Frank Geßner
*LEARNING FROM PADUA*ATELIER BERLIN MANIFESTO*
Pictorial Arts/Visual Arts/Bildkunst as a Meta-Language of the Art of Animation

Tre cose sono stati con noi dal paradiso: la stella della notte, i fiori del giorno e gli occhi dei bambini.

Trois choses nous sont restées du paradis: les étoiles de la nuit, les fleurs de la journée et les yeux des enfants.

Drei Dinge sind uns aus dem Paradies geblieben: die Sterne der Nacht, die Blumen des Tages und die Augen der Kinder.

Three things have left us from paradise: the stars of the night, the flowers of the day, and the eyes of the children.
Alighieri Dante

For Theodor Hetzer, Erwin Panofsky, Max Imdahl, Hermann Hesse and Alberto Giacometti

1st ACT

IMAGE AS CONSTRUCTION: GIOTTO – BASIC PRINCIPLES OF THE NEW ART
Theodor Hetzer

Relationship of the visual arts and poetry. At a given time, the architectural is incorporated into the image as an element of the image design (Gestaltung) while at the same time the figurative/picturesque language moves into the built architecture. These two elements are of Italian origin, on the other hand, the plastic arts occur, in the sense meant here, north of the Alps.
Originating from the Gothic, the Plastic arts are placed as an order, as a means of art, in the category of the painterly – viewable in Giotto's work/factory. (Example: Arena Chapel)

THE ORNAMENTAL AND THE CHARACTER DESIGN (Gestalt)
Theodor Hetzer

Cyclical overview of the great development of (Western) European arts between 1300 and 1800.

CLIMAX AND END
Theodor Hetzer

Tiepolo's frescos in the Würzburg residence. Tiepolo's art still lives directly from the power of the spiritual.

OUTLOOK: THE HISTORY OF THE IMAGE FROM GIOTTO TO CONTEMPORARY
 2nd ACT

PADUA IS NOT THINKABLE AND DOABLE WITHOUT ASSISI
Konrad Fiedler vs Erwin Panofsky
Max Imdahl – Iconic Synthesis
Hermann Hesse – Essay

In the iconic mode of observation, the image is at the same time a phenomenon in which objective, recognizing seeing and formal, seeing "seeing" intertwine with one another – for the intuition of a higher order and meaningfulness, including and in principle overcoming practical experience.
(Examples: Arena Chapel/Basilica of Saint Francis of Assisi/Hermann Hesse, Francis of Assisi, Essay)
3rd ACT

IKONIK AND THE ANALYSIS OF STRUCTURE

IKONIK (word)
Max Imdahl

Ikonik is a synthesis of seeing seeing and recognizing seeing as the foundation of a very special and otherwise non-formulated meaning and examines how semantics and syntax work together in the image.

KOPIE (line)
Alberto Giacometti

Encounter with the past about the (structural) copy:

DOUBLE SYNTHESIS: THEORY AND PRACTICE OF BILDKUNST

Frank Geßner's
AFTERPLAY/REPERCUSSION

*Atelier Berlin Manifesto

TO BE OR NOT CONTINUEs

Biography

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Frank Geßner studied art (sculpture, painting) and art history in Stuttgart and Berlin. In 2004, he was appointed Professor of Visual Arts for Animation at the HFF Konrad Wolf Potsdam-Babelsberg, where he also was Vice President for Teaching, Research, and Development from 2006 to 2009. To realize artistic research prototypes, he founded *Atelier Berlin Production in 2005 and co-founded the Institute for Artistic Research (IKF) in 2006. Since 2009, he is Professor for Theory and Practice of Visual Arts at the Film

University Babelsberg Konrad Wolf. In 2011, he was Guest Professor at the Jilin Animation Institute Changchun, China. His artistic research and teaching focuses on drawing, sculpture, and painting, on the theory and practice of visual arts, on hybrid auteur film, and on expanded animation.