

Arved Gintenreiter

Mission Statement

I was lucky to be trained in an exciting niche of news journalism, at a wire service, where the mutually exclusive tasks of speed and precision are king. Assessing the gravity of new information, double-checking its veracity, adding context, and breaking the news for the rest of the world to know. Not much time for beauty and no time for mistakes. A wonderful job if you enjoy adrenaline and don't mind exiting the planet with a heart attack.

For chronicling the world in real time, factual neutrality is paramount. One argument stands against the other, statements, counter statements, for the reader to make sense of it all. In times of shameless deception, though, the honest broker might merely contribute to the cacophony of voices, amplifying the confusion of the audience. Add to the mix a loss of trust in traditional institutions, growing divisions in societies, as well as changing technologies and user habits – the information space is on fire.

How can information be conveyed in a post-truth outrage reality? How can stories spark discussions in the spectrum between the extremes? If facts cease to carry the argument, how can imagination and emotions further an honest debate? In a world of competing narratives, involuntary misinformation, and deliberate disinformation, I am searching for a moral and ethical compass as guidance; impartial but not indifferent, opinionated but not manipulating, essayistic but not personal, fact-based but informal in its appearance.

This semi-journalistic exhibition experiment aims to bring long-form narration closer to the audience in both the physical and digital realm. Naturally, as an (ex?)journalist I am mainly interested in contemporary debates with focus on social and political issues: the interaction with our environment, the fabric of societies, the way we decide to connect, partition, and organize the world we live in. Our reality is a consequence of choices made in the past; the choices of the present will inevitably shape the reality of the future.

With my present work – part documentary, part fiction, part vision; not journalism, not art; neither plain photography stills nor moving pictures; both series and standalone at once –

I hope to provide an additional perspective to controversial, confusing, and abstract questions of our times by borrowing from the journalistic techniques (and senses) I was trained for and by embracing the emotional audio-visual storytelling I love.