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Installation and spatial staging

## **Inner\_Mind\_Architecture** by Kenta Nakagawa,

for St. Gertrud Köln Kirche and Kultur  
architect Gottfried Böhm

Dates: Thurs / Fri / Sat / Sun until 17.11.13, at 6 p.m. and 8 p.m.

“St. Gertrud, Kirche und Kultur” was created as a model for a wide-reaching artistic network. This explains why a Japanese artist, who studies at the Academy of Media Arts Cologne, is now intensively grappling with the particularities and spirit of this building.

Kenta Nakagawa, born in Kyoto, is an animator who has broken away from the cinema screen and has been engaged with the spatialisation of the abstract animated image and artistic sound experiences for many years.

His work displays three trends:

- the comprehension of space through room-specific, mostly abstract projections, such as his large scale piece in the Apostelnkirche, Cologne, a few years ago.
- live performances with video and sound
- and the continual development of objects that, in part, float in the space and merge into light and projection sculptures through the subtle use of diverse materials. The boundary between object and space is thus lifted. Materiality and immateriality flow into one another.

“Inner Mind Architecture” addresses this crossing of boundary lines. As stated in the invitation, Kenta Nagakawa confronts exclusion and closedness with the artistic alternative of ephemeral spaces of light that open themselves up, floating poetic codes and a canon of intense, sensual colour schemes as an expression of the human condition. Light, sound, wind, fog are, alongside projected animation, the media of his work.

Kenta Nagakawa made himself familiar with the architecture of St. Gertrud over a period of months and opted for a staging of the space.

At first sight the architecture denies the harmony-seeking gaze:

St. Gertrud appears unwieldy, polyrhythmic, complex, with ever new insights and views. It demands to be experienced in motion. The acoustics of the space behave similarly:

it breaks into reverberating, in parts layered cascades of sound through prism-shaped, staggered asymmetric arched roofs. Not only a difficult space but also a decidedly unique body of sound.

For Kenta Nakagawa this is a dialogic challenge.

In the installation he has opted for the classic triptych form and in this incorporates the floor plan of the congregation room next to the choir.

The building's formal canon, its striking, prism-like structures, are worked into the installation, one could also say engraved in the tracks of the semitransparent sculpture, in order to lie the escaping light over the walls like a dressmaking pattern. The structure of the built space is comprehended and then cancelled out again in the next moment.

Patterns and details of the windows, small rosettes, including their colours, are integrated in the animations in an abstracted way. Here too is reference to the surrounding architecture.

With this project Kenta Nakagawa unites two principles of his previous work for the first time: the three-dimensional projection and the light-projection sculpture.

His artistic use of sound or, more precisely, his audiovisual composition and dramaturgy, is also noteworthy: the staging begins with noises inspired by nature and a soaring, organ-like sound. A dawn-time atmosphere, fog streaks through the treetops. This hovering soundscape grows and condenses to form abstract environmental sounds and digital landscapes, which temporarily create an almost apocalyptic mood. The third part of the composition resolves this mood and the piece fades out through ambient sounds.

There are undoubtedly numerous other approaches one could take in dealing with this work, including the question: is there anything particularly Japanese about this work?

For example the connection between exterior and interior, flexibility and openness, the sober use of materials as well as the emphasis on clear lines, forms, areas and grids, the treatment of the semitransparent material, which seems concrete and at the same time vulnerable, transient.

An artistic-poetic homage to Gottfried Böhm's St. Gertrud.

The following people contributed to the success of this project:

Luis Negrón, Bernd Voss, Wonbaek Shin and Chi Ming Fan. Sincere thanks to all of those involved. Kenta Nakagawa studied under Heide Hageböling, specialising in multimedia scenography, and under Ute Hörner, Mathias Antlfinger and Anthony Moore.

Thanks to the members of the St. Agnes congregation, to our host priest Frank Müller and the head of the "Kirche und Kultur St. Gertrud" programme Kurt Koddenberg, who have opened up this unique location to us.