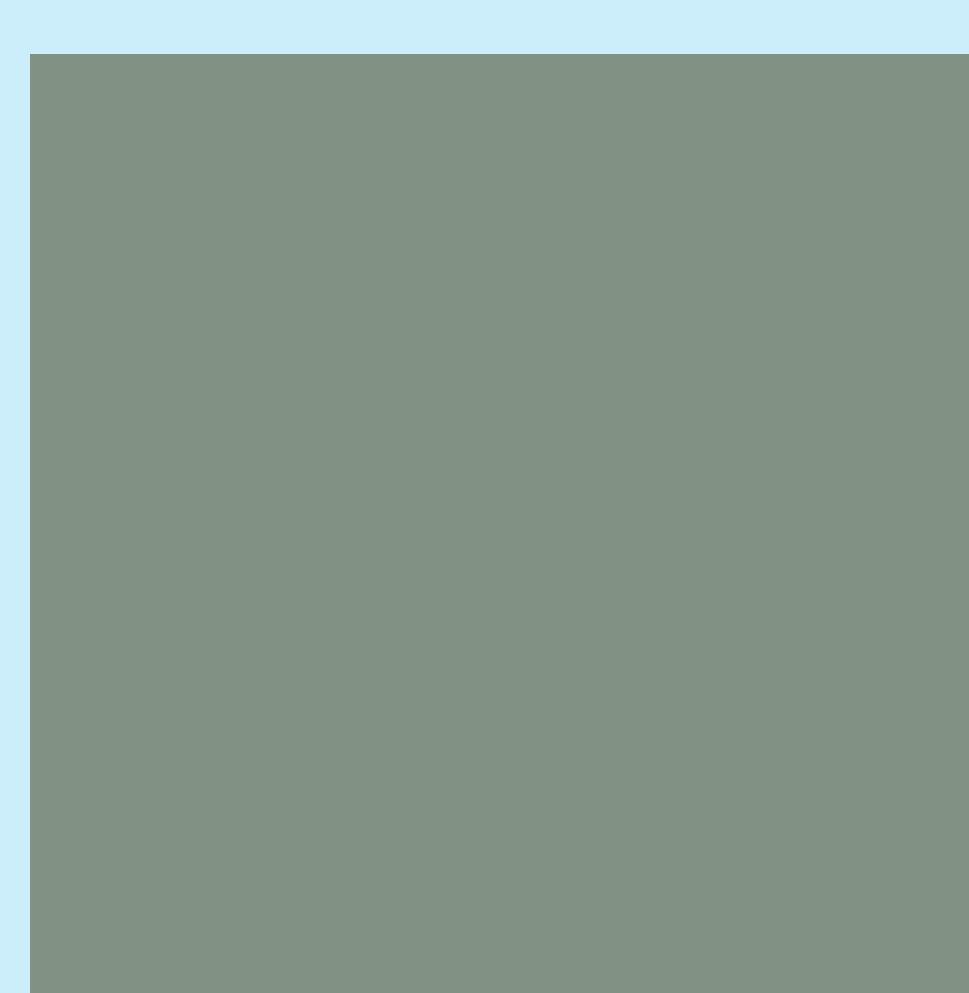
the blindness between images. The editing of the sequences follows the principles of montage that articulate both the place of the filmmaker and of the audience of the singular image. The labour of looking is shared between the project-makers and the project-viewers. This democratisation of the means of production aims not to teach the confrontation with an excess of which we representation not only remains in an image taking apparatus or institution, but addresses us - how we, both as producers and perceivers, co-produce an imperative aspect of the image of the Alps.

Alpi can be taken as a case study that such as the Alps. Without removing sounds and images, it proposes withdrawing from its different visual compulsions through a confrontation with the excess machinery. It might grant the power to lay bare the geopolitics imbedded in an image, and how such a place as the Alps is imprisoned by the imagery of power motives. Here, the exhibiting of the excess of images in particular may help us to des-imagine the visual codifications of the Alps, and, in so doing, it re-politicises both the image and our imagination. The real image of the Alps takes place in the moment of des-imaging it.

Doreen Mende, February 2011

Doreen Mende works on the excess in exhibiting and the power of display.

Current projects include the book MONTRAGE in cooperation with Filipa César, consultancies for UNESCO Office Ramallah/Palestine, an exhibition with KP Brehmer for CAAC in Sevilla and The AND: Place of Action for Cinema Clash Continuum at Rietveld Academy, Amsterdam. She is also editing a book





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