



HOTEL

A commentary by Greta Gesenberg

The video 'Hotel' is a sensitive and radical social study on an imagined system, mirroring the one of art. For the claustrophobic scenario serves a hotel in New York, which, in the course of the short film, exposes its character as a post-modern Babylon.

Hotel touches classic themes, like the hubris of the people and their personal failure, which is due to parts from committing mortal sins: Gula, Luxuria, Superbia and very central Acedia, the inertia of the heart. Hotel finds for these human failings expressive images. In the opening scene the audience meets the Superbia (pride/vanity) in the person of the so-called Bellboy, who says that an attractive man is reluctant to bind. Bellboy "The attractive human rarely allies himself". He introduces himself as Narcissus. The Hotel-owner, a bloated middle-aged man, the gula, exhibits himself by drinking three glasses of beer simultaneously through three straws.

The unsparing self-analysis and the conclusions of the Hotel-owner are a back-recurring motif of the short film. He speaks his monologues in the company of other Hotel occupants into the camera and reveals himself as a lonely man, who in his youth had many friends, but his interest in economic success has made him lonely. Hotel-owner: "Never could I have imagined anything better than owning this 'Hotel'. Egocentrism is an important attribute, yet I have grown completely lonely." His wealth derives from filming naive, beautiful, young people, so-called Trainees; the making of these films, he posts on the internet.

The films are voyeuristic and provide references to the Visual Arts, such as by-recurring use of International Klein Blue. The limited group of people in the Hotel - there is no Hotel guests - is explained by the fact that people no longer come into the Hotel. It is implied that it is the Hotel an hour hotel. People do not come anymore because they feel unattractive and prefer the virtual space of the Internet, the more beautiful human body, such as the Trainees represent.

The trainees in this system are inspired by the naive belief in an exceptional, superior system for which it pays to make sacrifices. These victims include the self-surrender and acceptance

of a state of indignity. They seem to ignore completely that they assume a purely passive, subordinate role. The viewer is confronted with a universe of power abuse (Bellboy) and depression (Hotel Owner), an elaborate staging of the artist, which excludes not herself in the role of the melancholy teacher and the creative (Superintendent).

The time-limited insight into this system leaves open whether the self-abandonment of the Trainees under certain circumstances is a calculating move, whether the time as a servant of masters, as it embodies the narcissistic Bellboy, can result in success. The self-doubt of the young people serve the active system, as well as their vain desire to be a respected member of the system itself. Trainee: "I was always ashamed of my large breasts. Now, they brush over the canvas like a pair of instruments." Their actions demonstrated their doubt that they have a value as individuals, and their driving is their lack of self-esteem.

The dominant superintendent does not quit her role, though she occurs in the third scene as the teacher of the mainly female Trainees with glasses and a pointer. This scene reveals the humor, which constitutes another layer of film. It plays with the clichéd, film processing of the national-socialist Germany, its great-power plans and transmits them great power plans on the Art market and on Feminism.

During her lesson, the Superintendent is drawing on a map (live drawing). She takes the Italian boot to the starting point of the female figure, which covers all Europe at the end of the action. Superintendent: "We shall reproduce ourselves endlessly into an army that - through the image of the no-mother - wants to slowly threaten male supremacy". Before her ideas can proceed, is exercise is interrupted by the Bellboy, who abruptly ends her lesson. That he is authorized to do so, brings the hierarchical relationship between the two to the fore.

In the next scene, the Trainees receive humiliating lesson in genital smoking from the Bellboy. Bellboy: "Spread your legs and inhale deeply ... as if you want to suck in something thick and fat. Think, Motivation: Your charming smile!"

The sixth scene takes on the theme of the live-painting again, after the fifth scene was dominated the body-painting of the Trainees. The artist here is a naked, a painting clown, who produced drip paintings by spitting a gelatinous mass of color from the mouth to the canvas. The sequence is interspersed with art historical quotations. Cindy Sherman, Bruce Nauman and Paul McCarthy have also presented impressive works as clown.

Culturally, the clown has many meanings. It serves not only the entertainment of an audience, which is linked to the role of the artist in the exposition-like scenario, but also with emotional extremes. The Happy and the Sad, success and failure oscillate for him smoothly. In Hotel, the clown describes the tragedy of someone who knows what s/he should change something, but this is not in a position to do so. It is the expression of a knower, who is ashamed of the "monotonous concert of the privileged" (quote Marcin) to contribute and be part of this system. The clown can thus be seen as the alter ego of the Hotel-owner in the hotel, which is also his muddled life situation awareness, but each makes no clear effort to change this.