

SELECTED 8

Artists' film & video today

LOOP BARCELONA 2013

LOOP 2013

06

Selected Artists, Film & Video

08

Gallery Directory

102

SELECTED PROJECTS

114

POOL 2013

117 · PERFORMING THE IMAGE

A selection of artists from the media art class at HfG
curated by Isaac Julien

134 · imai presents Freya Hattenberger

136 · Story: we produce

LOOP Studies On Collaboration

138

SCREEN Festival

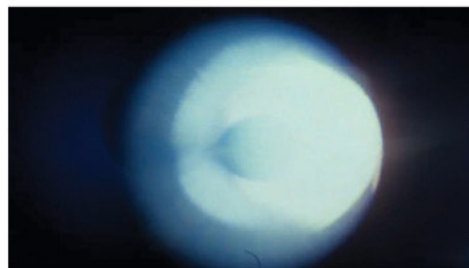
143 · Signal Amplifications: Counter-biopolitical videos & practices Equipo re

146 · Tropical Video Activism Fernanda Nogueira

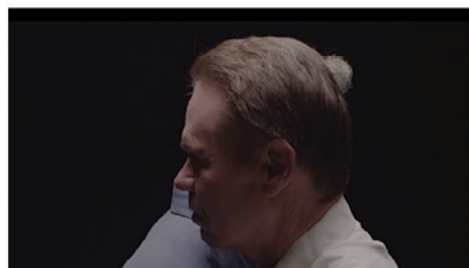
148 · Hic et Nunc. On the paradoxes of democracy Imma Prieto

150 · This is not musical advertising! Albert Alcoz

LOOP
2013



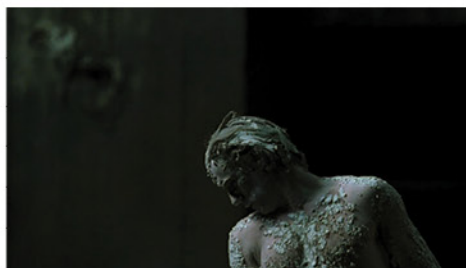
Ignasi Aballí, *Film Proyección*
| Estrany de la Mota — **p. 14**



Iván Argote, *Two 50 years old white males having emotions* | D+T Project — **p. 16**



Elena Asins, *ANTIGONE "Unwritten Laws"*
| Galería Vanguardia — **p. 18**



Bruno Aveillan, *Minotaur-Ex*
| Galerie Spree — **p. 20**



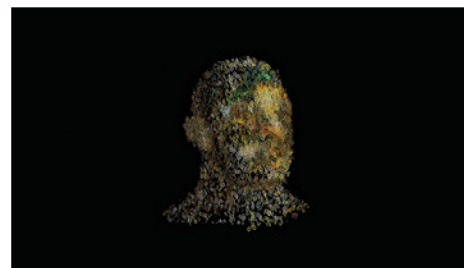
Adela Babanova, *Return to Adriaport*
| Jiri Svestka Gallery — **p. 22**



Gaëlle Boucand, *Mexian*
| red shoes — **p. 24**



Diego Bruno, *Location*
| Mirta Demare — **p. 26**



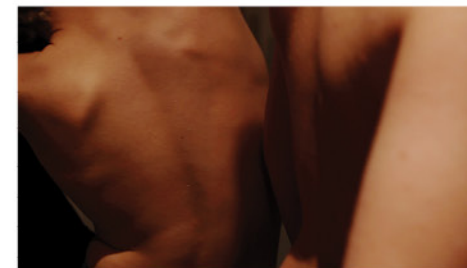
Willi Bucher, *Aristotle's Brain*
| Galerie Wolkonsky — **p. 28**



Rob Carter, *Sun City*
| Galerie Stefan Röpke — **p. 30**



Khalil Charif, *Mona Lisa*
| Artur Fidalgo Galeria — **p. 32**



Adam Chodzko, *Knots*
| Marlborough Contemporary — **p. 34**



Dewar & Gicquel, *Ram*
| Loevenbruck — **p. 36**



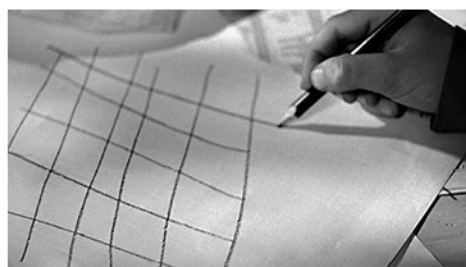
Arnaud Dezoteux, *Infinite Pursuit*
BENDANA | PINEL Art Contemporain — p. 38



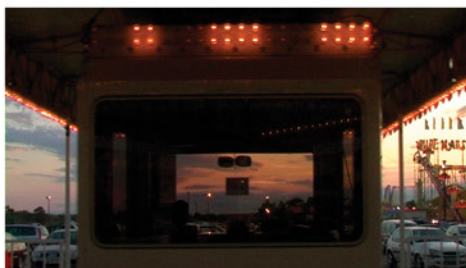
Ryan Gander, *Basquiat or I can't dance to it...*
I Annet Gelink Gallery — p. 46



İnci Eviner, *Nursing Modern Fall*
I Galerí Nev Istanbul — p. 40



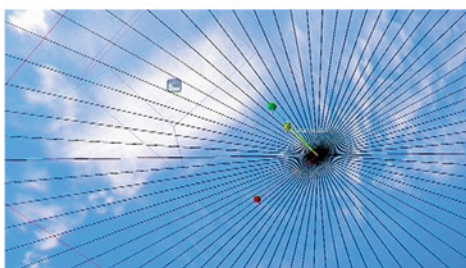
Christoph Girardet & Matthias Müller, *Meteor*
I Campagne Première Berlin — p. 48



Cédric Eymenier, *Mirissa*
I Galerie Jérôme Poggi — p. 42



Anthony Goicolea, *Somniatic*
I La Galerie Particulière — p. 50



Harun Farocki, *Parallel*
I àngels barcelona — p. 44



Rubén Grilo, *Be Something. Face the Screen*
I NoguerasBlanchard — p. 52



Gary Hill, *The Psychedelic Gedankenexperiment*
I In Situ / Fabienne Leclerc — p. 54



Hayoun Kwon, *Manque de preuves*
I Dohyang Lee Gallery — p. 62



Peter Holst Henckel, *It's About Time - Around the Clock*
I SPECTA — p. 56



Glenda León, *Inversion II*
I Galería SENDA — p. 64



Claire Hooper, *Auditorium*
I Hollybush Gardens — p. 58



Ori Levin, *L'Esprit de l'Escalier*
I Galerie Metropolis — p. 66



Flo Kasearu, *We are on the way*
I Temnikova & Kasela Gallery — p. 60



Marko Mäetamm, *Love*
I NETTIE HORN — p. 68



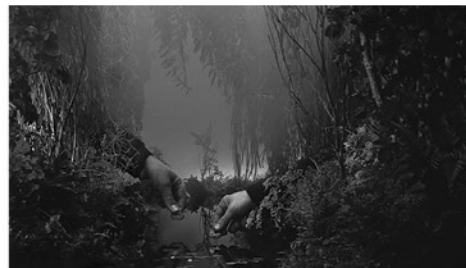
Íñigo Manglano-Ovalle, *Leviathan*
I Christopher Grimes Gallery — p. 70



Clare Noonan, *Restoration Work*
I Motive Gallery — p. 78



Adrian Melis, *Moments that shaped the world I, II, III* I ADN Galería — p. 72



Hans Op de Beeck, *Staging Silence (2)*
I Galerie Ron Mandos — p. 80



Carlos Motta, *Nefandus*
I Galería Filomena Soares — p. 74



Ferhat Özgür, *Woman in love*
I Bernhard Bischoff & Partner — p. 82



Catalina Niculescu, *Neuschwanstein*
I Galerie Arnaud Deschin – La GAD — p. 76



Javier Pérez, *En puntas*
I Galerie Guy Bärstchi — p. 84



Heather Phillipson, *Immediately and for a short...* I Rowing — p. 86



Amparo Sard, *Hauptpunkt*
I N2 Galería — p. 94



Jhafis Quintero, *La Hora Garrobo*
I Analix Forever — p. 88



Koki Tanaka, *A Piano Played by five...*
I Vitamine Creative Space — p. 96



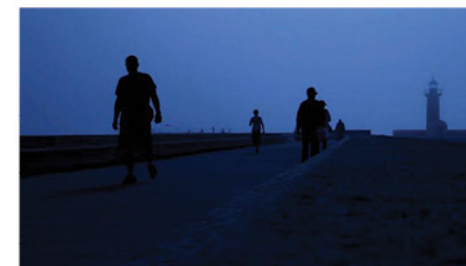
Enrique Ramírez, *Cartography for...* I galerie martinethibaultdelachâtre — p. 90



Sami Trabelsi, *2,7 Seconds*
I galerie karima celestin — p. 98



La Ribot, *Les Exposés*
I Coullaud & Koulinksy — p. 92



Emily Wardill, *The Third Person*
I carlier|gebauer — p. 100

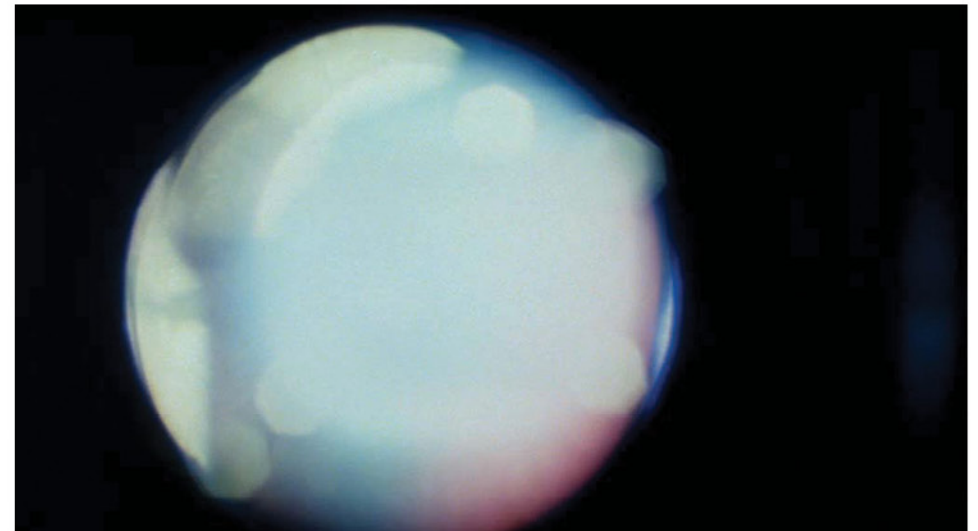
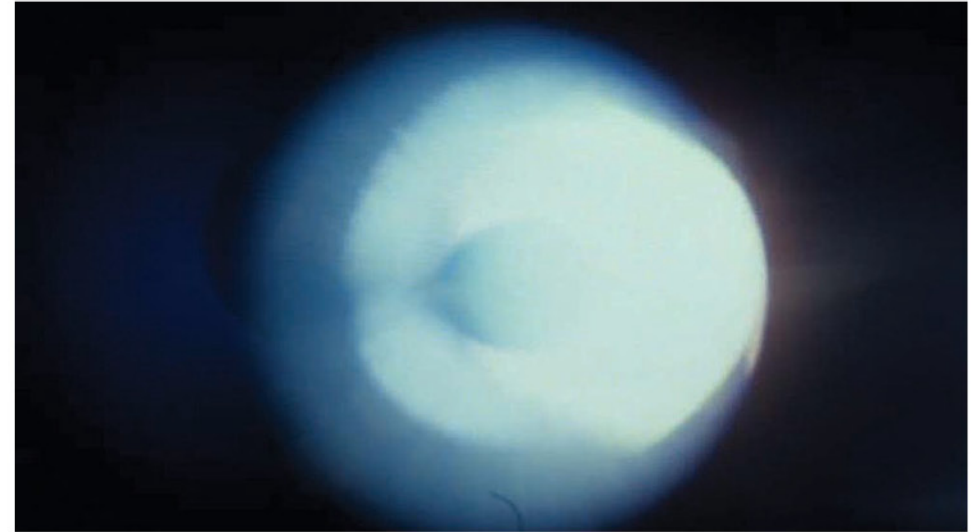
Ignasi Aballí

Ignasi Aballí (Barcelona, 1958) studied Fine Arts at the Universitat de Barcelona, city where he lives and works. Since 1990 Aballí has been doing solo exhibitions both in galleries and public institutions -national and international- such as: the Bayer Leverkusen Foundation (Germany), Galeria Antoni Estrany (Barcelona), Galeria Elba Benítez (Madrid), Galeria Pedro Oliveira (Porto), Galeria Estrany de la Mota (Barcelona), Nouvelle Galerie (Grenoble), Museo de Bellas Artes (Santander), Espacio Uno, Museo Nacional Centro de Arte Reina Sofía (Madrid), MACBA (Barcelona), Fundação Serralves (Porto), IKON Gallery (Birmingham) ZKM (Karlsruhe), Pinacoteca do Estado (Sao Paulo) or Artium (Vitoria). Aballí has also participated in international biennials as 52nd Biennale de Venezia, the 8th Sharjah Biennial or the 4th Guanzhou Triennial, China.

Film Proyección

2012
1h 28' 18
Video, color, loop
Edition of 3

In *Film Proyección* (Film Projection) the light coming out from a projector sending out the film images towards the screen has been filmed. The recording camera, has interposed itself between the projector and the screen, absorbing again the light and the images that were sent out from the projector. The work operates a short circuit between the emitter, the projector and the receiver, the screen and the spectator, re-introducing again the integrity of the film inside a recording camera. The selected film in this case is *Man on Wire*, a documentary on a funambulist which achieved on a rope the space between the now gone Twin Towers in New York. Directed by James Marsh, the film won an Oscar to the best long documentary in 2008. The choice of this film responds to the proximity of the facts being shown with artistic production, the big effort involved to get something useless and absurd. The title is a reference to the movie *Film Socialism* by Jean Luc Godard.



Iván Argote

Iván Argote was born in Bogota in 1983. He holds a Master of Fine Arts degree from the École Nationale Supérieure des Beaux-Arts de Paris. Argote creates scenarios in his art that blend rebellion and absurdity. *"My works are reflections on the way we behave and how we understand our environment and how our immediate surroundings relate to history, tradition, art, politics and power"* Argote says of his work. He has presented solo exhibitions at Palais de Tokyo, Paris; CA2M, Madrid; MUBE, Sao Paulo; Galerie Perrotin, Paris; D+T Project, Brussels and ADN Galería, Barcelona. The artist was included in the 30th Sao Paulo Biennale, Brazil, and is part of the Biennale's itinerant program that is being showed in different cities around Brazil, and other countries in South America. He is currently in residency at BAR, Barcelona until the end of May 2013.

Two 50 years old white males having emotions

2013
15' 32"
HD video
Edition of 5 + 2AP

In this video I used a "motif" from cinematographic imagery (people holding each other, and expressing feelings on each others backs) and extend it, creating an endless drama. The two characters are constantly changing their moods, generating switches and cuts in the possibility of narration. Both characters are white males on their fifties, a precise typology associated with several ideas about power and domination, but at the same time they look very fragile and don't represent at all this powerful stereotype. From a personal perspective, this video is an allegory to the current fragility of Western historical domination.

Iván Argote





Elena Asins

Elena Asins, artist, writer, lecturer and art critic, was born in Madrid in 1940. She studied in the School of Fine Arts in Paris, Semiotics with professor Max Bense at the University of Stuttgart, at the Centre of Calculus of the Complutense University in Madrid and at the New School for Social Research (New York) and at the Department Computer Science: Computer Art at Columbia University. Her work is remarkable mainly for her rigor and coherence, for her independence of the fashion or the interests of the art market. Latest Awards: Medalla Oro al Mérito BBAA, Premio Nacional Artes Plásticas, Arte y Mecenazgo Award.

ANTIGONE "Unwritten Laws"

2013

1H

Single channel HD projection; b/w

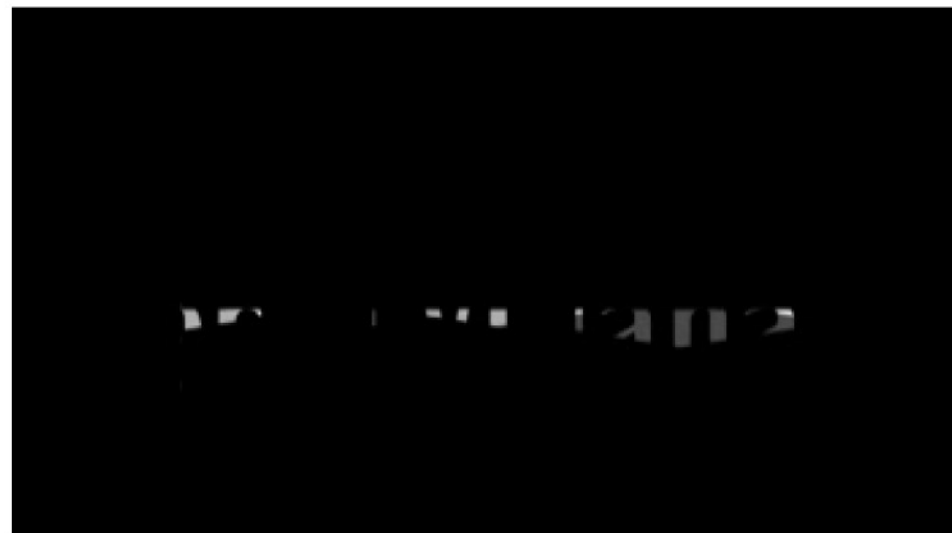
Edition of 25 + AP

ANTIGONE "Unwritten Laws" is a symbolic piece of work, a semantic exercise based on the most crucial moment of Sophocles's tragedy with the same title (442 BC), one in which Antigone and Creonte confront each other.

The King of Thebes, himself representing the legislative power over all religious and family values.

Antigone, herself, even at the expense of her own life, representing the laws not written by men, those which represent The Supreme, and determine human behaviour that from the confines of time have buried their dead.

The confrontation between Antigone and Creonte about the destiny of the remains of their brother, according to George Steiner, considers at the same time the conflicts between men and women, old age and youth, between society and the individual, between humans and divinity, the living world and the dead one; hence its long persistence and contemporaneity through the ages in Western culture. This interpretation is based on semi hidden graphic signs which transmit the drama and intensity of the moment, with a minimum of elements, in which visual rhythm is the sound and silence is represented by absence.



Bruno Aveillan

Bruno Aveillan has developed a personal artistic path that includes photography, experimental films and installations. The major recurring themes throughout his work centres around the human body, effacement, wanderings and memories. In a text titled "The indomitable grace of light", Zoé Balthus stated that Bruno Aveillan has "an affirmed talent, a strong and vivid imagination, who personally explores other territories where he is free to allow his hypersensitive approach to tame the minuscule movements of his subjects, to intervene with the mysterious heart of the elements, to assist to the subtle alchemical mutations of life, to await for the indomitable grace of light."

Minotaur-Ex

2003
35 mm
9' 48"
Edition of 10 + AP

Minotaur-Ex is the fruit of the first collaboration between Bruno Aveillan and the contemporary dance company Cave Canem. The artist and Philippe Combes, the choreographer, attempted to reach all the emotional intensity which underlies the Greek myth, the Minotaur, a monster with multiple faces, illustrated here by three exceptional dancers (Nataly Aveillan, sister of Bruno Aveillan, Nadine Comminges and Philippe Combes). In this opus, he is left alone in his own condition, tries to find a way out through the metamorphosis of his identity.

The shot lasted two days and took place in an old abandoned power station in the outskirts of Paris. The dancers had no possibility to protect themselves from the freezing cold as they were covered in wet clay, which is testament to their relentless courage.

Minotaur-Ex has won a number of awards, such as the Prize for Exceptional Art at the FIFAV and the New York Dance Festival Award. It was being selected by the Museum of Decorative Arts at the Louvre in the large exhibition entitled *Ceramics - The Contemporary French Scene* curated by Frédéric Bodet, which unites 65 artists within the contemporary department and permanent collection of the Museum.

This highly poignant and poetic film can be considered as a veritable homage to Philippe Combes, who prematurely passed away in April 2009.



Adela Babanova

Adela Babanova uses in her work literary forms, elements and procedures from radio and television genres such as staged interviews or TV debates. From the very beginning of her artistic career she collaborates with the duo of screenplay writers Vojtech Masek and Dzian Baban. She teams up with professional film crews and actors, and uses manipulated vintage photography as well as 3D animation for her stories. Adela studied at the Academy of Fine Arts in Prague between 2000 and 2006 in the department of New Media, the department of Conceptual Art as well as the department of Graphic Arts. In 2011, she was finalist at the National Gallery Prague Art Award and in 2012 she was nominated for Jindich Chalupský Award.

Return to Adriaport

2013
HD Single channel blu-ray projection
12' approx.
Edition of 5 + AP

In the year 1975, Czech professor of economy Karel Žlábek, in cooperation with engineers in Prague, designed and calculated the shortest connecting link between Czechoslovakia and the Adriatic Sea by underground tunnel. The soil dug up during the construction of the tunnel under Czechoslovakia, Austria and Slovenia (former Yugoslavia) was to be used for building an artificial island in the Adriatic Sea. The island, named Adriaport, was supposed to be a part of landlocked Czechoslovakia.

Engineer Žlábek worked on the project throughout his life and brought it to absolute perfection. Despite this, the project ended as a utopian vision buried in the archive of the Ministry of the Interior Affairs.

Return to Adriaport speaks of the enduring desire of inlanders for the sea. It depicts the meeting of Czechoslovak communist president Gustáv Husák with engineer Žlábek, who is trying to persuade the president to believe in his vision. The two men share a dream of traveling to the sea, of freedom and of happiness in the gloomy reality of socialism. The film, a blend of fiction and historical facts, represents another cooperation of Adéla Babanová with writers Dzian Baban and Vojtech Mašek.





Gaëlle Boucand

Gaëlle Boucand (born in 1980 in Paris) a graduate of the Beaux Arts de Paris in 2005, works in Berlin. She also studied at the Cooper Union in NY, and was a resident of Pavillon Palais de Tokyo in 2007. Her work was exhibited internationally, notably in Paris at Musée d'Art Moderne, Palais de Tokyo or Kadist Foundation, and in Berlin at Bethanien and xavielaboulbenne. Her films were selected in festivals like Hors Pistes, Kasseler Videofest, Rencontres Internationales or FID Marseille 2012, where she won a prize for her film *JJA*, and screened at the Silencio or Museum d'Histoire Naturelle.

Mexian

2013
12' approx.
HD, Color, Sound
Edition of 6 + AP

Four boys and two girls, aged 27 to 43, meet up for hours in an apartment behind closed doors. They cook, talk, drink, and they play a mysterious dice game, based on bluff. All these scenes mingle in a whirlpool of overwhelmed chronology.

In the apartment and through the camera moves, everything is continually changing and altering. Places twirl like attitudes, spaces coalesce, time alters. We are never sure if they are merely playing a game or if there is more. These confabulations trigger some wayward reactions -as the six protagonists seem carried away in a movement which disrupts their states, the flat grows from inside. Game and reality interbreed in the narrow microcosm of the flat.



Diego Bruno

Diego Bruno was born in 1978 in Argentina, lives and works in Helsinki. He studied History of Art at the University of Buenos Aires, holds a BA in Fine Arts from the Escola Massana (Barcelona) and a MFA in Fine Arts from the Finnish Academy of Fine Arts. Bruno has participated in several international studio programs such as Het Wilde Weten in Rotterdam, Hangar in Barcelona, and Wiels in Brussels. His work has been shown extensively, including: Wiels, Center for Contemporary Art (Brussels), Museum of Latin American Art (Buenos Aires), Centre d'Art Santa Monica (Barcelona), Manifesta 08 (Murcia), Hudson Valley Center for Contemporary Art (New York), Lokaal 01 Antwerp, Center for Contemporary Art (Celje), Extra City (Antwerp), The Solo Project (Basel) and Malmö Konsthall (Malmö), among others.

Location

2011 – 2013

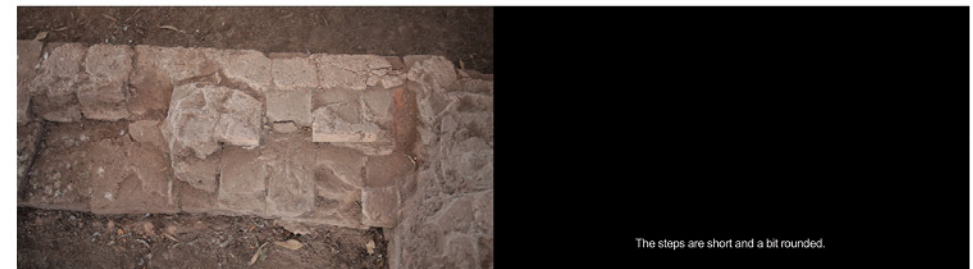
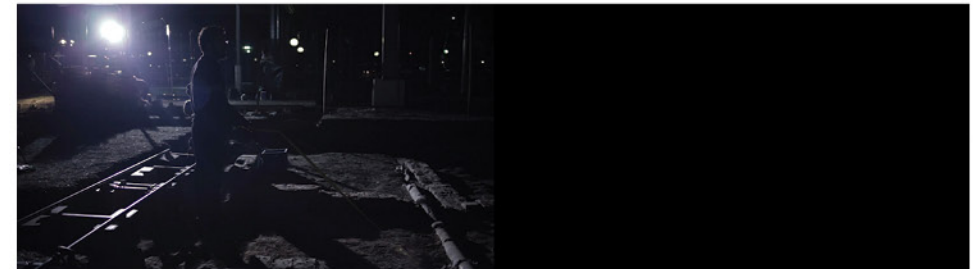
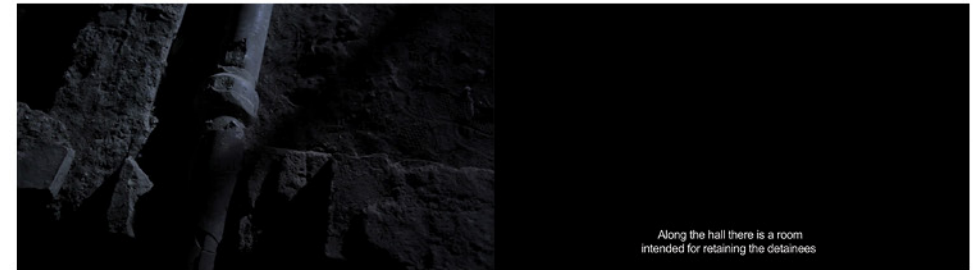
15' 02"

Dual channel HD video installation; colour, stereo sound

Edition of 3 + AP

Location consist of a double channel video installation that proceeds from the archaeological ruins of a Clandestine Detention Center, operated by the last Argentinian dictatorship (1976 – 1983). The ruins were excavated in the context of a lawsuit and initiated in 2004 to prosecute and judge the crimes committed by the totalitarian government.

Location aims at dismantling the conventional visual rhetoric of historical testimony and search for an aesthetic language that does not subject the history to the forces of ideological assimilation or mass media commodification. The piece explores historical memory and private articulation of that memory, materiality, spatial structures and strands of time. Not only in the information the work is based upon, but also in the medium of film itself, which condenses to become one with what is being depicted. The work is testing our perception of the past and the present and the relationship between the textual and the visual information.



Willi Bucher

Willi Bucher was born 1948 in Bühl, lives and works in Darmstadt, Germany. Since 1980 he is an independent painter and video artist. He has had solo and group exhibitions at Berlin, Essen, Frankfurt, Hamburg, Munich, Stuttgart, Basel, New York, Washington and Shanghai. He has also participated in *Das Jahrhundert des Design* (Karlsruhe, Hannover, 2000) and *Das Netz* (Frankfurt, Hamburg, Berlin, 2002).

Aristotle's Brain

2013
2' 45" loop
3D Projection
Edition of 5 + 2 AP

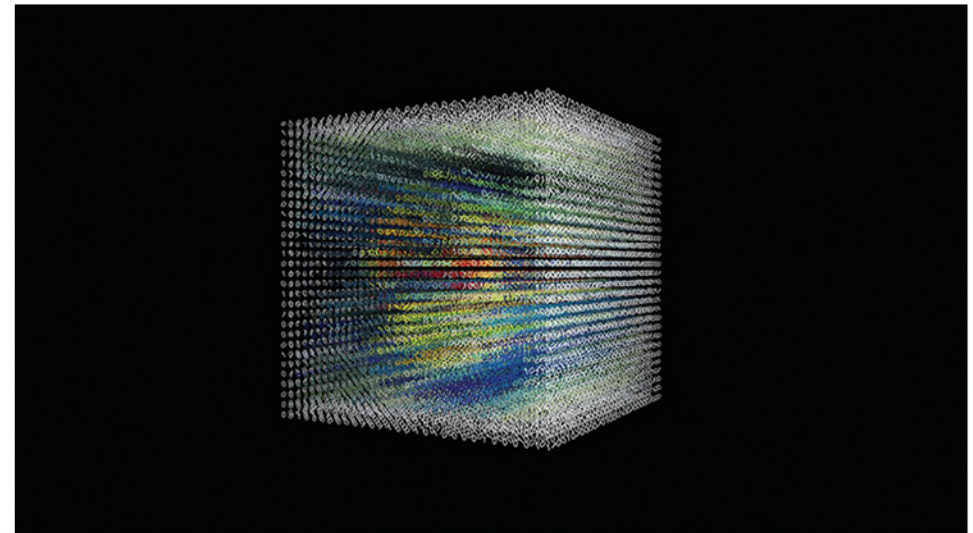
The installation *Aristotle's Brain* by Willi Bucher is a 3D projection demonstrating new ways of expression in art today. The combination of floating particles of colour and form together with minimalistic musical sounds create "metaphysics of numbers, words and colours". Within this sound -and form- installation signs and colours detach themselves from the painting or drawing in front of our very eyes.

Aristotle would be confused or probably even "inspired" to see every single shape disintegrating, disappearing into "nothingness" and re-emerging out of it new. Yet perhaps it is also an impulse for a "catharsis", a toying with the emotions and a new way of changing visible things, in which case his idea that different forms are created from the same matter, comes close to the differentiation between matter and form. The dissection and fragmentation of a head, its reduction to zeros and ones, the emergence of new spatial bodies composed of points, lines and colours are virtual processes in space.

The observer is drawn into this space, becoming a surreal "wanderer" between these worlds.

In this respect *Aristotle's Brain* exceeds the purely graphic dimension. Here Schopenhauer's concept of man as a "metaphysics-driven being" is portrayed in its sensual form of space and shape in an interpretation of Cyberspace 3D.

Aristotle's Brain is a reconstructive alienated work of art, deploying a stylistic device within visual arts that is deeply etched on our cultural memory, yet presented with the technical means at our disposal today.



Rob Carter

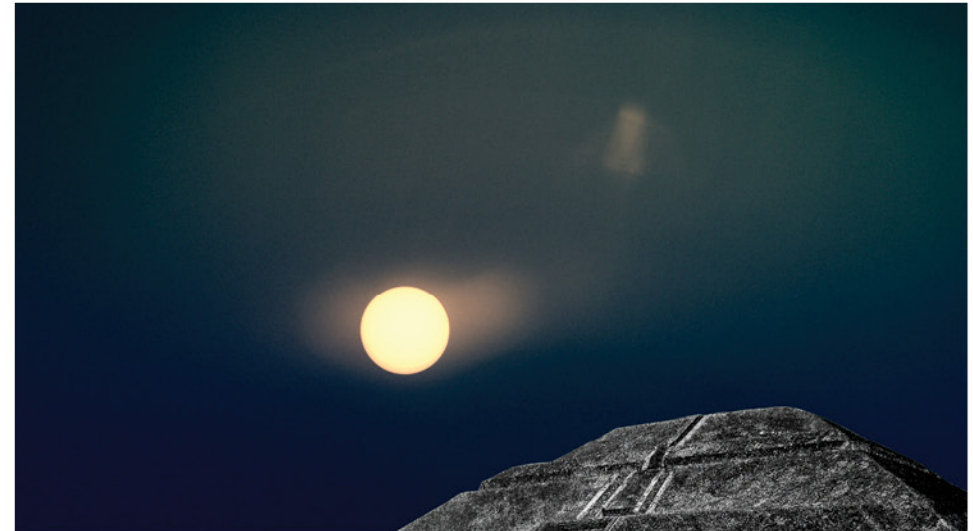
Rob Carter relocated to New York after completing his BFA at Oxford University to attend Hunter College's MFA program. Since then, he has exhibited his work in numerous locations worldwide including solo exhibitions in Cologne, Madrid, Rome, Chicago and New York. Over the past few years he has also exhibited his work at the ICA in Philadelphia, Shanghai's World Expo, Museum of Art and Design (New York), and Festival NARRACJE in Gdansk, Poland. Last year Carter created an ambitious multimedia "New Commission" installation for Art in General in New York.

Sun City

2013
8' 39"
Single Channel HD video, sound
Edition of 10 + 2 AP

Sun City focuses attention on the town of Benidorm, Spain. Out of all the transformations that the package holiday industry has made to the Mediterranean over the past 50 years, Benidorm must represent the greatest shift: from sleepy fishing village to mini-Manhattan. It is this extraordinary transformation that forms the basis for Carter's stop-motion video, though the premise for this growth is dramatically warped.

Sheltered by the mighty Puig Campana Mountain, Benidorm benefits from an extraordinary sun-rich microclimate. The premise and fantasy described is that the sun, not mankind, is responsible for the growth of this metropolis. Through photographic reconstruction and collage of imagery of both past and present, the video suggests that man has been worshiping the sun here for thousands of years. Through stop-motion animation it describes the growth of the buildings as if they evolved like plants, grown by the sun itself. Finally this living town is transformed into something far more valuable than a tourist destination: a machine for harnessing the sun –the ultimate solar power station, where energy value trumps that of beauty or pleasure.



Khalil Charif

Khalil Charif (1967, Rio de Janeiro, Brazil) studied at the School of Visual Arts EAV Parque Lage and obtained a postgraduate degree in Art History, further studies in Art Philosophy. He has participated in several exhibitions and festivals, including: *Low Lives 4*, USA, 2012; *6 on Os International Film Festival*, Norway, 2012; *24es Instants Vidéo*, France, 2011; *Façade Vidéo Art Festival*, Bulgaria, 2011-2010; *Foto Lage / FotoRio*, Brazil, 2009; *International Triennale of Contemporary Art*, Czech Republic, 2008; and *Rencontres Internationales Paris/Berlin/Madrid*, France-Germany-Spain, 2008-2007.

Mona Lisa

2008-2012
4' loop
Single channel video
Edition of 5

Studying the fascination about icons of Art History, the video examines Mona Lisa through the audience's perspective at the moment of facing the master piece. The construction of the image from the instant, the reflection and the search of a new relationship between art and life in an era of profound human and technological changes -and challenges- are some issues of interest to the artist. The author works with velocity and repetition to create an inventory of images about the act of capturing images, the idea of time and its boundaries. Furthermore, an observation about collecting images and collecting moments as an anthology of our lives. As Susan Sontag's *On Photography* mentions: "To collect photographs (or images - our quote) is to collect the world". Investigating the contemporary use of images in our technological era, the video is also an opportunity to reflect from a local global perspective. Again making an analogy with Sontag, to photograph (or to video record) is to appropriate the thing that we are pointing at: "It means putting oneself into a certain relation to the world that feels like knowledge - and, therefore, like power."



Adam Chodzko

Adam Chodzko's work weaves new relationships between our value and belief systems, exploring their effect on our communal and private spaces through the documents and fictions that control, describe and guide them. Working directly with the networks of people and places that surround him, often using forms of anthropology, Chodzko focuses on the relational politics of culture's edges, endings, displacements, transitions and disappearances through a provocative looking in the "wrong" places - a search for knowledge within instability. He operates in the tight, poetic spaces between documentary and fantasy, conceptualism and surrealism, public and private space, often engaging reflexively and directly with the role of the viewer.

Knots

2013

10'

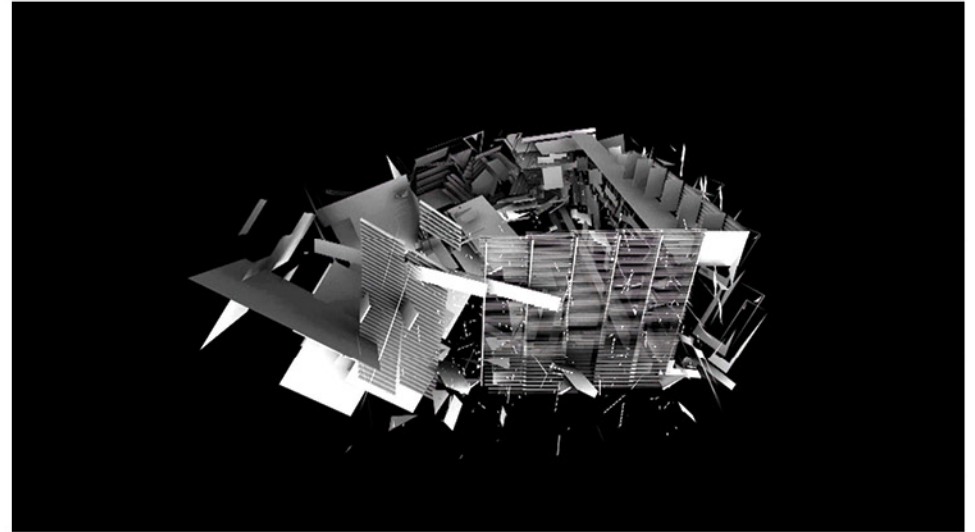
Single screen video with sound

Edition of 3 + AP

In *Knots*, Adam Chodzko focuses on the remote but important relationship between the artist Kurt Schwitters, in the final years of his life in the late 1940's, living in poverty and exile in England's Lake District, and J. Edgar Kaufmann, the wealthy owner of the Kaufman Department Store in Pittsburgh, USA.

Kaufmann had arranged for money to be wired to Schwitters so that he could develop a new Merz structure. Chodzko plays with the desire to conclude and tie up the loose and disparate ends of this narrative. He imagines the now empty Merzbarn (Schwitters' final work having been removed to a Newcastle museum in 1965) as a vacuum, sucking in thoughts, desires and matter; all caught up in the vortex of a dream-like surreality. Kaufmann had commissioned Frank Lloyd Wright to design his Pittsburgh office, a structure that itself was also later displaced from its source when donated to the Victoria & Albert Museum, London. Chodzko sees the interior spaces that Schwitters and Kaufmann worked within as unstable, flowing, collaged together, as though becoming a Merz themselves, whilst the form of the video also echoes this process of construction and deconstruction.

Knots is a mesmerizing combination of fact and fiction, text and moving image building a story about longing, creation and fragmentation, endings and beginnings, networks of people and isolated individuals, separations and notions of home. It was commissioned by Tate Britain in 2012.



Dewar & Gicquel

Dewar & Gicquel. Recipients of the Marcel Duchamp 2012 Award, Daniel Dewar (born in 1976 in Forest of Dean, UK) and Grégory Gicquel (born in 1975 in St Brieuc, FR) have been working collaboratively since 1998. Recently, they have participated the following exhibitions: *Jus d'orange*, Palais de Tokyo; *Labour and Wait*, Santa Barbara Museum of Art; *I Know You*, Irish Museum of Modern Art; *Crêpe Suzette*, Spike Island, Bristol; *Lost in L.A.*, Los Angeles Municipal Gallery; *Dewar & Gicquel*, Galerie Loevenbruck; *Yokohama Triennale*, Yokohama Museum of Art & NYK Waterfront Warehouse; *Dynasty*, Palais de Tokyo & Musée d'Art Moderne de la Ville de Paris.

Ram

2012
2'100p
Animated GIF
Edition of 3 + AP



Arnaud Dezoteux



İnci Eviner

In Transcritique: On Kant and Marx Kojin Karatani argues that parallax can be considered as a clear re-positioning of an object (a shift relative to its position before a background) emanating from a new vision line formed by a change in the locus of observation. Indeed, the philosophical shift needs to follow this statement is that the observed opinion is not just subjective, since there is another object there and this same object is seen from two different locations or points of view,

As modern architecture shaped our lives and our consciousness, it developed a universal model rejecting cultural differences. Comprehension of space imposed by this model incorporates particular systems of belief, perception, knowledge and history writing. This comprehension was never immune from presumptions and doubt. Especially after the WWII the ideology built around this comprehension gained visibility in the design techniques of futuristic, shelter and camouflage architecture,

In *Nursing Modern Fall* I wanted to transform the fractured space into a working stage on which several historical encounters are continuously performed. On this stage as the Aircraft Engine Factory (built by Albert Kahn & Whitney Aircraft in 1941) fuse with interior drawings of Andrea Palladio, a particular zone in the space is transformed into an underground tunnel sheltering imaginary creatures, probably refugees. These uncanny encounters are applied to numerous examples and a space creating, reproducing and negating itself is construed on this stage through paradigmatic shifts. In this setting nurses strive for healing this modern destruction in an absurd way,

İnci Eviner

Presented by **Galeri Nev İstanbul**, İstanbul



Cédric Eymenier

Cédric Eymenier has received in recent years increasing attention from art institutions and critics. His videos and photographs have been shown in several festivals, exhibitions and programs and has been reproduced in numerous publications and many texts have been written on his work. He has also curated a series of exhibitions entitled *Espace resté ici et se repose* presented in various spaces in France. Cédric Eymenier plays in the group Cats Hats Gowns, writes for the Japanese music magazine *OkFred* and created the label *Coriolis Sounds* in collaboration with Guillaume Eymenier, Cedric Pin and Yvan Duhamelin 2009. In addition, Cédric Eymenier co-directs the website *Coriolislab*.

Mirissa

2008
6' 10"
SD Single channel projection
Edition 4 of 5

Mirissa; a name that rings of promise, like a dream destination, a far away land that is out of reach, Cédric Eymenier's video induces this imaginary leap; is not the panoramic no man's land seen from the seat of a ferris wheel a view as exotic as a seaside postcard from halfway across the world? [...]

At once still –the video camera remains almost entirely immobile– and witness to perpetual movement, Cédric Eymenier's art consists in being present to the world; in observing from a distance its ebbs, its rhythms, its motifs, and its cycles; in revealing its entropic architecture and sounding out its topography; and in returning its forms of creation and destruction back to itself in real time. Above all, it is a question of viewpoint, of interval, of de-framing.

During this single-take panorama in which the shot's only movement comes from the rotation of the Ferris wheel, myriad impressions come to the fore. From the delicate arpeggios of Cédric Pin (of the group *Piano Magic*) to the evening light, the merest detail threatens to envelop us in hypnotic languor. The viewer/listener experiences a suspended time that verges on dissolution. The journey reveals itself to be internal, subject to melancholic divergence around a feeling of solitude in the midst of a multitude. In that instant, no burden can weigh us down and the order of things appears clearly. Nothing can be more anodyne than a country fair in the middle of nowhere; *Mirissa* is an invitation to rise above, in both the literal and figurative sense.

From *Cédric Eymenier's Mirissa: at a touch of zen*, by Julien Bécourt

Presented by **Galerie Jérôme Poggi**, Paris



Harun Farocki

Harun Farocki (Nový Jičín, Neutitschein, Czechoslovakia, 1944) studied film in the Deutsche Film und Fernsehakademie de Berlin (1967-68) and has been a visiting professor at the University of California, Berkeley (1993-1999). He has directed more than 100 feature films, documentaries, film essays, political agitation films, educational films and video installations about questions that range from political and social issues to film theory in the field of art. He has also worked in television and as editor of the journal *Filmkritik*. He was been selected for events such as Documenta Kassel (X and XII), 29th Biennale de Sao Paulo, 7th Shanghai Biennale and Manifesta 7. He has had solo shows & screenings at MOMA (New York), Tate Modern (London), Raven Row (London), Ludwig Museum (Cologne), Kunsthau (Bregenz), Moderna Museet (Stockholm), MNCARS (Madrid) or MACBA (Barcelona) among others.

Parallel

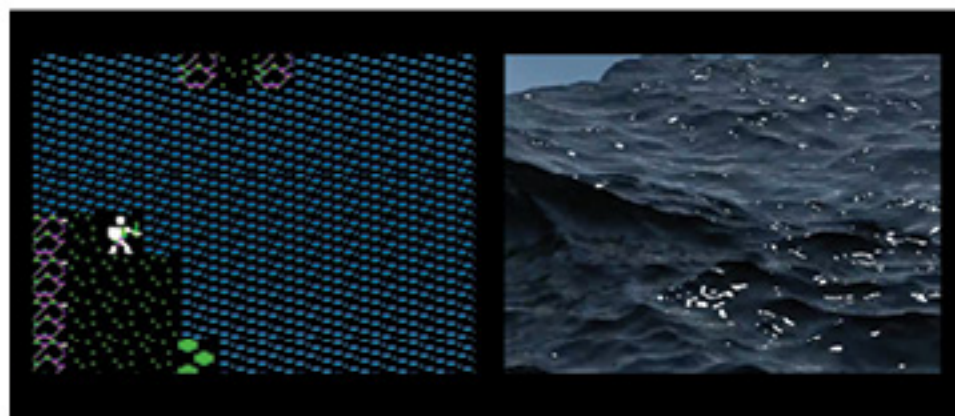
2012

17'

Dual channel HD video installation; color, sound

Edition of 8

In *Parallel* (2012) Farocki portrays trends and possibilities of the digital moving image from its beginning in the 1980s to date. Farocki asks, if digital imaging in comparison with film imaging will eventually become the more dominant image category. Can the digital image replace the film image? What consequences will these new reconstructions of reality have on our perception? As he has done before, he once again works here with a double projection as an enhanced montage technique, one that reinforces the comparison between the different medias. *Parallel* is the first work to be realized in a series of three.



Ryan Gander

Ryan Gander (Chester, 1976) lives and works in London. He studied at Manchester Metropolitan University, UK, the Rijksakademie van Beeldende Kunsten, Amsterdam, NL and the Jan van Eyck Akademie, Maastricht, NL. His projects include *Locked Room Scenario*, Commissioned by Artangel, London, UK; *ILLUMInations* at the 54th International Art Exhibition of the Venice Biennale; *Intervals* at Solomon R. Guggenheim Museum, NYC, US; *The Happy Prince*, Public Art Fund, Doris C. Freedman Plaza, Central Park, NYC, US and *Manifesta 8*, Murcia, SP. Recent solo shows have been held at Annet Gelink Gallery, Amsterdam, NL; Palais de Tokyo, Paris, FR; Taro Nasu, Tokyo, JP; Lisson Gallery, London, UK; Museo Tamayo Arte Contemporáneo, Mexico City, MX; Daiwa Press Viewing Room, Tokyo, JP. A monograph by the artist, entitled *Catalogue Raisonné Vol. 1* has been co-published by JRP|Ringier and Thea Westreich/Ethan Wagner Publications.

Basquiat or I can't dance to it, one day - but not now, one day I will but that will be it, but you won't know it and that will be it

2008
5'36"
Single channel HD video projection
Edition of 5

Through this work Gander critically addresses the convention of the press release and transforms gallerist, Niru Ratnam, from unnamed writer into a prominent part of the work. Cycling around the park in his pyjamas and nonchalantly smoking, he re-enacts a scene from Julian Schnabel's film *Basquiat*. Through the narrating of the press release, the video frames Schnabel's portrayal of Basquiat as a part self-portrait rather than an objective representation of the artist's short life. Most biographers have to compromise when articulating their subject's motive. Here, Gander equates this with the gallerist-artist relationship at the root of the press release ritual.



Christoph Girardet & Matthias Müller

Christoph Girardet (Langenhagen, 1966) has produced film and video installations since 1989, as of 1999 with filmmaker Matthias Müller. Girardet has participated in group shows at major institutions such as the Stedelijk Van Abbemuseum, P.S.1 Contemporary Art Center and the Hirshhorn Museum Washington. Solo exhibitions of his work have taken place at institutions such as Kunstverein Hannover, Sean Kelly Gallery and Kunsthalle Bielefeld. Girardet has taken part in major film festivals worldwide, such as Cannes, Venice, Berlin, Toronto, Locarno, Oberhausen and Rotterdam. His work is included in numerous public and private collections. He was awarded a stipend for the International Studio and Curatorial Program in New York (2000) and the Villa Massimo stipend in Rome (2004). He lives and works in Hannover, Germany.

Matthias Müller (Bielefeld, 1961) works in film, video, installation and photography. As a curator, Müller has organized numerous avant-garde film events and various touring programs. With his films and videos he has taken part in major film festivals, group and solo exhibitions such as the retrospective MoMA NY dedicated to him in 1994. His films and videos are part of the collections of institutions such as Centre Pompidou, MACBA, Nederlands Film Museum, Australian Centre For The Moving Image, Kunsthalle Bielefeld, Goetz Collection, Isabelle & Jean-Conrad Lemaître collection and Tate Modern. He lives and works in Cologne.

Meteor

2011
15'
35mm or HD-loop; color / b/w, sound
Edition of 5 + 2 AP

The film empathizes with childlike realms of imagination, accompanying a boy's stages of development towards individuation and disentanglement. The boy is awestruck at first, but then sets out on a phantasmatic journey. Conditions of detachment emerge visually against an emotionally charged aria expressing a desperate yet futile longing for proximity.

Embracing elements of feature films, fairy-tale moments gone astray, and vintage science fiction motifs, *Meteor* takes its viewers along on a voyage from the children's room to outer space.

Voice: John Smith

Music: Giacomo Puccini

Funded by Filmförderungsanstalt - German Federal Filmboard; distribution funded by Nordmedia Fonds GmbH

Presented by **Campagne Première Berlin**, Berlin



Anthony Goicolea

Anthony Goicolea's art is held in many public collections, including those of the Whitney Museum of American Art, Solomon R. Guggenheim Museum, Museum of Modern Art, New York; as well as the Yale University Art Collection, New Haven, Connecticut. To date, Goicolea's work has been the subject of three books and has been featured in several anthologies. Goicolea holds a B.A. in art history, with a minor in romance languages, and a B.F.A. in drawing and painting, both earned at the University of Georgia, Atlanta; and an MFA in sculpture, with a minor in photography, from Pratt Institute of Art, New York.

Somniatic

2010

1'31"

Single channel video; colour, sound

Edition of 6 + AP

The installation is inspired by traditional early 19th century toys and curiosities. Snow globes, shadow puppets, camera obscuras, kineoscopes, stereo-grams and silhouetted carousel lanterns all provided narrative story lines with basic principals involving light, shadow, movement and optics. Precursors to modern day film techniques, these processes provided temporary amusement and created a peep-hole view into miniature worlds and dioramas which vanished when the illusion ended. Instead of "reading" from left to right, these narratives unfurled in front of the viewer in a fixed spot. The illusion of continuous motion was generated simply by staring long enough in the same spot as images moved in front of the lens or peep-hole.

In *Somniatic* a candle light vigil unfolds as the scene rotates in a 360° clockwise motion. The camera is fixed, but each rotation spins slightly quicker than the last. Just like with a flip-book or a penny arcade machine, the video positions the camera and viewer in a static position; the activity moves in front of a stationary camera and provides a short vignettted scene for the audience. The snowy outdoor scene houses two illuminated tents, projecting light to create a series of silhouetted images. As the miniature landscape spins, the scenarios unfolding inside the tents change and so do the proportions of the characters involved. The people inside the tents are engaged in a number of ritualistic activities. As the scene continues to spin faster and out of control, the activities in the tents become more hectic and fast paced until the peep-hole closes and the illusion disappears.



Rubén Grilo

Rubén Grilo (Lugo, 1981) currently lives in Berlin after being a resident artist at the Rijksakademie van Beeldende Kunsten (2011–12). Recent exhibitions include: *The Need for Speed*, CIRCA (Newcastle 2013); *Biascope*, Wilfried Lentz (Rotterdam, 2012); *They're Not All Funny but They Are in a Row*, 1646 (The Hague, 2012); *PowerPoint Karaoke*, MARCO (Vigo, 2011); *The Action of Things*, CSS Bard (New York, 2011); *El beneficio de la ignorancia*, EspaiZero1 (Olot, 2010); *Antes que todo*, CA2M (Mostoles, 2010). His work has also been included in the performance programme of Liste17 (Basel, 2012) and *En Casa*, La Casa Encendida (Madrid, 2010). Rubén Grilo has been awarded a Fundación Botín grant (2012–2013).

Be Something. Face the Screen

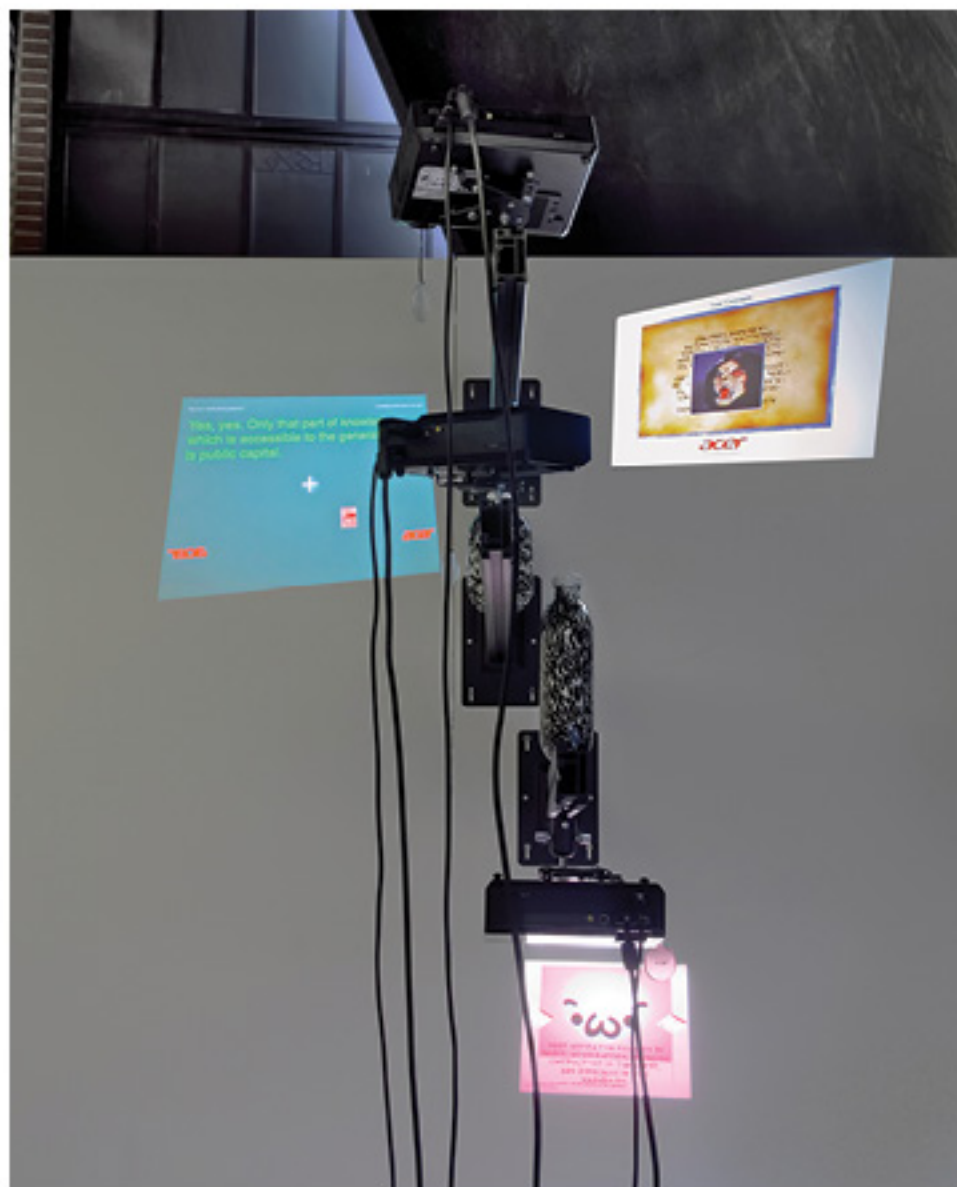
2012

12'

Powerpoint presentation, projector, projector wall mount arm

Edition of 3 + AP

Grilo approaches compositions from the flexible display that PowerPoint projections allow. The looped PowerPoint presentation, the medium chosen for *PowerPoint Karaoke* (2011), provides an opportunity to revise the modern idea of image autonomy by means of a channel whose codes are familiar to the public. One interesting aspect of the medium PowerPoint—in relation to video—is that despite its temporal dimension, its content can by definition be modified, since its integrity is not based on physicality but rather on a general concept that groups together a series of interchangeable texts and images. It has to do with oral transmission, with communication, with associations, and with cognition. The display composition is made up by the spectator, who will immediately become the performer, or the person responsible for taking these images and recomposing them or interpreting them in such a way as to be useful to him.



Gary Hill

Gary Hill is regarded as a major contributor to new media art from the 1970s into the present. His early forays into the interconnections between language and electronic imaging and the discovery of a principle of "electronic linguistics" opened new territory in art, with implications for language art, consciousness, thinking, and extended possibilities in work generates resonant philosophical and poetic insight as he explores the formal interplay of electronic visual and audio elements, often in conjunction with the physical body and with exploration of many aspects of "physicality". With experimental rigor, conceptual precision, and imaginative leaps of discovery, Hill's work in video is about, and itself comprises, a new form of writing.

The Psychedelic Gedankenexperiment

2010-2011

22' 48"

Multimedia installation (single channel 2D version): projection, polystyrene seats, wall text

Edition of 20 + 2 AP

The Psychedelic Gedankenexperiment is a declaration claiming the psychoactive event of lysergic acid diethylamide (LSD) as a "found performance" and as "the art experience par excellence". The claim is expanded upon, suggesting that over time it will be heralded as the most influential work of art of all time.

First the artist contextualizes and frames the "variable qualities and dimensions" of the work. This is followed by a list of attributes of the work of art, suggesting a comparison with other art (experiences) and showing compelling reasons why the power of *The Psychedelic Gedankenexperiment* would not only be difficult to dismiss but forces a re-evaluation of the entire historical paradigm of what constitutes great art. The artist's "performance" takes place in an anechoic chamber which has been computer-generated. After unfolding an abstract origami-like object that turns out to be a table with forced perspective, the artist delivers the text while constructing a large molecular model of lysergic acid diethylamide which takes the time of delivery to complete. The entire work is performed backwards, including both movement and speech, which has then been reversed to "correct" it into a comprehensible form. This process was first used by the artist in the 32 min. videotape entitled *Why Do Things Get in a Muddle?* (*Come On Petunia*), 1984. In front of the projected image are specially fabricated foam "chairs" based on the molecular diagram of LSD. Framing each seating area are a pair of speakers on tripods offering detailed hearing and adding to the performance-like presentation.



Peter Holst Henckel

Peter Holst Henckel (1966, Denmark) graduated from the Royal Academy of Fine Arts in Copenhagen in 1992, and has participated in numerous national as well as international exhibitions since. He is represented in major national museum collections: The National Museum of Photography, AROS Museum of Modern Art in Aarhus, Arken Museum of Modern Art and Malmö Museum of Modern Art in Sweden, as well as private collections. Peter Holst Henckel has been awarded numerous times, among others the three year grant from the Danish Arts Agency and the Eckersberg Medaille. In recent years Peter Holst Henckel has done several public commissions, among others "Henckel Lounge" at the Royal Theatre's New Playhouse in Copenhagen, Carlsberg Museum and The University of Copenhagen.

It's About Time – Around the Clock

2012
3' 52"
Full HD single projection
Edition of 3 + AP

It's About Time – Around the clock deals with time as both a universal condition as well as an individual issue. Depicting tulips in a process of both decay and revival in a constant interchange between both we are reminded with the flow of nature. This flow of perishing and arising is part of both our universal condition as well as our personal history and future. It is the sad and beautiful story of our existence. The tulips are accompanied by "Waltz in D Flat Major" by Chopin, also known as the "Minute Waltz". The music loops and emphasizes the loop of the inevitable passing of time.

Peter Holst Henckel's artistic practice is expressed in the cross-field between aesthetics, politics and poetry. In his works it is clear, that he does not consider art as an isolated world in itself, but rather one of many ways of being in the world – of understanding and relating to the world. Art can thus perhaps best be described as an interface between ourselves and the world around us. In his works, he tries to create a common space which enables us to be in and relate to our common reality, in all its aspects. As the sociologist Zygmunt Bauman once said, one of the greatest tasks of human beings today is to "relearn the ability to translate individual problems into common questions".



Claire Hooper

Claire Hooper was born in 1978 and lives and works in London. She has participated in numerous exhibitions and screenings internationally. She is a 2010 winner of The Baloise Art Prize 2010 with *Hollybush Gardens*, that honours two young artists every year and is presented at the Art Statements sector of the International Art Basel fair by a jury of renowned experts.

Auditorium

2005

7'

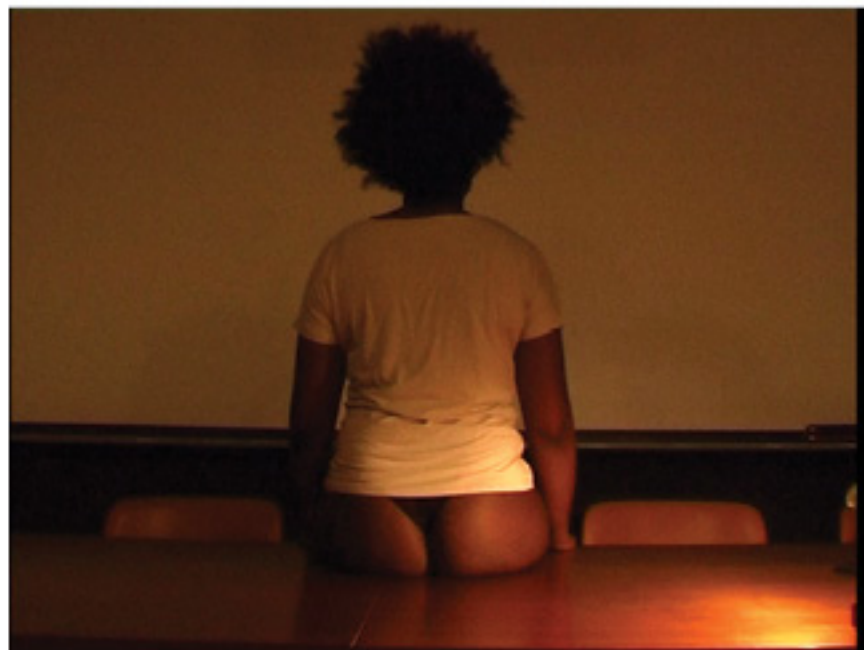
4:3 SD Projection; colour, sound

Edition of 5 + 2 AP

Auditorium was originally conceived and executed as a site specific installation, made for the exhibition "Les Merveilles du Monde" at the Musée National de Beaux Arts de la Ville de Dunkerque, a 1960's Modernist edifice of concrete and glass, the interior of which has not been altered since its construction. The auditorium is also intact and beautiful with dark chocolate coloured sound proofed walls and rows of sticky caramel Eames style bucket seats. This sensual interior is the set for the film and the set for the performance of watching the film, a performance created by the viewer.

The sound of the slide projector that punctuates the edit emphasises both the artificial the stillness of the images that establish the "set" and define the limits and function of the real space. These apparently still images of the interior décor - the discussion table on the small stage, the speakers and lighting fixtures, the microphone waiting for a voice, the inert, expectant, empty seats seen from the front of the room - are interrupted by the appearance of a walking figure. The sound of the slides changing serves to insert new images, and characters, without introduction, into the set. The primary character, a tanned young woman in tennis gear, hallucinates a host of others into the room; other audience members perhaps, although when the camera pans to take in the room she is seen to be alone. The characters could be co-existent but they could equally be each other's fantasies, or ghosts who mutually inhabit the space if not the time of the auditorium. A scantily clad black woman with a voluptuous figure sits on the discussion table in the front, triggering a variety of subtly erotic actions from her audience. Gestures and glances often exchanged flirtatiously in the restrained conditions of a lecture theatre, museum or library are here an echo of the décor itself. The black woman's performance pays only a perfunctory "ass-service" to the "exotic sexual object", she has her back to the audience and retains a rather oblique power, she personifies the sexual charge in the still air and it is the audience members who perform in response to her presence, a choreography of whispers and gestures. They have been brought into the space by the space itself.

Presented by **Hollybush Gardens**, London



Flo Kasearu

Flo Kasearu is an artist based in Tallinn. After her Bachelor studies in painting she received her Master's degree in photography at the Estonian Academy of Arts. Flo has also studied in Universität der Künste Berlin with Rebecca Horn. Her interests range from exploring public space, analyzing national values and crowd behavior to playing with the subject of freedom and financial crisis. Art for her is a way to comprehend complexities of the structures that the society is settled on to find out ways for her to live a happy life with all the paradoxes it holds.

We Are On the Way

2012
21' 25"
HD projection, colour
Edition of 5 + 1 AP

We Are On the Way is a video showing a fire truck, potentially filled with water, riding in slow motion at five to ten kilometers per hour along the streets of a residential neighborhood in Tallinn. The firefighters, who should be acting quickly to arrive at the scene and attempt a rescue, have lost their purpose, meandering unhurriedly along the streets. The video places the viewers' expectations in regards to efficiency, speed and urgency in suspense, letting them dwell in the modality of the performance – and of the video medium itself.



Hayoun Kwon

Hayoun Kwon was born in Seoul in 1981. After attending art school in Nantes, she got into Le Fresnoy-National Studio of contemporary arts. She practices performances and video installations, documentaries, animations. Hayoun especially explores the story of her country and the difficult and complex relationships it has been maintaining with Japan. Currently she is developing a project on the border of two Koreas: "I'm interested in the reconstruction of memory and the fictional dimension of testimony. This project is carried out with an extract of an interview with Christiane Cavallin Carlut from the Vigilance Committee to defend the rights of foreigners. Testify to an experience when we cannot provide evidence... this story is about credibility. I wanted to give substance to this story".

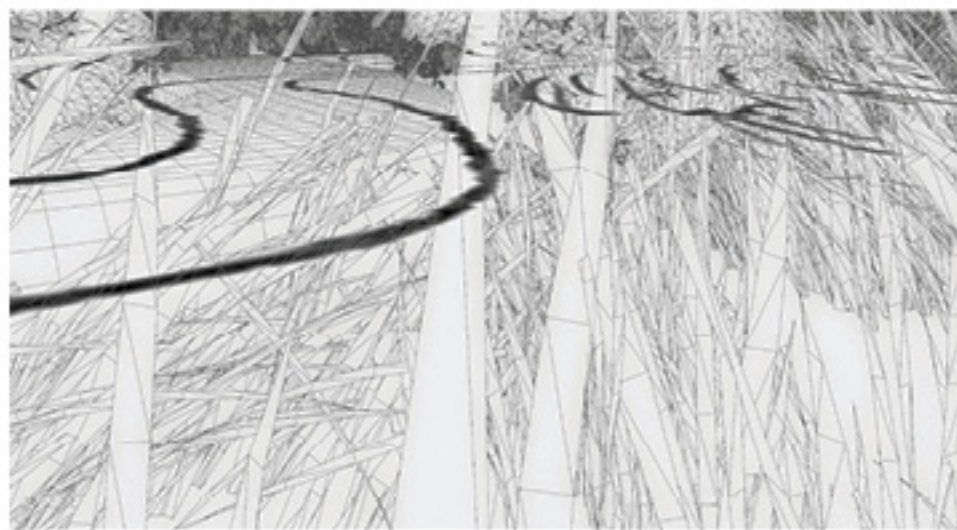
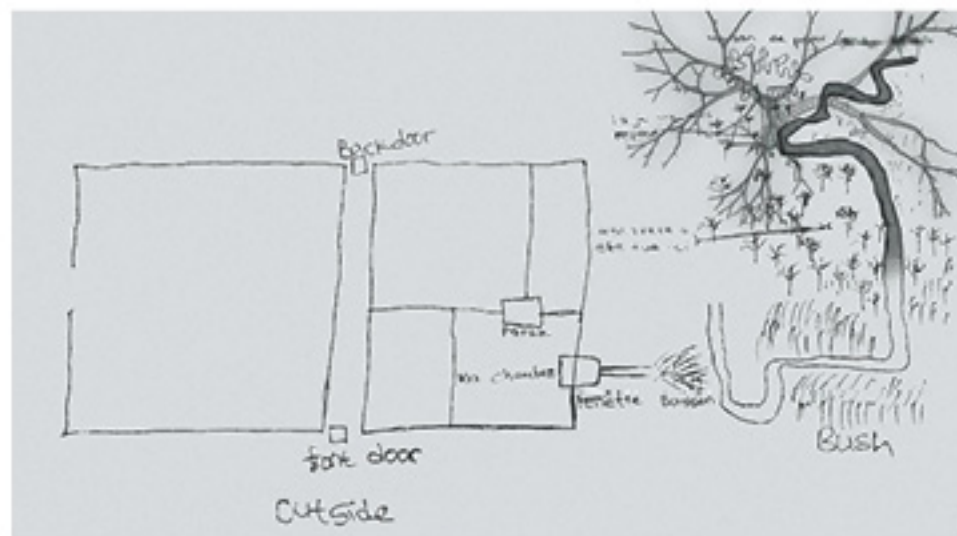
Manque de preuves

2011
9' 20"
Full HD bew/colour video projection, Dolby Surround
Edition of 5 + 2 AP

In Nigeria, twins can be a blessing or a curse. One day, the father of Oscar and his brother tried to kill his two sons during a ritual ceremony. By chance Oscar managed to escape. Once exiled in France, he applied for asylum but his application was refused because he could not produce any proof...

Created in 2011, *Manque de preuves (Lack of Evidence)*, which has received many awards including the SCAM prize, is an animated documentary that deals with fictional dimension of memory and the possibility of its reconstruction. This documentary tells the story of Oscar, a perfect but also tragic example of how the facts from one culture lose their value when transported into another. This film finds a visual equivalent to point out its inner frictions and complexities. Presenting a genre of documentary through animation alone serves as a strong statement. Only Oscar's drawing and his typed testimony are filmed ("documented") as (f)actual objects, while everything else is reconstructed through animation.

This film is a fairytale, a storytelling, an investigation, and an autopsy of a cultural dilemma, using a diverse range of media to illustrate the differences between cultures and realities.



Glenda León

Glenda León (Havana, Cuba, 1976) is a visual artist based in Havana and Madrid. Her work expands from drawing to video art, including installation and photography. After her Solo Show at the Centre d'Art Contemporain, Montélimar, France (2013), her current Group Show participations at the Centre for Contemporary Art Łaznia, Gdansk (Poland), and at the Prefix Institute for Contemporary Art, Toronto, she is currently focusing on the 55th Venice Biennale, where she will represent, amongst other artists, the Cuban Pavilion, curated by Jorge Fernandez and Giacomo Zaza.

Inversion II

2011
3' loop
Single-channel video projection
Edition of 3 + AP

The idea for the video *Inversión* arose from a conversation with two financiers and collectors of art. This absurd gesture of inhaling money has obvious economic connotations; a reference to the current economic crisis, questioning of the most established structures of society and money as object of desire.

While most of the people work for money, I invest my time and even certain physical effort in destroying it. Making art has, after all, always been linked to a palpable or immediate social utility. This is just a sketch of the multiple significations, that this video may have; I leave a space of silence to be completed by the spectator.

Glenda León



Ori Levin

Ori Levin was born in Jerusalem in 1982. She graduated from the Film and Television department in Tel Aviv University and from the Bezalel Academy of Arts and Design. Solo exhibitions include *Staircase Wit*, The Haifa Museum of Art and *Tit for Tat*, KAYMA Gallery. Levin has received grants from the American-Israel Cultural Foundation and the Art department of Tel Aviv University; she teaches Video Art and Film Theory at Tel Aviv University and Memory, Trauma and Fantasy in American Cinema in the Open University.

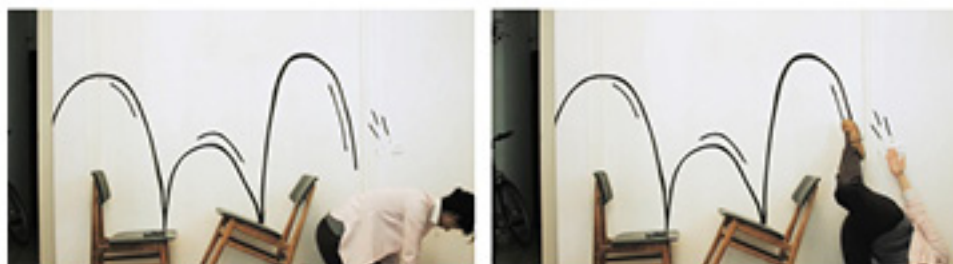
L'Esprit de l'Escalier

2012
12'
Film DVD projection
Edition of 3 + AP

Ori Levin's works question the narrative mental construction from the visual perceptions. *L'esprit de l'escalier* are five mute burlesque DIY sketches shot as moments in the artist every day life. It is a very funny suite of absurd stories filmed in disaster movies style.

Ori Levin builds and pulls down the subversive logic of the movies' narrative system.

Cinema is a collective illusion. The spectator's understanding is manipulated by the director as much by filmmaking process as by what is seen on the screen.



Marko Mäetamm

Marko Mäetamm was born in 1965 in Viljandi, Estonia. He lives and works in Tallinn, Estonia and represented the Estonian Pavilion at the 52nd Venice Biennale. He works with a wide range of media including photography, sculpture, animations, painting and text. Recent exhibitions include *Walking in my hunting ground*, NETTIE HORN; *ESTONIE TONIQUE*, *Liberte Vabadus*, Chateau d'Asnières; *La Main Numérique*, curated by Dominique Païni, Maison d'Art Bernard Anthonioz, Nogent sur Marne and National Museum of Fine Arts Taiwan; *Rencontres internationales* (Paris/Berlin/Madrid), Centre Pompidou; XIII. Brooklyn International Film Festival, New York; *Post Flux* (in partnership with Centre Pompidou Paris and Festival Pocket Films), Brussels Bozar.

Love

2010
5' 32"
Video; colour, no sound
Edition of 7 + AP

Being simultaneously autobiographical and fictional, Marko Mäetamm's works embody, with humour and auto-derision, authentic odes to life that are ironically tainted by acidic complaints about the complex familial and emotional relationships existing between oneself and others. Flirting inexorably with his own reality, Mäetamm enjoys the act of confessing; his status as an artist is predominantly at the origin of a series of *mises-en-scènes* in which he features personally as family man, a husband, a father. Mäetamm's video *Love* is particularly centered on his relationship with his wife, and the ambiguous and sometimes strained emotions that exist in an amorous relationship. He presents, often very bluntly, certain private moments—such as the pressures existing within a family unit or the temperamental feelings that can occur between husband and wife—and introduces a humorous and yet invaluable sincere take on universal emotions and taboo feelings. The storytelling element is the medium through which Mäetamm explores the grey areas between these uncontrollable feelings and how we are told to repress them—he is interested in those everyday instances that appear to be ideal but which are nonetheless tarnished by the idea that a blink of an eye can separate us from nightmares and disasters. Throughout Mäetamm's world of disconcerting sincerity, the spectator becomes a privileged viewer to the intimate worries and emotional tragedies experienced by the artist and at the same time identifies with the issues addressed within the works.

"You are my flower!"



Íñigo Manglano - Ovalle

Íñigo Manglano-Ovalle lives and works in Chicago. He was the 2012 winner of a USA Fellow Award and winner of the 2001 MacArthur Fellowship. He has been honored with numerous solo exhibitions and has presented major projects at Documenta XII, Kassel and the Barcelona Pavilion, Mies van der Rohe Foundation. His work is in the collections of such institutions as BroadArt Museum, MI; Whitney Museum of American Art, NY; Solomon R. Guggenheim Museum, NY; Museum of Contemporary Art, San Diego; Museo de Arte Contemporáneo, Bilbao; and Museo Nacional Centro de arte Reina Sofía, Madrid, among others.

Leviathan

2011
5' 5" loop
16mm film transferred to single-channel high-definition video, color, sound
Edition of 5

Íñigo Manglano-Ovalle's works are formally seductive, technologically sophisticated and conceptually rigorous.

Leviathan consists of a continuous pan across what appears to be an uninhabitable landscape or lunar-like surface. With the camera trained in a tight close-up, a soundtrack of enigmatic, atmospheric tones emerges and grows over the course of the video. Brilliant flashes of color simultaneously light-up and render the surface invisible. The viewer is forced to abandon narrative structure and instead give themselves over to a purely material and sensory experience. *Leviathan* represents a continuation of Manglano-Ovalle's investigation of how certain extraordinary forces and systems—both natural and man-made—perpetually reshape our world.



M

Adrian Melis

Adrian Melis was born in La Havana (Cuba) in 1985. He graduated from the Academy of Fine Arts "San Alejandro" in La Havana, from the Department of Art and Behaviour directed by Tania Bruguera in 2009 and from the Higher Institute of Arts (I.S.A.) in La Havana, in 2010. Since then he has been exhibiting in Cuba and in most of the European Countries. He has participated in the Biennial of La Havana in 2009 and at the Biennial of Beijing in 2007. He is currently exhibiting at Kunsthalle in Basel. His works are part of important private and public international collections.

Moments that shaped the world I, II, III

2012-2013
3' (each video)
Mono-channel video, color, stereo
Edition of 10

Moments that shaped the world is a trilogy of 3 minutes length videos where the juxtaposition of images and sound modifies the perception and suggests new meanings.

In the first chapter, the long shot of a nowadays street in La Habana collides with the audio archive from the CNN live broadcasting the fall of the Berlin wall, in 1989. This simple disjunction between image and sound suggests the persistence of an ideological system which already fell apart in certain parts of the world, but still conditions life in Cuba.

The second chapter juxtaposes images from a popular music festival in the city of Barcelona and the audio archive of the demonstrations and street protests of the M-15 movement, which conditioned some recent socio-political events.

The third chapter is on production and will show images of flickering neon lights in the contemporary and developed China contrasting with the audio of an extract from a speech by Fidel Castro about Chinese communism.



Carlos Motta

Carlos Motta's work has been presented internationally in venues such as Tate Modern, London; The New Museum, The Guggenheim Museum and MoMA/PS1 Contemporary Art Center, New York; Institute of Contemporary Art, Philadelphia; Museo de Arte del Banco de la República, Bogotá; Serralves Museum, Porto. He is currently preparing a Façade Project for the Sala de Arte Público Siqueiros in Mexico City, will be artist in residency at The Institute for Art, Religion and Social Justice—Union Theological Seminary in New York in the spring 2013 and will have a solo exhibition at Galeria Filomena Soares in Lisbon in May 2013.

Motta is a graduate of the Whitney Independent Study Program; he was named a Guggenheim Foundation Fellow in 2008 and received grants from Art Matters in 2008, NYSCA in 2010 and the Creative Capital Foundation in 2012. He is part of the faculty at Parsons The New School of Design, The School of Visual Arts, Milton Avery Graduate School of the Arts at Bard College, the International Center of Photography and The Vermont College of Fine Arts.

Nefandus

2013
13' 04"
HD 16:9 format video; colour, sound
Edition of 5 + AP

In *Nefandus* two men travel by canoe down the Don Diego river in the Sierra Nevada de Santa Marta in the Colombian Caribbean, a landscape of "wild" beauty. The men, an indigenous man and a Spanish speaking man, tell stories about *pecados nefandos* [unspeakable sins, abominable crimes]; acts of sodomy that took place in the Americas during the conquest. It has been documented that Spanish *conquistadores* used sex as a weapon of domination, but what is known about homoerotic pre-hispanic traditions? How did Christian morality, as taught by the Catholic missions and propagated through war during the Conquest, transform the natives' relationship to sex? *Nefandus* attentively looks at the landscape, its movement and its sounds for clues of stories that remain untold and have been largely ignored and stigmatized in historical accounts.



M

Catalina Niculescu

Catalina Niculescu's practice exists in architectural space, between performance and documentational observation, between the live and the mediated. Systematic responses to the places the artist encounters result in a series of visual interferences with architecture and urban structures, recorded and rhythmically edited to create evocative, transferable events in film, video and photography. Imagery to silently reference painting and simultaneously to create a volatile subjectivity through a linear composition wherein light, shadow and darkness in addition to long shots of landscape and nature recur as equilibrium and correspondence to a manmade environment.

While observing nature and light is per definition romantic, Modernism is per definition functional. Looking at their characteristics, both movements absorb several mutual concerns: the human body, nature, the vernacular and picturesque as well as a fascination for the exotic. In her work Niculescu often alludes to these similarities and casts their common interests through formal framing thus blurring the geometric organization of architecture and the constantly changing and unpredictable natural environment to reveal a peculiar synergetic relationship.

Neuschwanstein

HD video projection
6' 50"
2011
Edition of 3 + 2 AP

The castle of Neuschwanstein was built by Bavarian King Ludwig II as an homage to Richard Wagner and his oeuvre. Each of the castle's main and numerous chambers has been built and decorated in accordance with one of the romantic composer's mythological operas.

The video *Neuschwanstein* starts with an impression of the landscape, the Bavarian lakes, its mountains and the forest surrounding the fortress. Back and forth the film is then edited between location and corresponding structural elements of the building. By no means does the spectator encounter a complete image of the scenery, deconstruction challenges the imagination to piece the remaining parts of the structure and its surroundings together. Supported by a collage of Wagnerian music, original site sound and the echo of the landscape, *Neuschwanstein* doesn't forget to remind us of its relationship to Disneyworld, nor does it fail to give us a witty interpretation of the epic German "Heimatfilm".



Clare Noonan

Clare Noonan was born in 1982 in Christchurch, New Zealand. Noonan works with a variety of media including photography, sculpture and video. A recent graduate of HISK, Higher Institute for Fine Arts in Gent, Belgium, she has presented exhibition projects in Belgium, the Netherlands and throughout New Zealand. Noonan is a member of the collaboration All the Cunning Stunts. She currently lives and works in Brussels, Belgium.

Restoration Work

2012

6'

HD Video, colour, sound

Edition of 5 + 2 AP

In the film *Restoration Work* Clare Noonan brings natural element into the studio. Akin to creating an abstract painting, Noonan documents a simple yet destructive act against black backdrop by dropping a stone on a set of colored chalk. The process, recorded and played back in slow-motion, is synchronized with a parallel narrative in the form of the artist's voice. As still-life- and landscape-like images appear, shift, and play out through performed actions and cuts, the narrative traces a female photographer traversing a familiar path, back to her studio: "Taking a breath, the explorer brings the inside out and the outside in." *Restoration Work* explores the boundary between studio and landscape, considers and expands the frame that defines one environment from the next, and leaves us to imagine our own.

Functioning within a postcolonial framework, Clare Noonan creates projects that start from a specific referent and extend across time and locale, giving rise to a combined process of re-contextualization and translation. This artistic strategy at once questions and updates the Western traditions of image-making and historical narration. In the process, Noonan proposes intercultural conversations between disciplines, contexts, and subjectivities that afford her works nuances, accents and unexpected juxtapositions. Between the natural and the artificial, the real and the imaginary, the adopted and the genuine, is a constant mutation that awakes our subjectivity, itself a cultural hybrid.



Hans Op de Beeck

Hans Op de Beeck lives and works in Brussels, where he has developed his career through international exhibitions over the past ten years. His work consists of sculptures, installations, video work, photography, animated films, drawings, paintings and writing (short stories). Thematically, the work concentrates on our laborious and problematic relationship with time, space and each other. He sometimes calls his works "proposals"; they are irrefutably fictional, constructed and staged, leaving it up to the viewer whether to take the work seriously, as a sort of parallel reality, or immediately to put it into perspective, as no more than a visual construct. The visual output of that investigation often produces slumbering, insidious, melancholy and astonishing images.

Staging Silence (2)

2013

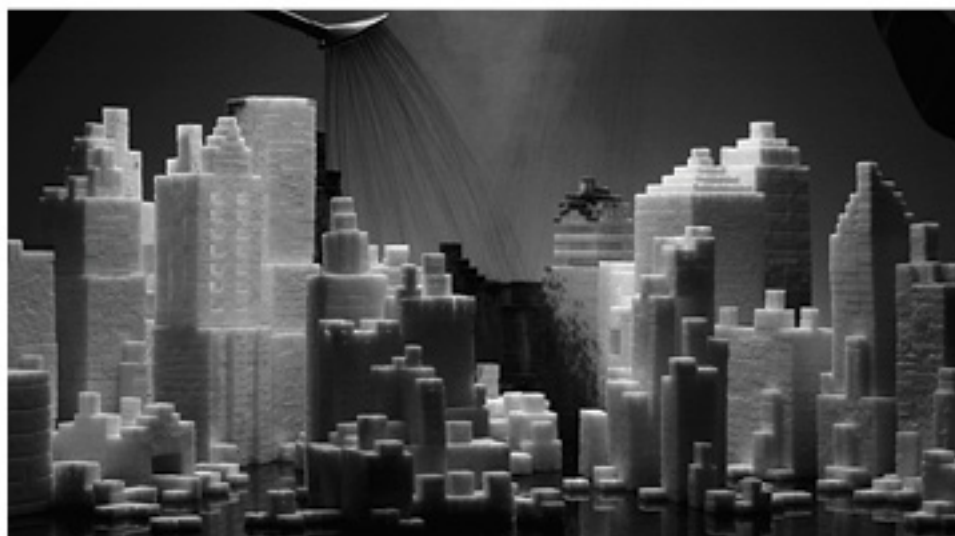
20' 25"

Full HD video transferred to Blu-ray disc; b&w, sound

Edition of 10 + 2 AP

Hans Op de Beeck's film *Staging Silence (2)* is based around abstract, archetypal settings that lingered in the memory of the artist as the common denominator of the many similar public places he has experienced. The video images themselves are both ridiculous and serious, just like the eclectic mix of pictures in our minds. The decision to film in black and white heightens this ambiguity; the theatre like approach of the video invokes the legacy of slapstick, as well as the insidious suspense and latent derailment of film noir. The title refers to the staging of such dormant decors where, in the absence of people, the spectator can project himself as the lone protagonist.

Memory images are disproportionate mixtures of concrete information and fantasies, and in this film they materialise before the spectator's eyes through anonymous tinkering and improvising hands. Arms and hands appear and disappear at random, manipulating banal objects, scale representations and artificial lighting into alienating yet recognisable locations. These places are no more or less than animated decors for possible stories, evocative visual propositions to the spectator. Op de Beeck's film is accompanied by a score which, inspired by the images themselves, has been composed by composer-musician Scanner.



Ferhat Özgür

Ferhat Özgür (1965) grew up in Ankara and now lives and works in Istanbul, where he teaches at the Istanbul Kultur University. Özgür's work has been presented at numerous institutions, biennials and art festivals all over the world, including the 6th Berlin Biennial; 10th International Istanbul Biennial; 1st Tirana Biennial; 3rd Örebro Open Art Biennial; 1st Mardin Biennial; 1st & 3rd Sinopale; Centre Georges Pompidou, Paris; Haus der Kulturen der Welt, Berlin; Museum der Moderne, Salzburg; MUMOK, Vienna; Fondazione Sandretto Re Rebaudengo, Turin; Ludwig Forum, Aachen; Mattress Factory Art Museum, Pittsburgh; the Kunsthalle Winterthur; Magazin4, Bregenz; Casino Luxembourg – Forum d'art contemporain; Zone Contemporaine, Bern and MoMA PS1, New York.

Women in Love

2013,

15' 22"

Single projection, 16:9 ratio, original language turkish, english subtitles

Edition of 7 + AP

Ferhat Özgür is a poetic chronicler of his surroundings and one of the most fascinating contemporary Turkish artists. Most of his incredible works emerge from the historically important melting pot of his home country, where different cultures and religions converge. He is a master of subtle nuances and of complex searches for clues. Furthermore, he is skilled at humorously and profoundly positioning his works in between the tensions of tradition and modern times; some are spontaneous observations, some cinematically composed pieces.

His work shown in Barcelona, *Women in Love*, belongs to the first category. Three grown and experienced Turkish women talk about their deceased husbands in front of the camera. They also recount intimate details of their sexuality, talk about alcohol abuse or domestic violence. Even though the women don't seem to remember any happy moments, the "main character" is –despite all the sufferings– still madly in love with her husband. She is collecting keepsakes and memorabilia of him –and even dedicates a little dance performance to her late husband. The well-positioned steps orchestrate the conversation and enable a direct, almost voyeuristic but still tender access to a Turkish living room. Once again, Ferhat Özgür manages to register the big topic of death and love in a video essay. With *Women in Love* he creates an ambivalent metaphor of reality and idealization.



Javier Pérez

Javier Pérez (Bilbao, 1968) breaks into the international arts scene with his first individual exhibition at Galerie Chantal Crousel in 1996 and a year later with his first museum exhibition at Musée d'Art Moderne et Contemporain de Strasbourg after studying Fine Arts at The University of the Basque Country (UPV/EHU) and at École Nationale Supérieure des Beaux Arts de Paris, city where he settles between 1992-1997. His works are characterized by a certain syncretism, both in the method and materials used. Sculpture, photography, drawing, video and performance are used independently as well as together to create installations where interaction and exploration are essential. With his work, Javier Pérez reveals his inquiries and reflections on mankind, using a language full of intense metaphor and imbued with a strong symbolism. His works contain an intrinsic dialectic, showing how weak can be the boundary between concepts seemingly opposite such as the natural and the cultural, the inside and the outside or life and death.

En Puntas

2013
9'
HD blu-ray projection
Edition of 5 + 1 AP

A ballerina, whose pointe shoes are extended by a set of sharp kitchen knives, dances and twirls insistently until reaching exhaustion, fighting to maintain balance on the lid of a grand piano set on a stage.

The theatre with its red velvet warm lighting, resembles an oversized music box. The camera turns around the dancer revealing the opposite side of the room: an empty and painfully bare theatre.

The ballerina appears as an eerie figure expressing effort, sacrifice and pain in her strive for perfection. Both fragile and cruel.

Initially shy and hesitant, her steps become more and more emphatic, menacing and not exempt of violence, scraping and cutting into the delicate surface of the piano with her sharp pointe shoes.

Through this work, Javier Pérez investigates and reflects once again upon the human condition. Using a strongly metaphorical language rich in powerful symbolism, he reveals the weaknesses that become the boundaries between seemingly irreconcilable concepts such as: beauty and cruelty, fragility and violence, culture and nature or life and death.



Heather Phillipson

Heather Phillipson's forthcoming solo shows include BALTIC Centre for Contemporary Art (Newcastle, UK) and Zabludowicz Collection (London, UK). Other shows and events in 2013 include projects at Flux Night (Atlanta, USA), Aid & Abet (Cambridge, UK), Contemporary Arts Society (London, UK), La Casa Encendida (Madrid, Spain), Arnolfini (Bristol, UK) and Camden Arts Centre (London, UK). 2012 saw Phillipson's work included in exhibitions at Flat Time House, Cubitt, Whitechapel Gallery (all London, UK), BALTIC39 and CIRCA (Gateshead) and Kunsthalle Basel (Switzerland). Phillipson was a LUX Associate Artist in 2011-12.

Immediately and for a short time balloons weapons too-tight clothing worries of all kinds

2013
15' 23"
HD video
Edition of 5 + 1 AP

And the world of today? What impression does that make on the visitor?

Thanks for voting with your flesh and being here, *immediately and for a short time balloons weapons too-tight clothing worries of all kinds*, Heather Phillipson's new video installation, is a personal welcome. Let's have a surprise party in the roll-on pictures, the peel-off noises, the violent shaving.

Today is your day to re-view the scenery. It's time to scrape around in the grime and bric-a-brac – the undertones, overtones and decorative elements. Try not to absorb the painted, collaged and digitally enhanced vistas. Dig into the sensations. How does it all connect? How does it feel? How about that facial?

immediately and for a short time balloons weapons too-tight clothing worries of all kinds is a process of stripping back and re-application, touched up by language. Language is a pervasive oral contagion; now wash your hands / learn to relax / please report any suspicious images.

This world is constructed of layers. Things come and go. There are multiple entrances. Briefly, we are drawn into an escapade that scrubs us down/fills us up. Are we here, are we actually doing it?



Jhafis Quintero

Jhafis Quintero (b. Panama) lives and works in Costa Rica. His art practice stems from his personal experiences in the world of incarceration, silence, insecurity, but also imagination and creativity directed at finding means of survival. He is able to create lucidly escapist structures while constantly maintaining an ironic and even humorous outlook that prevents him from lapsing into misery and self-pity.

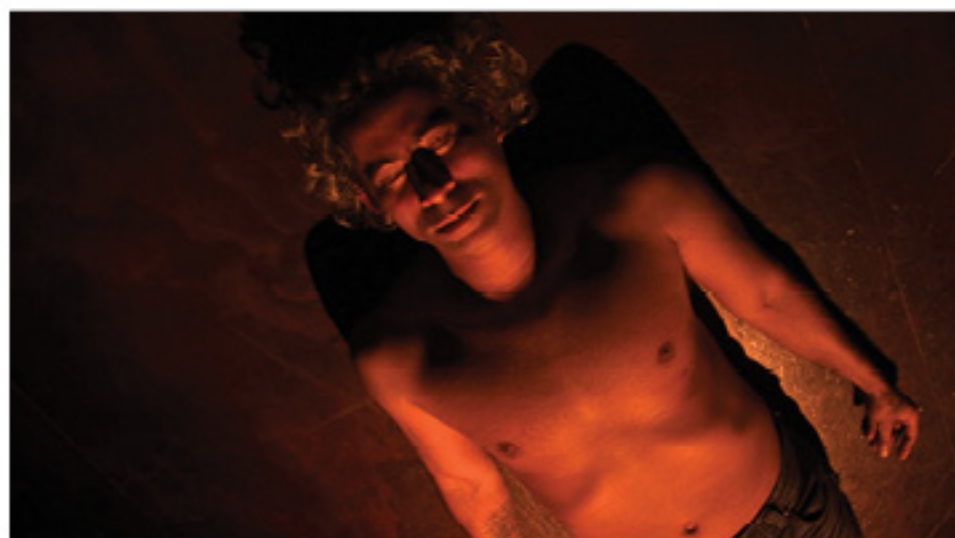
La Hora Garrobo

2013
2'59"
Single-channel video
Edition of 5

This video by Jhafis Quintero is part of a series of 10 videos, one for each year the artist spent in jail. *La Hora Garrobo* refers to the weight of time, to the sense of repetition and lack of future that characterizes life in jail. Jail in this case, as in all videos by Quintero, means as much our psychological, social or emotional jails as the physical, "real" jail. Quintero uses his personal experiences to confront the viewer to his own imprisonments, his own inability to communicate, his own fears; Quintero's art is not about jail, it is about life.

La Hora Garrobo shows a man, lying on the floor, following the sunshine, trying to keep his body in this ephemeral light as it moves out of his reach. The sunshine gives us a sense of time, life, of the outside vs. the inside, a dream of freedom. But as soon as we enjoy it, it has already gone. Similarly, when Quintero boxes himself in a ludicrous play with another self, that other self we all have inside and doesn't have a shadow (*Knock Out*, 2012, to be shown at the Venice Biennial 2013), he tells us about our own difficulty to reconcile our manifold faces. The power of Jhafis Quintero's videos thus lies in the fundamental transformation of a personal experience into a universal one, and in the power of that conversion.

"We have these Indian genes in Latin America and we need the light of the sun to feel moving, physically and emotionally. It's like a sign of the time. There is something sensual about the light and me trying to stay in it, lying on my back because you never give your back to anybody. Every video of mine is like a gesture, each having its own meaning but all together they become one. They are like Haikus..."



Enrique Ramírez

Enrique Ramírez was born in 1979 in Santiago, Chile. He has an MA in Contemporary Art and New Media in Studio National of Art Contemporains Le Fresnoy, France. His work could be described as poetic incursions towards the humanization of contemporary dystopias. His film-installations and photography deals with the politics of exodus and exile and the discontinuity of memory, but for Ramírez this always means an arduous search into subjective imaginary. The vast landscapes that often appear in his works are conceived as geo-poetic spaces for imagination, territories open for vision and drifting. The mood of the images is a contemplative one; the landscape, the breeze, the water, the sand, they all seem to work together in an effort to place a subjective view. Ramírez methodology is somehow also one of human topography: many of his works involve interviews and recollection of personal testimonies on displacement.

Cartography for land sailors

2012

Video HD projection. Original format: 9 video HD pieces of 3' each with sound, in engraving glass and wood frames of 40 x 30 cm.

Edition of 5 + AP

In those works the artist presents some considerations related to those first trips made by the first seafarers and explorers;

"The first sailors wondered... How to discover the world? Why we go away from him? Then the world seemed unique, the world seemed that it was there... Some wondered... Where do we take the light? Is the weight of our soul that drowns us in the sea, or are our memories that are floating and the wind takes them? Further, in the middle of the ocean, where the eyes do not see more than a line where the world ends, the seams of the sails were ripped as the zigzag of a navigating, and the fabrics shook against the wind seeming to forget them, while they tried to survive. 800 years later, the world already was discovered and to re-imagine it we must learn to dream again... But the world was dark. Those explorers who got stuck between heaven and Earth decided to invent some machines to look again... So then, they began to write 'Cartography for land sailors.'"

By a singular and poetic approach, Enrique Ramírez's work is multi-disciplinary, including photography, cinema, literature, installation. He has mastered the rigor and lyrical power of each one of these disciplines. According to the artist, the horizon is an imaginary line between two very distinct points. Driven by the desire to cross this line... What we can see beyond the border?



La Ribot

La Ribot (Switzerland/Spain) is a choreographer, performer and visual artist with a recognized international career. In 2000, she received the Spanish National Award for Dance. Her work has been presented in many theatres, museums and art centers around the world. Between 1997-2004, she joined the British LiveArt scene in London. Since 2004, La Ribot lives in Geneva where she taught at the HEAD-University of Arts until 2008 where she created a new department dedicated to the living arts-Art/Action. She signs her first production in the flamboyant Madrid of the 80's, *Carita de Angel*. In the 90's, La Ribot started her famous series Distinguished Pieces, a solo life-time project that included seminal pieces such as *Despliegue* (2001), *Panoramix* (2003), *Treintaycuatropieçesdistinguidas-onestriptease* (2007). To further question the concept of "live art" these pieces were for sale and many were purchased by art collectors. In collaboration with other artists, La Ribot has produced video-installations, films, and performances like *40 espontáneos* (2004), *Laughing Hole* (2006), the duet with *Mathilde Mannier Gustavia* (2008), *Mámame mariachi* (2009), the film *mariachi 17* and *PARAdistinguidas* (2011). Last year, MUAC in Mexico City, presented the exhibition La Ribot. In 2012, La Ribot created a choreography for the Ballet de Lorraine in Nancy, France, *EEEEEECUUUUTIOOOOONS!!!*

Les Exposés

2013

26'

4:3 Projection

Edition of 3

The scene takes place at the Villa Kujoyama, Kyoto, Japon. The audience is watching one of the La Ribot's videos. We can see the spectators slowly becoming a part of the work of art.

Filmed, edited and directed by La Ribot

Music: Atom tm, Album: Li3835tra3um3

This project received the support of SEACEX-Espagne.



R

Amparo Sard

Amparo Sard's works are in many important collections such as Guggenheim and MoMA (New York); Deutsche Bank (Berlin); Colección Testimoni, La Caixa; Teylers Museum; Artium, Museo Vasco de Arte Contemporáneo; CODA Museum; Es Baluard; Casal Solleric, Fundación Hera. Her most recent projects are: *IMPASSE*, Casal Solleric (Palma de Mallorca); *From the Doubt to the Mistake*, Rotterdam Museum; guest artist at the Paper Biennial in Holland and at Quadriennale in Dusseldorf; *El Ángel Exterminador*. A room for Contemporary Art, group show at Palais des Beaux-Arts in Brussels.

Hauptpunkt

2013
6'
DVD HD projection
Edition of 9 + 1 AP

Nowadays we live as if we were in a train without stops or stations, where everything goes with a established rhythm. The most important is to take fast decisions and, if we are wrong, correct it with the same promptness. We have extinguished the meditation, Email, WhatsApp, Skype; whatever that is more useful or faster for each situation.

A "hauptpunkt" is a contemplative experience where the importance is given to the landscape, as the romantics did once. Observation and enjoyment of nature, beauty or the unknown are a source of pleasure, which lies in the examination of the perfect balance (subjective, of course) between what is ideal and the reality.



Koki Tanaka

Koki Tanaka was born in 1975, currently lives and works in Los Angeles. In his diverse art practice spanning video, photography, site-specific installation, and interventional projects, Koki Tanaka visualizes and reveals the multiple contexts latent in the most simple of everyday acts. In his recent projects he documents the behavior unconsciously exhibited by people confronting unusual situations, i.e. a haircut given by nine hair stylists or a piano played by five pianists simultaneously, in an attempt to show an alternative side to things that we usually overlook in everyday living. He has shown widely in and outside Japan: Hammer Museum (Los Angeles), Mori Art Museum (Tokyo), Palais de Tokyo (Paris), Taipei Biennial 2006, Gwangju Biennial 2008, Asia Society (New York), Yokohama Triennale 2011, Witte de With (Rotterdam) and Yerba Buena Center for the Arts (San Francisco). He will participate in 2013 California-Pacific Triennial at the Orange County Museum of Art and will represent Japan in the upcoming 55th Venice Biennale in June 2013.

A Piano Played by five Pianists at once (First Attempt)

2012

57'

HD video, colour, sound

Edition of 5

The scenario begins in a motion capture studio at UCL. Five pianists enter and sit at a table, while a film crew records the event on three cameras. The following instruction is written on a white board: "Rule: to play one piano with all the pianists playing together". The specific theme—a soundtrack for collective engagement—will be given to the pianists when they return the next day to compose the piece live before the cameras. Meanwhile, the group engages in small talk on the subject of their respective areas of expertise. One pianist, the only woman, specializes in improvisational composition; two study classical music; the other two are jazz musicians. What has brought them together is neither a curricular obligation nor a shared interest in a specific musical genre. Rather, they arrive having answered a performative solicitation—circulated by the conceptual artist Koki Tanaka—to compose and play a piece of music, simultaneously, on film.



Sami Trabelsi

Sami Trabelsi (1982) graduated at the Villa Arson. In 2009 he achieved, a double master degree at the Gerrit Rietveld Academie in Amsterdam and the Fine Art School in Paris. He was part of the postgraduate research program "La Seine", under the direction of Tony Brown. In September 2012, he participated to a group exhibition at the Gallery Karima Celestin in Marseille and also in the 2012 edition of "La Nuit Blanche" in Paris where he presented the 2,7 seconds project for the first time. His first solo exhibition took place in January 2013 at the gallery karima celestin.

2,7 seconds

2012

4' 04"

Video installation with 6 portraits, projected simultaneously with micro projectors. 1024 x 1024

converted to 1080p format

Edition of 5 + 1 AP

2,7 seconds is a collaborative art project that Sami Trabelsi conducted with few members of the research team from Paris Tech University, such as Bruno Andreotti and Guite-mie Maldonado. The idea was to use a high-speed camera (2000 images per seconds) to capture facial expressions of casual models during an extremely short lapse of time; 2,7 seconds, what the artist calls the "photographic time". The final result however, played with the usual frequency of video movies, allows the audience to see an extremely slow motion footage that reveals thousands of detailed expressions that an ordinary camera shooting would not allow. This way, the artist highlights the limits of what our eyes are not naturally capable of seeing and demonstrates his interest on capturing what he calls an "incident". This is how he defines the unintentional result of a series of incidents that result into 2700 frames, an equivalent of 2700 possibilities of a photographic portrait.

He produced 25 different portraits for this project. A few of those portraits were shown for the first time during the 2012 "Nuit blanche" event in Paris. And ten other portraits were visible at Sami's solo exhibition *Summertime* in January 2013 at the galerie karima celestin. For LOOP, a selection of 6 portraits will be shown.



Emily Wardill

Emily Wardill (1977, UK) lives in London. She has been awarded with prestigious stipends and prizes, her work has been displayed in numerous solo and group exhibitions such as: ARTES, Porto; Serpentine Gallery, London; SMK, Copenhagen; Badischer KV, Karlsruhe; FRAC Champagne, Reims; CAM, St. Louis, USA; De Appel, Amsterdam; Nassauischer KV Wiesbaden; ICA, London; Lunds Konsthall; MUHKA, Antwerp; *ILLUMINATIONS*, Venice Biennale; Tate Britain, London; MOCA, Miami; Kunsthalle Basel; MUMOK, Vienna; Whitechapel, London; PS1 MoMA, NY. Her work has entered the following public collections: Tate Modern, London; Aberdeen Art Museum; Astrup, UK and Arts Council, UK.

The Third Person

2012
43'50"
Digital HD double screen projection
Edition of 5 + 1 AP

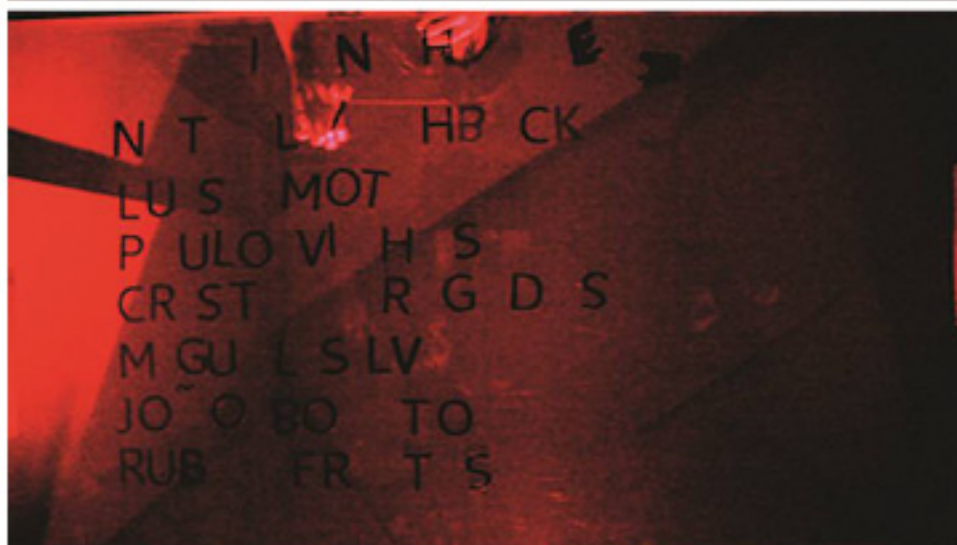
I have been away for so long and I can see,
on my return, that you felt abandoned,
I can only wonder at what happened
when I was away,
Your eyes are like exit holes after a fire
And I can hear a breath Travelling from
your mouth,
But it doesn't seem to be yours,
Too hot, Too heavy,
Whatever it is that you have looks con-
tagious,
I might just take a walk,
But only in a circle this time,
Not far this time,
I know, the fog means I disappear after
3 metres,
My footsteps are only soft because the
ground has been battered For years and I
am walking on dust,
All I can think about
Is that Michael Jacksons chimpanzee was
called "Bubbles"
It makes me laugh
and my eyes water
but my smile is almost immediately
dragged down by gravity,

Orson Welles asks the question, at the
beginning of the Third Man - whilst
standing at the top of a ferris wheel and
looking down at the people below - re-
duced by distance to moving dots,
"Would you really feel any pity if one of
those dots stopped moving forever?" He
told you to get inside the mind of the
thief
I mean,
You just need to travel,
Sorry, I know,
It wasn't that I forgot
Or that I didn't care,
It's just everyone knows, you have to
avoid something in order to move You
can't worry all the time,
I didn't stop thinking about you,
I was just trying to get something done,
you know?
You know how you love "the idiot" in
Tarot?
And how he isn't an idiot?
He's more like a... instigator? *

(...)

* Unedited film script (excerpt), Emily Wardill 2012

Presented by **carlier | gebauer**, Berlin



W

Gallery Directory

A

ADN Galería Miguel Angel Sánchez

Enric Granados 49, Barcelona
www.adngaleria.com

ADN galería was founded as a hybrid platform between commercial mediation and cultural contribution aiming at promoting current artistic ideas and trends. The program focuses on content-based productions that work as a semantic reflection of the contextual dynamics in which they emerge.

Analix Forever Barbara Polla

2 Rue de Hesse, Genève
www.analix-forever.com

Analix Forever specializes in international contemporary art, with a particular focus on young artists. Even more than a gallery, Analix Forever is a place where artists meet, a place where art is discussed, argued about, written about. A place where the boundaries between art, fashion, performance, media and communication are constantly explored and redefined.

àngels barcelona Emilio Álvarez & Gabriela Moragas

Pintor Fortuny 27,
08001 Barcelona
www.angelsbarcelona.com

We focus our interest in works that from certain skepticism are built on a critical practice on artistic mediums and discourses / languages that, from the world of art and media, codify society. The works we present deal with structural levels that question their own value as products, integrated in the production medium of art.

Annet Gelink Gallery Annet Gelink

Laurierstraat 187-189,
NL-1016PL Amsterdam
www.annetgelink.com

Since its foundation in January 2000, Annet Gelink Gallery has been exhibiting work of groundbreaking artists, ranging from drawing, painting and photography to installation and video art. The primary aim of the gallery is to show new tendencies and individuals, focusing on both Dutch and international art. The gallery's project space, "The Bakery", shows as-yet unknown and upcoming artists.

Galerie Amaud Deschin - La GAD Amaud Deschin

34 Rue Espérandieu,
13001 Marseille
www.lagad.eu

"Take a look at the list of artists who have worked with Arnaud; for an art-lover, it speaks for itself. You then understand how that list took shape; through chance encounters and travel, because Amaud understands that art is social, it's time, discussions, parties, human warmth, sensuality, etiquette and friendship, but also intellect, flair, money and networking. Amaud has taken on board the lesson of the 90s and, like one of the art movements of that decade, he's a relational gallery owner," (Dorothee Dupuis, Curator)

Artur Fidalgo Galeria Artur Fidalgo

Rua Siqueira Campos 143,
2º piso ljs. 147-150 Copacabana,
22031-900, Rio de Janeiro
www.arturfidalgo.com.br

Artur Fidalgo Galeria celebrated thirteen years in 2013, by combining two apparently contradictory terms: continuity and change. With the characteristic malleability of renewal - and its link with experimentation - its space has housed exhibitions by emerging artists as well as renowned ones. Artur Fidalgo's motivation and that of the art he exhibits are one and the same; to go beyond.

B

BENDANA | PINEL Art Contemporain J.C. Bendana-Pinel

4 Rue du Perche, 75003 Paris
www.bendana-pinel.com

Since its creation, the gallery's mission is to introduce emerging and mid-career French and international artists through a very diversified program including all different supports. The international scope of the gallery is characterized by its association and cooperation with foreign galleries to develop common artistic projects. Once a year, a "carte blanche" is proposed to a collector so as to present the works of young artists that have never before shown in a gallery space.

Galerie Bernhard Bischoff Partner / Videokunst.ch Bernhard Bischoff

Waisenhausplatz 30,
Postfach 6259, CH-3001 Bern
www.bernhardbischoff.ch

The gallery's international program is based on a great variety of contemporary art and is conveniently located in the center for art and cultural production PROGR, near the Kunsthalle and the Stadtgalerie in Bern. In the next few years, videokunst.ch aims to establish itself as a centre of excellence for video art and intends to become an archive of motion pictures and a platform to present video art to a wider audience.

C

**Campagne Première
Berlin**
Nina Koidl
& Henning Weidemann

Chausseestrasse 116, Berlin
www.campagne-premiere.com

Campagne Première was founded in 2008 as a site for the production and presentation of conceptually oriented artistic practices. The gallery represents emerging artists working predominantly with film, video, photography and installations. It has also exhibited work by established artists who have positioned themselves critically at the boundaries of their medium. The exhibition program is complemented with lectures, performances and screenings.

carlier | gebauer
Marie-Blanche Carlier
& Ulrich Gebauer

Markgrafenstraße 67, Berlin
www.carliergebauer.com

Founded in 1991 by Ulrich Gebauer and co-directed with Marie-Blanche Carlier since 1997, the gallery aims to promote international contemporary art. Its program reveals an affinity towards aesthetic and conceptual research which indicates formulations of political awareness in the fields of installation, performance and in the image, through film, video, photography and drawing.

**Christopher Grimes
Gallery**
Christopher Grimes

916 Colorado Avenue, Santa
Monica, CA 90401
www.cgrimes.com

Established in 1979, Christopher Grimes Gallery presents a diverse program of international contemporary art in a variety of media including painting, photography, installation, sculpture and video. The gallery has introduced and promoted many foreign artists in the U.S., while expanding the awareness of national artists abroad.

Coullaud & Koulinsky
Audrey Koulinsky
& Mathias Coullaud

12 Rue de Picardie, 75003 Paris
www.coullaudkoulinsky.com

Major contemporary precursors have not yet obtained the recognition they deserve on the international scene of contemporary art. Currently, artists from other backgrounds as the visual arts -especially dance- are their active heirs. Sensitive to transgender and trans-generational wealth, we want to defend and continue the great experiments initiated in the 60/70/80's.

D

D+T Project
Gregory Thirion
& Alexandre Daletchine

4 Rue Bosquet, 1060 Brussels
www.dt-project.com

D+T Project is a gallery that has a conceptually oriented program. Not solely, its projects involve artists who deal with nowadays issues and are exploring the place of humans in the actual context. D+T project is considering issues such as politics, economy, anarchism, but also loneliness, immigration, etc. Its artists are getting worldwide attention for their strong positions.

Dohyang Lee Gallery
Dohyang Lee

7375 Rue Quincampoix,
75003 Paris
www.galeriedohyanglee.com

Dohyang Lee Gallery is dedicated to develop a cross-disciplinary program in collaboration with international curators and art critics with the aim of promoting emergent or confirmed, French and international artists. The gallery takes part in the production of works and in cultural exchanges between Europe, Latin America and Asia. Its program reflects a variety of opinions with a large place accorded to installations, drawings and video art.

E

Galeria Estrany de la Mota
Toni Estrany
& Àngels de la Mota

Passeig de Mercader 18,
08008 Barcelona
www.estranydelamota.com

Since opening in 1996, Galeria Estrany de la Mota has focused on the dialog between national and international works, while watching several generations of artists. From this framework and from the alert observation of the contemporary art scene it provides an updated program that includes all formats: photography, installation, video and drawing.

F

Galeria Filomena Soares
Filomena Soares & Manuel Santos

Rua da Manutenção 80,
1900-321 Lisboa
www.gfilomenasoares.com

Founded in 1999, Galeria Filomena Soares has as main objectives to encourage contemporary artistic production and to participate in the cultural development of society, both national and internationally. In the last 10 years, the gallery has been promoting a fruitful dialogue between several artists, curators, cultural institutions, publics, press and collectors in the Portuguese and international art scene.

G

Galerie Guy Bärtschi
Guy Bärtschi &
Bathélemy Pralong

Route des Jeunes 43,
Allée G, CH-1227 Geneva
www.bartschi.ch

Present on the Geneva art scene since 1990, the Galerie Guy Bärtschi has, throughout the years, developed a unique and well defined exhibition program, confirming its particular focus on art from the 80's until today. In 2010, it celebrated its 20 years of activity with an exhibition with all the artists that participate on the development of this program. With an exhibition floor space of over 250m², the gallery's mission is to promote the work of both, established and young artists.

H

Hollybush Gardens
Lisa Panting & Malin Ståhl

Unit 2, BJ House, 10-14
Hollybush Gardens,
E2 9QP London
www.hollybushgardens.co.uk

Hollybush Gardens opened in 2005 in London's East End. Our programme oscillates solo presentations and a curated programme, situating our work within a broader context within contemporary art. We are involved in The Fair Gallery, a collaboration between gb agency, Raster, Jan Mot and Hollybush Gardens. Recent projects include the setting up of The Gallerist Programme at de Appel, Amsterdam.

I

In situ / Fabienne Leclerc
Fabienne Leclerc

6 Rue du Pont de Lodi,
75005 Paris
www.insituparis.fr

In Situ, created by Fabienne Leclerc in 2001, promotes young artists in the international art scene and supports established artists on the long run. Many artists of the Galerie des Archives, created by Fabienne Leclerc in 1989 and closed in 1998, continue to collaborate with In Situ/ Fabienne Leclerc Gallery, including Gary Hill. The gallery keeps working on showing, producing works for the gallery and for institutions, editing catalogs.

J

Galerie Jérôme Poggi
Jérôme Poggi

115-127 Rue La Fayette,
75010 Paris
www.galeriepoggi.com

Jérôme Poggi Gallery was founded in August 2009 by the art historian Jérôme Poggi. The gallery works alongside the production house Objet de Production, which Jérôme Poggi created in 2004 to promote the diffusion of contemporary art in society at large. Both entities are installed in the emerging Gare du Nord contemporary art district in Paris in a shared 200 square meter space, its primary aim being to represent contemporary artists and introduce them into both economical and critical/historical spheres.

Jiri Svestka Gallery
Jiri Svestka

Biskupský dvůr 6, 110 00 Prague
www.jirisvestka.com

Jiri Svestka Gallery was established in December 1995 by the art historian and curator Jiri Svestka. Acting at the edge of the art world and pioneering the work on this field, our mission is to promote contemporary art in the Czech Republic and to introduce young Czech, Slovak

K

galerie karima celestin
Karima Celestin

25 rue Sénac de Meilhan,
13001 Marseille
www.karimacelestin.com

galerie karima celestin is a singular and bright space of 150m² well hidden in the authentic and cheerful area of Marseille, very close to the theatres of Gymnase and Bernardines. Karima Celestin opened this new place in her new hometown in September 2012. Focusing on emerging art scene, her selection is and will remain sharp and of very high quality. Cutting edge solo and group exhibitions will be mixed with some other original curatorial projects.

L

La Galerie Particulière
Guillaume Foucher
& Frédéric Bioussé16 Rue du Perche, 75003 Paris
www.lagalerieparticuliere.com

La Galerie Particulière has quickly found its legitimacy in contemporary photography. The opening of our second gallery allowed diversifying our program and showing more intimate, acute and innovative works, as well as video. Next spring 2014, a third gallery will open in Brussels. Whatever their medium of choice, our artists all share as their core key subject, the identity building.

Loevenbruck
Hervé Loevenbruck6 Rue Jacques Callot, 75006 Paris
www.loevenbruck.com

Open to the public since 2001, Loevenbruck represents Cristian Andersen, Virginie Barré, Alain Declerc, Robert Devriendt, Dewar & Gicquel, Blaise Drummond, Jean Dupuy, Gaillard & Claude, Fabien Giraud & Raphaël Siboni, Vincent Labaume, Arnaud Labelle-Rojoux, Lang / Baumann, Édouard Levé, Philippe Mayaux, Gábor Ösz, Bruno Peinado, Werner Reiterer, Stéphane Sautour, Børre Sæthre, Alina Szapocznikow, Morgane Tschember

M

Marlborough Contemporary
Andrew Renton6 Albemarle Street,
W1S 4BY London
marlboroughcontemporary.com

Marlborough Contemporary, the latest addition to the Marlborough group of galleries, opened in October 2012 with an entirely new roster of artists, brought together by Professor Andrew Renton, Formerly Director of Curating at Goldsmiths, London. Renton has published and curated widely in the field and has many years' experience of building some of the most significant collections of contemporary art in Europe.

martinethibaultdelachâtre gallery
Martine de La Châtre4 Rue de Saintonge, 75003 Paris
www.lachatregalerie.com

Opened in 1997, the martinethibaultdelachâtre gallery works for several years with French and foreign recognized artists but also represents artists of a new generation. The gallery supports these artists by organizing personal and collective exhibitions in its space but also during events outside and on the international fairs of contemporary art.

Galerie Metropolis
Marie Guilhot-Voyant16 Rue de Montmorency,
75003 Paris
www.galeriemetropolis.com

Metropolis Gallery is situated near Centre Gorges Pompidou, the area of emergent art galleries in Paris. Gallery Metropolis artists and their work make the singularity of the program with cutting edge artists from everywhere. Artists represented: Ori Levin, Tracey Rose, Delphine Gigoux-Martin, Thomas Léon, Dae Jin Choi, Johann Rivat, Greg Semu, Le Sergent, Agathe Pitié.

Mirta Demare
Mirta DemareBergsingel 176B,
3037 GN Rotterdam
www.mirtademare-art.nl

The gallery works with emerging and mid carrier international artists whose works show strong involvement in current visual and cultural developments; they cut across disciplines and make use of both traditional techniques and the new media. The special focus of the gallery is international artists, some of them settled in Rotterdam and artists based in or coming from Latin America.

Motive Gallery
Chris Bestebreurtje
& Petra KuipersRue Vandenbrandenstraat 1,
1000 Brussels
www.motivegallery.be

Motive Gallery constitutes a platform for international emerging artists working with different media so as both to meet and to exhibit their endeavours. Our artistic motto consists in privileging a socially engaged, conceptually driven and research based art practice.

N

N2 Galería
José Antonio CarullaEnric Granados 61 bajos,
08008 Barcelona
www.n2galeria.com

In main lines, the gallery shows national as well as international emerging and mid-career artist working across all media. N2 Gallery is proud to have positioned many of its artists in national and international institutions. Tate Modern, PS1 MoMA, Guggenheim NY, Reina Sofia Madrid, Sorigué Foundation and DKV Foundation among others have opened their spaces to works of young artists, some of them now well known.

NETTIE HORN
 Danielle Horn

17A Riding House Street,
 W1W 7DS London
www.nettiehorn.com

NETTIE HORN's programme focuses primarily on an exchange and dialogue with emerging artists from Europe and further afield. Our programme is particularly centred on presenting artists with a critical and experimental approach to the personal and collective history as well as artists with a conceptual and investigative reflection on space, time and their representation -the exploration of the notion of territory through human and physical experiences informs our programme and the gallery's perspective.

Galeri Nev Istanbul
 Haldun Dostoglu

Istiklal Caddesi Misir
 apt No:163 kat:4 D:23,
 Beyoglu, Istanbul
www.galerinevistanbul.com

Founded in 1984 by Ali Artun and Haldun Dostoglu in Ankara, Galeri Nev established its space in Istanbul in 1987 and has been organizing regular exhibitions ever since, with the aim of introducing modern and contemporary art to both local and international audience. With its distinguished background, it is a key figure in representing contemporary art of Turkey in the international art scene and continues to work with major modern and contemporary artists.

NoguerasBlanchard
 Alex Nogueras
 & Rebeca Blanchard

Xuclà 7, 08001 Barcelona
 Doctor Fourquet 4, 28012 Madrid
www.noguerasblanchard.com

NoguerasBlanchard is dedicated to developing a cross-disciplinary international gallery programme, reflecting a variety of conceptually-motivated positions and practices. The gallery's primary aim is to engage in a long-term commitment with the careers of its artists and to be highly involved in the production of works as well as off-site projects. In 2011 we launched the first international Curatorial Open Call where we dedicate a yearly exhibition to emerging curatorial practices.

R
red shoes
 Olga Rozenblum

Cher treize, 24 rue Moret,
 75001 Paris
www.redshoes.fr

Aimed at producing, promoting and selling video art, red shoes is both a gallery and a platform dedicated to artist film, and supports and presents emerging artists such as Salma Cheddadi, Clément Cogitore, Eléonore Sain-tagnan. The structure already collaborates with many institutions and partners, in France and abroad, such as the Palais de Tokyo, ARTE, Wiels Museum, ENSBA Paris,

Galerie Ron Mandos
 Ron Mandos

Prinsengracht 282,
 1016 HJ Amsterdam
www.ronmandos.nl

Founded in 1999, the last decade has seen Galerie Ron Mandos develop an ever more ambitious exposition program at its spacious location in the Amsterdam gallery district. Close relations have been forged with internationally renowned artists such as Hans Op de Beeck, Isaac Julien and Jacco Olivier. Especially in the last several years, the gallery has drawn emerging international names to its program. Galerie Ron Mandos has also been an active participator in international art fairs for 10 years with consistently well-received presentations.

Rowing
 Tyler Woolcott
 & Guillaume Breton

Unit F, 449 Holloway Road,
 N7 6LJ London
www.rowingprojects.com

Rowing is a contemporary arts organisation in London featuring art projects inside and outside the gallery space. Working with emerging and established international artists, Rowing provides a platform for exhibitions, artist commissions and various events including performances, screenings, and critical discussions.

S
SENDA
 Carlos Durán

Consell de Cent 337, Barcelona
www.galeriasenda.com

Since its founding in 1991, galeria SENDA has established its personality through displaying works by both Spanish and abroad emerging artists. Its mission is to actively participate in Barcelona's contemporary cultural scene. According to its open-minded policy, Senda supports all kind of arts and international tendencies, like painting, sculpture, photography, video, performance and installations.

SPECTA
 Else Johannesen
 & Gitte Johannesen

Feder Skramms Gade 13,
 DK-1054 Copenhagen
www.specta.dk

SPECTA represents a selected group of Scandinavian and international artists. The gallery arranges six to seven exhibitions per year, solo as well as curated group shows. SPECTA focuses on artists working persistently with their individual artistic position, involving a conceptual approach to topic or genre and an original use of media and material.

Galerie Spree
Roberta Oprandi
& Bruno Hadjadj

11 Rue Lavieville,
75018 Paris
galeriespree.com

Located in Paris in the heart of Montmartre, the Galerie spree was founded in 2010 by Roberta Oprandi and Bruno Hadjadj. They built this space with the mission to promote young and mid-career artists with a variety of contemporary positions in Europe and in USA. The gallery features a strong program of solo exhibitions in their gallery in Paris, while introducing of the work of their artists on the international stage in the world's top art fair venues.

Galerie Stefan Röpke
Stefan Röpke

St. Apem. Str.,
17-21, 50669 Cologne
www.galerie-roepke.de

Galerie Stefan Röpke was founded in 1993 in Cologne, representing an international roster of artists who contribute to the dialogue between art-historical traditions and the influences of contemporary concerns and technological innovation on the evolving language of art. Presenting contemporary masters alongside emerging artists also plays an important role in creating the contexts that embody the varied interests and messages of contemporary art today.

T

**Temnikova
& Kasela Gallery**
Olga Temnikova
& Indrek Kasela

Müürivahe 22, Tallinn 10145
www.temnikova.ee

Temnikova & Kasela galleries are located in Tallinn, based on a partnership between gallerist Olga Temnikova and contemporary culture promoter Indrek Kasela, both visible figures in Baltic culture scene. Temnikova's long-term involvement in region's contemporary art life have been dedicated to intensifying integration of Baltic and wider Eastern European art to a wider art scene, promoting education of local public and collectors. Kasela has been active in film and entertainment, running his own private art cinema Sõprus, and using his background in funding to promote and develop cultural fields in Estonia.

V

Galeria Vanguardia
Petra Pérez

Alameda Mazarredo 19,
48001 Bilbao
www.galeriavanguardia.com

Founded in 1984 Vanguardia Gallery specializes in the diffusion of contemporary art and new trends, combining the exhibitions of established Spanish and international artists with shows by not well-known artists. New technologies are always present in our program, complemented by parallel activities with the participation of artists designed to better understand and diffuse their work.

Vitamin Creative Space
Zhang Wei & Hu Fang

Room 301, 29 Hao, Hengyijie,
Chigangxilu, Guangzhou
www.vitamincreativespace.com

Vitamin Creative Space explores an alternative working mode specifically geared to the contemporary Chinese context, and constantly inspired by the confrontation between the contemporary life and ancient Chinese philosophy. In order to operate independently from institutionalized funding, it is active both as an independent art space and as a "commercial" gallery. Vitamin Creative Space actively challenges preconceptions by merging these two traditionally opposed strategies for supporting and presenting contemporary art, targeting the search for new Chinese contributions at both the artistic-practice and the institutional level within the new global context.

W

Galerie Wolkonsky
Michaela Wolkonsky
& Véronique Jobin

Pacellistr. 5,
D80333 Munich
www.galeriewolkonsky.com

Gallery Wolkonsky represents national and international contemporary artists with a unique recognition value, who are working in a wide range of medium. The goal of the gallery work is to stimulate and encourage the perception and experience of our time, to change pre-conceived notions of nationality and cultural identity, to create an environment in which established norms became absolute and characterizations from seemingly contrasting cultures occupy the same visual space.

SELECTED PROJECTS

POOL 2013

117 · **PERFORMING THE IMAGE**

A selection of artists from the media art class at HfG
curated by Isaac Julien

134 · **imai presents**
Freya Hattenberger

136 · **Story: we produce**

LOOP Studies

On Collaboration

138

SCREEN Festival

143 · **Signal Amplifications:**

Counter-biopolitical videos & practices
Equipo re

146 · **Tropical Video Activism**

Fernanda Nogueira

148 · **Hic et Nunc.**

On the paradoxes of democracy
Imma Prieto

150 · **This is not musical advertising!**

Albert Alcoz

POOL 2013

PERFORMING THE IMAGE A SELECTION OF ARTISTS FROM THE MEDIA ART CLASS AT HfG

CURATED BY ISAAC JULIEN

My teaching at Hochschule für Gestaltung Karlsruhe (HfG) over the last couple of years as Professor of Media Art has connected me to a younger generation of artists concerned with curatorial models of film and media art. We often collaborate with the curatorial design department. Teaching keeps me fresh and also allows me to question what I do. But I have also noticed that an anxiety in younger artists which reflects our new art world situation or indeed the new state of the world. We are all in-flux. As part of my teaching and many exhibitions, we visit shows of video art and film in exhibition contexts, both public and private. It is essential these days that students visit moving-image biennales, festivals and relevant art fairs so they can question what not to make! Many things have changed from when I was a student. For example several of my students already have gallery representation.

How do you teach video art today? One of my aims of teaching the art of the moving-image is to create a critical awareness in the students through a focus on their work and ask the difficult questions. Making exhibitions becomes a primary focus to developing conceptual and aesthetical skills. The creative energy the exhibition provides is a form of artistically invaluable knowledge. Our sessions are supplemented by curatorial guidance by experts in the field of video art, such as Christine Van Assche of the Pompidou and Mark Nash of the Royal College and Documenta 11, to younger curators like Phillip Furnkaes from the Stoscheck collection. We also work very closely with video art technicians like Tom Cullen of ArtAV, to supervise students in the art of video-installation, as we will for this exhibition at LOOP. We are also fortunate to have ZKM -one of the most important video art museums in Europe- as our neighbour, which provides us with important research exhibitions of Media Art. But nothing beats making a show. When students/ young artists have to install for a show, they develop a special attention.

So when Julia Morandeira Arrizabalaga of LOOP accepted my proposal for a new initiative to co-curate a show for LOOP in 2013 with my students, I was very honoured to work with such a dynamic and fantastic person! Allowing us to exhibit young artists onto the video art scene creates a supportive space that builds on the critical reflection of LOOP's unique programming as a video art fair. The intimacy of these very private, yet public rooms is transformed into spaces of artistic and critical reflection. The opportunity to show in the POOL is truly exciting.

LOOP provides a unique possibility for HfG students to show their works to international audiences and exposes our program to an exchange of ideas with artists, curators and galleries. This collaboration between the HfG and LOOP is of utmost relevance to the future work of creating, dare I say (professional, or maybe we don't want them

to be too boringly professional!). It evidences the organic and intellectual practices of art and research at HfG in creating a hub/platform that keeps video art alive. The works in the exhibition touch on questions of ecology, cultural and sexual difference, museums, documentary form and durational and haptic dislocations.

Lene Vollhardt's *Veiled in Mirrors (unfinished notes of a wedding)* (two channel HD video, sound) shows a journey into the new territory of a foreign culture interspersed with the artist's dance performances and intimately recorded encounters and conversations with her sister during the preparations of her wedding in Bhubaneswar, India. These poetically observed images are mixed with lyrical dance movements performed with intriguing sonic soundscapes.

Banfield and Nicholas Geissler's HD-video *γΛάτ* is a two screen piece long tracking shots inside a forest are opposed to German urban architecture creating a sense of frozen violence and brutality. In the installation version they created a space filled with bark mulch, camouflage nets, stones, benches and leaves to reinforce the animating smell of the forest, of nature.

Philipp Gufier's video installation *Imagined Masculinity* shows different superimpositions that reference his main subject of gendered identity. The superimpositions create a new androgynous type that provides a third identification beyond gender specific roles. His painterly references refer to different typologies of masculinity in art contexts (e.g. Andy Warhol, Greek myths, etc.) where performance and image-making renew our visions of a young man searching for Narcissus.

Benedikt Dichgans' digital video project *one minute/one minute* was exhibited at Badischer Kunstverein in 2012. In this work Benedikt films (over a length of 114 minutes) museum spaces inside eleven museums in Germany and Austria shortly before all lights are turned off. This sparse conceptual mediation on the museum gleams in its simplicity. His film captures the moments where the exhibition space acquires a private and fragile timelessness that counters its institutional function of conserving the objects it displays. The sublimity of his shooting creates a new way of viewing these ritualistic spaces of art.

Joy Scopa's 2 screen video project *A Lot Like Love/We have all been there* project operates at the intersection of performance and digital media art. The artist re-stages dialogues, monologues and quotations from popular films in a video she screens on two monitors facing each other as a staged argument or quarrel between lovers. This homage to love's mishaps is a comedic parody of human relations.

Martin Lorenz's feature documentary film *The Husband I Will Never Marry* is a work reminiscent of some of Chantal Akerman. It focuses on the vulnerability of love and the complex nature of desire. The artist makes himself particularly vulnerable in this story of unfulfilled love for a Barcelona dancer. On a diegetic filmic level it explores ideas of self-mediation as well as in an extended conceptual self-portrait of the artist as a young man. Performance art meets video art within the guise of a fake-feature documentary, resulting in an ambitious project which demands a committed, but rewarding, viewing.

Ali Charib's working title *After Warhol's Hand Job* is a beautiful and painterly "homage" to Andy Warhol's film "Blow Job": the artist gives a playful twist on the subject at hand as we see his hand involved in the sexual act of the "hand job". Coloured-negative imagery shows the artist sexually satisfying himself, in an ironic allusion to sexual pleasure in the gay-Warholian imaginary. These images of sexual transgression drives the "video loop" in the work with images of hot, pink, green and yellow, photographic negative. They draw on the subject of longing and transience in queer desire.

Isaac Julien



Photo by Stefan Machac

Patrick Banfield

PatrickAlan Banfield was born 1984 in Munich, Germany as son of an Austrian mother and an English father. After studying pedagogy and media he worked as a film director in the field of commercial films, from where he turned to fine arts. Since 2010 he is studying fine arts at Städelschule in Frankfurt am Main in the class of Willem de Rooij and since 2012 he is also studying Moving Image at HfG in Karlsruhe in the class of Isaac Julien. Most of his work uses time-based media in complex and large installations: often with multi-channel video and atmospheric yet frightening sound compositions. He is interested in poetic juxtapositions having to do with nature, identity and society. Works shown at Galerie 1m3, Lausanne, Galerie September, Berlin, Copenhagen International Documentary Film Festival, DeAteliers, Amsterdam.

vyLö:t

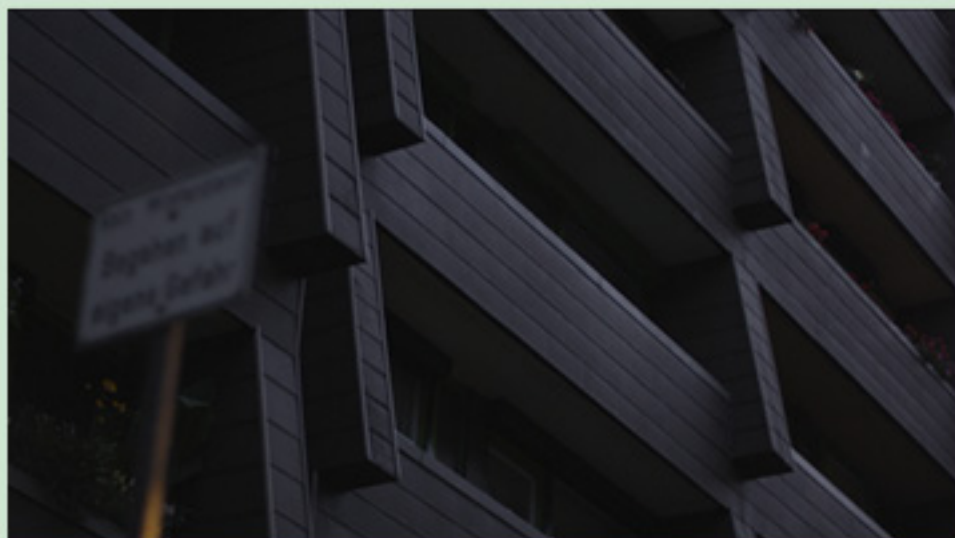
2012

16' 00"

Two-screen video (digital 35mm, 2,35:1, shown in 2K) with stereo audio, in room installation: bark mulch, stones, tree stumps, heat and humidity, camouflage nets

Edition of 5 + 2AP

Hot, humid air and an intense scent of wood and plants, a feeling like walking on forest soil because of 1000 liters of bark mulch, military camouflage nets covering the white cube space and a very loud, bassy soundtrack - those are some of the senses welcoming the visitor. The two-screen video work shows long tracking shots of civilization, concrete, brutalism blocks from the 1950s, strict shapes and opposes this to tracking shots of alive and dead trees, soil, plants, the nature. Sometimes they are opposing each other, sometimes not. The buildings pass by abandoned and empty but irritatingly alive at the same time; this image reflects itself in the raw and silent nature. Full of antagonisms and relating to the typical picture of the béton brut the viewer feels trapped between cold and artificial simple forms of the architecture and the idyllic green and living trees and plants. The installation plays with the expectations and the senses of the audience as well as with the contrast between the appropriation of reality and the individual perception. A poetic composition of atmospheric on the one hand and real life sounds of the forest on the other hand underline the installation. The soundtrack was done together with composer Sascha Blank from Potsdam and director of photography Nicolas Constantin Geissler from HfG is responsible for the images, which were shot in forest Taunus in Hesse and in the cities Karlsruhe and Heidelberg.



Benedikt Dichgans

Benedikt Dichgans was born in Überlingen, Lake Constance, 1985. Lives and works in Karlsruhe, Germany.

eine Minute / eine Minute

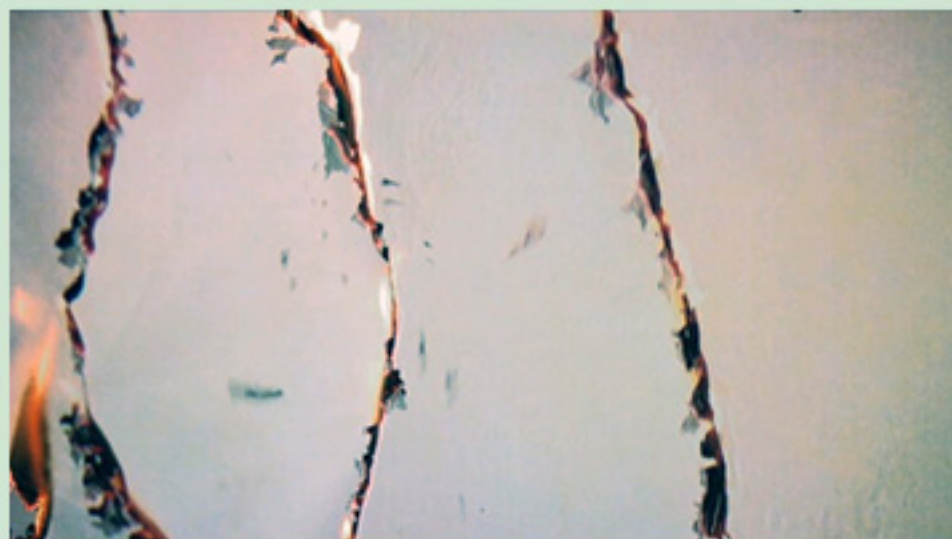
2012
114'
HD 1080p Video
Edition of 5 + 2 AP

In the video work *eine Minute / eine Minute*, exhibition spaces are shown in a fixed-camera position. After some time the light is switched off and the space remains in the dark. When the light in the exhibition is turned off, the museum space becomes concealed and transformed; it is in this moment that the art is retracted from the eyes of the spectator. The museum space, providing a specific frame of context is shifted from a public to a private view. The museum is a place that collects, conserves and thereby tries to suspend time. There is then a return to fragility and temporality to the art and the exhibition space when the light is switched off.

Untitled

2009
1' 20"
HD Video loop
Edition of 5 + 2 AP

The video shows the burning of a screen, onto which another screen is projected. The process of burning reveals the projected image.



Ali Gharib

Ali Gharib was born in 1978 in Freiburg, Germany. He focuses on the medium of painting, sculpture, and since 2010 performance and moving image. The choice of medium focusses on the following topics: sexuality, gender, alienation, discrimination of minority groups and cultural conflicts. Since 2012, Ali Gharib is represented by 'the loser project' (Berlin) and is present in several private collections as well.

After Warhol's Hand Job

2012

2'19"

TV monitors installation, DVD, speakers; colour, sound

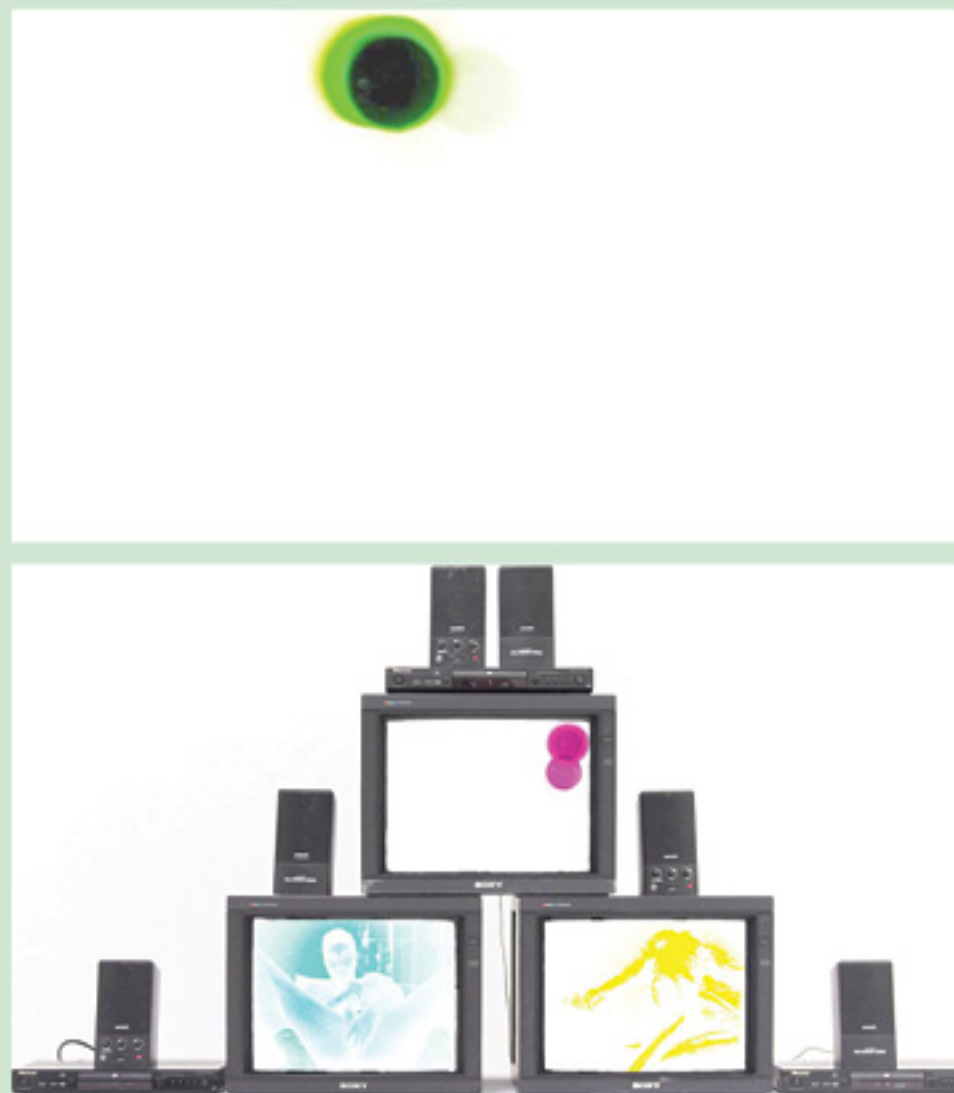
Edition of 6 + 1 AP

Light, life, sexuality, death and mortality are united in Ali Gharib's moving image work.

The topics are held in a loop that will be played three times. By a time -offset of playing back the films-, there is an irregular overlap. The topics mentioned circulate and touch each other irregularly.

In particular, the homosexual connotation of the image with the title are ironically comprehensible because the function of procreation is not the case with homosexuals. Here, the question appears why the homosexual's gender is being sexually connoted to such an extent, what happens with other social values, if sexuality is placed in a consumer's context?

The technique in Ali Gharib's work is shown in a double ratio. Firstly, it is the carrier of the work. It is necessary to visualize the digitized content. The arrangement of the monitors, DVD player and sound speech have sculptural elements. They can be viewed in isolation of each other. This decoupling is reminiscent of transition. But it is through their materiality (monitors, DVD player, speakers) that the work becomes a sculptural appearance.



Philipp Gufler

Philipp Gufler is an artist based in Munich, whose oeuvre spans various media (graphic and print to performances and video installations). Representation and identity, especially gendered identity, are recurring motifs in his works, predominantly in the video installation titled *Imagined Masculinity*. From 2009 to 2012 he was part of the artist collective *Salong*. His works were shown amongst others in Amsterdam, Berlin, Ecuador, Munich and Karlsruhe. In January 2013 he had his first solo show at Gallery Sassa Trützsch in Berlin.

Eingebildete Männlichkeit / Imaginary Masculinity

2012

33'

Video installation, 33 Mins., colour, HD, sound, Loop,
Edition of 2 + 1 AP

In the video installation *Eingebildete Männlichkeit*, Philipp Gufler examines different images and ideas of masculinity that art has produced over centuries; from well-endowed Greeks to vain Narcissus to Andy Warhol's gun shooting Elvis Presley. The selected images are printed on lucent fabrics and behind those the artist coquets with masculine and feminine poses; smoking, applying makeup, knotting a tie, etc. The reference to the painting "Pygmalion and Galathea" (1892) by Jean-Léon Gérôme can be regarded as the ironic highpoint in a gender debate; the ancient legend of the gifted sculptor Pygmalion, who, in the spirit of the Male Gaze, carves his perfect woman out of stone, is a metaphor of the creation of a completely artificial femininity, as it is also embodied by transvestites. The prefix "trans-" is thereby symptomatic of the whole staging of the film; the projection and the artist seem to permeate and superimpose one another permanently. This performative approach illustrates the fluidity of social conventions as well as the concept of masculinity itself.

All art works cited in the film can be seen as blank surfaces on the walls of the gallery. This is another allusion to the motif of projection, which is presented most forcefully at the end of the film, when the face of Elvis Presley is imprinted on the artist's naked body; the male body becomes a projection surface for different conceptions of gender. Philipp Gufler places the representation of manhood between two socially constructed poles: hyper-masculinity and femininity. These two poles create a tension that still determines the social understanding of masculinity today. In spite of its conventional understanding, gender has to re-assert itself again and again, and precisely because of this reiteration it unmasks itself as a role that has to be performed over and over again - and not as an innate "biological" trait. The artist creates a collage of past and present ideals of masculinity and their transgressions, visualizing the decomposition of supposedly irrefutable gender identities. But beyond the gender debate Gufler's work also deals with the very human issue of establishing identity in general.

Nicholas Maniu



Martin Lorenz

Martin Lorenz (1979 Rastatt) is a media-artist based in Karlsruhe who works in the field of moving image and installations. His works were shown at festivals and exhibitions such as Videonale Bonn, Passage Mechelen, BJCEM Puglia, EMAF Osnabrück and Museum Reina Sofia Madrid. He studies Media Art at the University of Arts and Design Karlsruhe in the classes of Isaac Julien and Andrei Ujica. He received an Award by the Gesellschaft zur Förderung der Kunst und Medientechnologie (ZKM, Karlsruhe) in 2011 and was an Artist-in-Residence at FLACC, Genk (Belgium).

The Husband I Will Never Marry

2010

84'

MINI-DV, 4:3 Single-channel video; Colour, Stereo

Edition of 5 + 1 AP

I am sitting in an airplane, It's rolling for take-off, I am flying to a woman, A woman who I told a year before in an e-mail, that I wanted to marry her,
[Excerpt from *The Husband I Will Never Marry*]

In collaboration with Sonia Gomez, a spanish performance-artist and dancer, I examined in this project the borderlines between abstract feelings of desire and what is happening to them when real bodies and personalities encounter each other. Having seen Sonia once on a stage while she performed one of her plays, I wrote her on the next morning the e-mail that was quoted above. One year later and just very few e-mails more, we decided that I will be going to visit her in Barcelona and that we want to examine the question of how it could be possible that I was writing this e-mail to her and still felt quite serious about the words I used in it. So, how can it be possible, that a man desires a woman he has only seen once in his life but who he never met, not even on this first occasion, where he did not meet her, but rather just saw her performing on a stage. So who did he see? Who or what is it his desire is longing for?

In an ambitious and as well strange composition of mixing documentary (filming) with literary (writing) techniques the final work reflects this private and at the same time artistic experiment. Our actions, our conversations, a text written by me during these days and some thoughts of Werner Herzog create the narrative structure of this video-work.





Joy Scopa

Joy Scopa was Born in Boston, to a bricklayer and terminally ill mother who used art as a way to heal. Utilizing appropriation, comedy and the tropes of entertainment her work dissects popular performances to propose alternate, exploratory, and more permissive understandings of sexuality, gender, love and loss. Earning her Bachelor of Arts at Fordham University in New York. Joy went on to receive her Master of Fine Arts from Otis College of Art & Design in Los Angeles. She recently completed a four-month fellowship at Karlsruhe University of Arts & Design in Karlsruhe, Germany. She currently resides in Los Angeles, California.

A lot like love

2012

16' 22"

Shot digitally on a Nikon D90, 16:9

Edition of 1

Whoever you are, I'm sure you've been where I am, The last year of my life has been a mix of feeling either angry, depressed, humiliated, mildly hopeful, delusional, sleep deprived and/or hung over. For months I would turn the radio on and sob uncontrollably. I spent my evenings watching *The Break-Up* and *High Fidelity* over and over again just so I could remind myself that Vince Vaughn and John Cusack went through it too. So, who is my Brook Meyers? My Laura? My Diane Court? Her name is Amanda Ireton. That's who brought me here this time, There are others but she is by far the greatest of all my break-ups. My true masterpiece, My silver bullet, My epic fail, I gave this one a ring. Actually I gave her three.

WTF is this all about? Well, I've taken the liberty of curating as many fucked up break up scenes I could think of, I found those closely relating to my experience as well as finding experiences I wish I had or still hope to have. Then there are the ones that are a direct result of getting dumped and thrown back into the dating pool. Ultimately, this project involves a curated selection of break up performances culled from male characters in Hollywood movies. Throughout the course of this project I assume these identities while taking the opportunity to adapt or insert names from my own life into these stories. Through a dissection of these popular performances I intend to propose alternate, exploratory, and more permissive understandings of sexuality, gender, love and loss.

This piece may also be viewed in an interactive format online at www.beentheproject.com



Lene Vollhardt

Lene Vollhardt (1984) was born in White Plains, New York. She studies Media Art at University of Arts and Design in Karlsruhe with Isaac Julien and Andrei Ujica.

Veiled in Mirrors

2013

8'

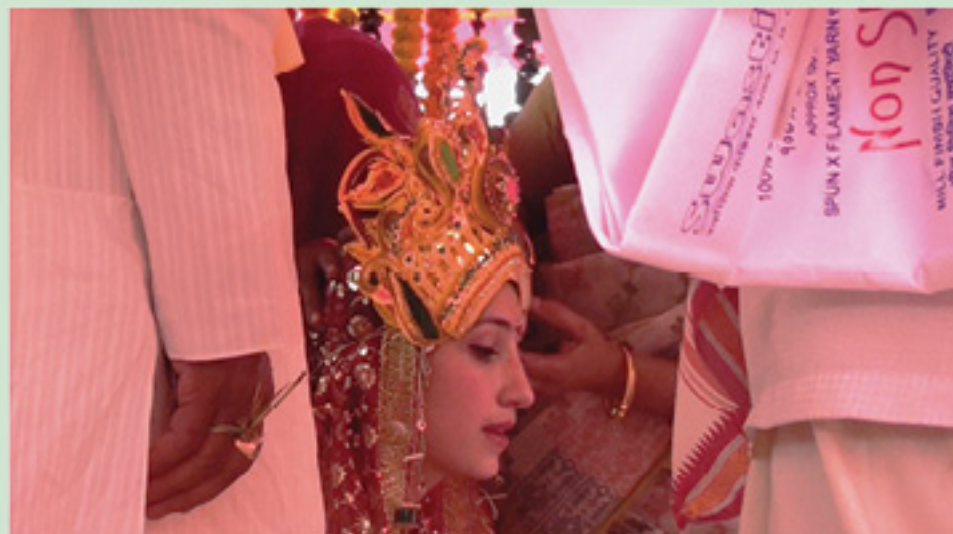
HD Video, colour, stereo sound

Edition of 5

The video essay *Veiled in Mirrors* mounts projections and subtractions of words, images and movements on two screens,

In midst ritual preparations of the artist's sisters wedding in Bhubaneswar (India) assembled and interfused with dance performances depicting a physical product of transition, Oscillating between accumulation and exclusion, impressions and their deciphering - lead to a state, The outlining of surface and space take place at borders of boundary limits and overlap.

Veiled in mirrors observes and aesthetically dissects cultural environments, tracing different perspectives of the narrating gaze in an attempt to disclose the experimental conditions of seeing. Contextualization of own naïve images, through and beyond affects in a permanent mirroring of cultural identities; the own and the other.



imai presents Freya Hattenberger

imai- inter media art institute (Düsseldorf) was founded in 2006 as Germany's first public institution dedicated to support the distribution, preservation and research of video and media based arts, imai foundation owns a comprehensive archive of video and media art representing early works of the 1960s until today. It comprises experimental audio-visual works; starting with single-channel videos up to media art installations and their documentation, imai's activities also includes an international distribution programme established close to imai's collection which offers video art for sale and hire,

www.imaionline.de | www.imaionline-katalog.de



Spotting

2012

5'35"

video performance HD video, colour, stereo

Edition of 6 + 2 AP

"My face is close to the camera. I stick a complete package of 416 self adhesive red dots into it.

Is it about check marks for a maybe plastic surgery? Do I conceal birth marks and skin imperfections?

The red spots become rampant, like a rash they take hold and colonize my face.

The facial expressions is disfigured, features are getting mask-like.

In the art world, such self-adhesive spots are widely used to mark which piece has been sold in an exhibition. It's like the Tour de France: the one with the most red dots masters the Top. Or has been doped most efficiently...

Spotting also describes a retouching technique, when image mistakes during the (photographic) enlargement process are corrected."

The central point in the work of the Cologne based artist Freya Hattenberger concerns aspects and needs of the body and it's relation to social and ecological environments. Mainly, she works in a performative way in video performances, video and sound installations and photography.

The actions take place in front of the camera. They are measured precisely for being recorded. There she examines questions of autonomy and representation. The framing of each piece functions as comment on cultural attitudes and mediatized perception. The body appears as communicator and medium of the argument – and is therefore linked to technical processes like feedback and distortion. Sound and the use of voice as indicators are key elements of her work.

Freya Hattenberger (1978) lives and works in Cologne, Germany. Freya Hattenberger studied in the classes of Jürgen Klauke, Marcel Odenbach and Matthias Müller at the Academy of Media Arts Cologne. She received several prizes such as the Karl-Schmidt-Rottluff-Bursary and the award for young artists of NRW. Freya Hattenberger spent artist residencies in Paris, Dijon, Valenciennes and Amsterdam. Her work has been exhibited at (a.o.) NCCA -Center for Contemporary Art (Moscow), Kunsthalle Düsseldorf, Galerie Rudolfinum (Prague), Transmediale Berlin, KW Institute for Contemporary Art Berlin, Kunsthalle Bremen, MARTa (Herford), Videotage (Hongkong) and Internationale Kurzfilmtage Oberhausen.

Story: We produce

This production company was born in Barcelona, in January 2002, under the name of The Lift with the aim to develop international projects in the field of advertising. Slowly evolving into the worlds of cinema and art, the company was changing its course. With its team increasingly convinced that art could be produced in advertising, and that likewise video art could be produced with the artists it had worked with (artists that in most cases were filmmakers or video artists, not all necessarily advertising directors). Finally, in August 2012, Story: We Produce was launched, willing to reach other markets and develop other projects related to video art, be that in advertising or in non-advertising productions.

Story: We produce gathered a group of people who come from the art world, as well as others experienced in advertising. Story's founders selected directors and artists capable of carrying out these objectives. A group of people who can continue with a creative task expanding into the fields of both video art, as well as purely advertising productions.

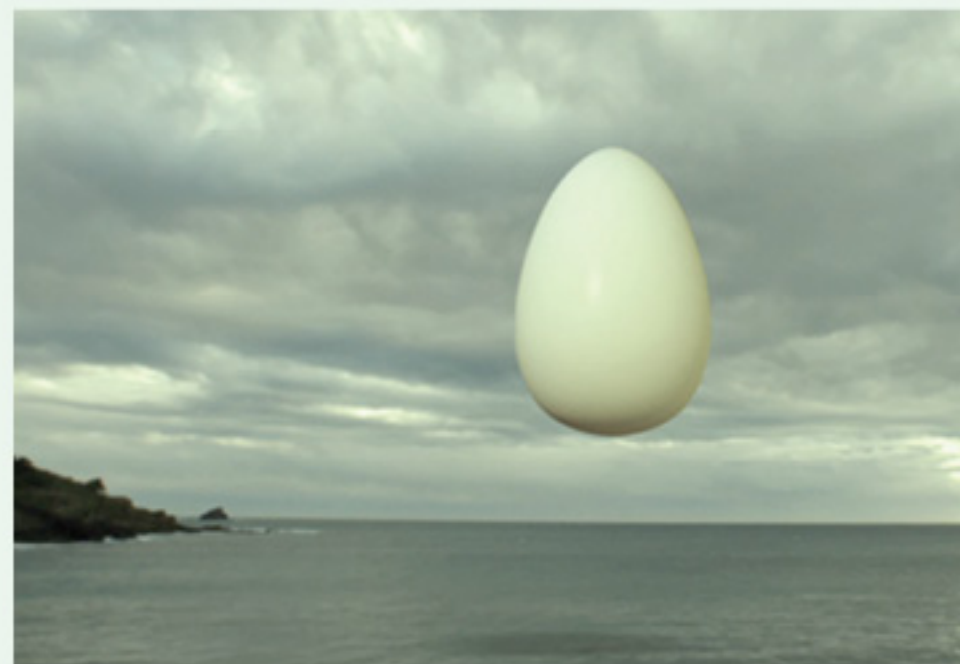
Story: We produce was established under these premises. With a dual structure able to converge in the same concept; to produce artistic works. To shoot innovative concepts and groundbreaking ideas from a purely artistic approach. Video, film and new formats to make these projects possible. Their possible new clients could be brands, film festivals, institutions, magazines, galleries, etc., even the company itself, producing video art with aesthetic, content or artistic ends.

Story: We produce has made these three things possible:

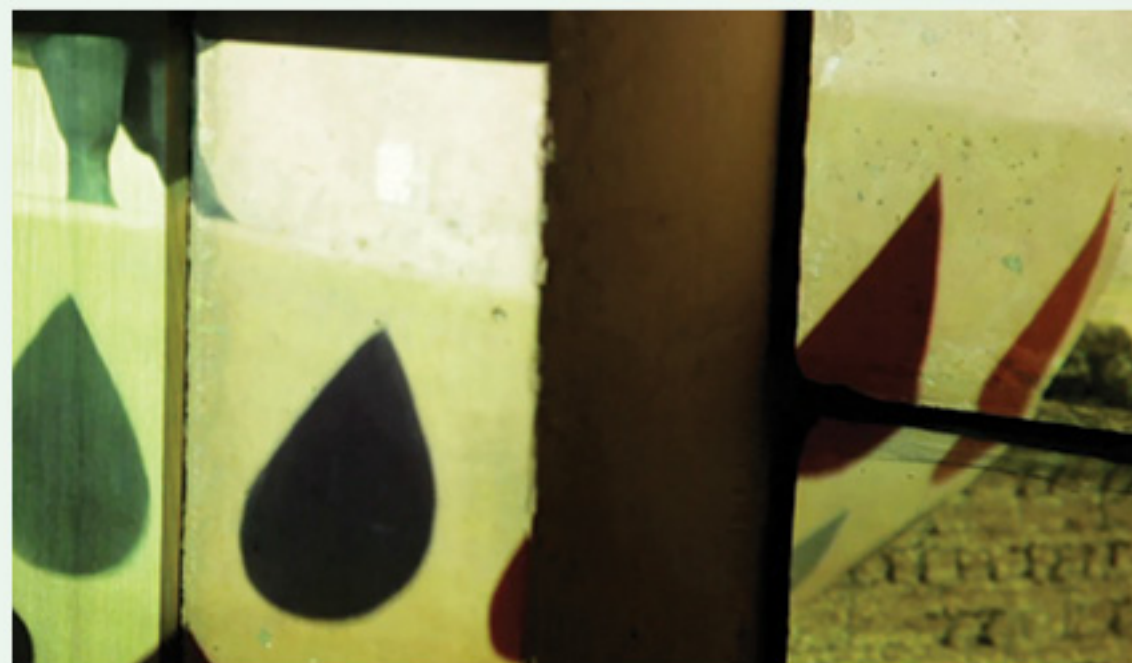
- A production company with an ambition for quality, aesthetic and creative content, in its advertising projects,
- Directors who can express their creative ideas for advertising, with an economic return,
- A production company, seduced by film and video art, which uses its resources to develop conceptual and content pieces out of the advertising world,

Story: We produce presents at LOOP, a selection of quality pieces from some of its directors: César Pesquera, Ramón Ayala, Patricia M. Félix.

www.storyweproduce.com



César Pesquera, *Tramuntana*, 2013



Patricia M. Félix, *Vintage*, 2013

LOOP Studies 2013

On collaboration

In 2012, the first professional meeting Forum Pro took place during LOOP Fair & Screen Festival and had, as the main topic of discussion, the following question: *What about production?*. Departing from this question, the aim of the forum was to research the sphere of production in the field of moving image in particular and the cultural work in general, in a changing cultural, economic and social context. Therefore, another important objective of this workshop was to explore and discuss new strategies and productive models from different sectors, often unrelated to the artistic, opening a common ground for their critical evaluation. The seminar was articulated through several round tables curated by different professionals, in order to shed light on the issues on production from different viewpoints, models and experiences.

For this upcoming edition, LOOP teams with the University of Barcelona in the organisation of this seminar, to hence broaden its scope and ambition. Renamed as LOOP Studies, this seminar is addressed to both academia (professors, investigators, students) and to cultural professionals (artists, consultants, institutions and critics of different areas), as a response to the need of exchanging common problems and creating synergies between different professional fields.

After an exhaustive examination of the current context, we agreed to keep exploring issues related with cultural production; analyzing them from ethic and political perspectives which enabled us to assess critically the challenges affecting and redefining the work methodologies in the fields of art and culture production. Facing the systematic dismantling and redefinition of public policies, the severe reduction of public funds and the changing work paradigm in the field of cultural production, the current context requires new attitudes and a new way of understanding the work of agents in the field of cultural production. A new management structure is surfacing, alongside new ways of understanding the collaboration between agents, sectors, industries and methodologies. Institutions are exploring collaborative and horizontal work strategies, in which authority is erased and the concept of responsibility becomes more important. At the same time, this lays the groundwork for new perspectives on how to understand our collective intelligence. Methodologies, formats, models, but, above all, innovative attitudes that point to a new sustainable vision of understanding the work in the arts as a production of the common.

Firmly rooted in the question on collaboration, LOOP STUDIES will present 3 days of round tables and professional case studies, aiming to explore new horizons of creation, production and management which irradiate from the concept and the practice of collaboration in the cultural production field. LOOP STUDIES will propose an open collective arena for the discussion, imagination and conceptualization of models (from self-managed practices to institutions) and methodologies that can be ethically relevant, socially sustainable and politically appropriate in the current context.

LOOP Studies is structured around 5 Panel discussions and 7 case studies, located at the MACBA and LOOP Auditoriums, on the 22, 23 & 24 May 2013.

Panel Discussions

Institutions in context: encounters and clashes

Wednesday May 22nd 10.00-12.00, MACBA Auditory.

After making a diagnosis of the current context and necessities, this round table is going to collectively discuss the different institutional models that embrace cultural production and respond to the necessities of the context. Concepts which are linked to a new status and definition of the public sphere, that are no longer linked to the administration of the resources of the State but to the examination of the place, and that allow a reformulation of the concept and structure of museum and institution.

Moderator: Bartomeu Mari (Director, MACBA)

Companies and Institutions as producers

Wednesday May 22nd 12.15-14.00, MACBA Auditory.

When searching for new alliances in view of the current art production processes, a question appears: What is the difference between the backing of a company and the backing of an institution? Do the institutions and the companies work well together? Is there any learning derived from the interaction of these two agents that can lead to competitive advantages in production in both fields?

Moderator: Carles Guerra (Chief Curator, MACBA)

Speakers: Mark Coetzee (Curator, Zeitz Collection), Jean-Marc Prevost (Director, Carré d'art de Nîmes)

Collecting and its social responsibilities

Thursday May 23rd 10.00-12.00, LOOP Auditory

Beyond the economic power and a certain vanity derived from the property, in the current reformulation of the artistic context it is important to claim the labour of the collector as a work based on the responsibility for the artwork and the artist. To collect implies a labour of preservation, valuation, circulation and, in some cases, even the production of the artist work of art. This round table seeks to revise the agency, the centrality and the visibility of the leading figure of the collector.

Moderator: Jean-Conrad Lemaître (Collector)

Speakers: Giuliana Setari Carusi (President, Dena Foundation), Sandra Terdjman (Independent curator and Co-founder Kadist Art Foundation)

New Interactions between public and private spheres

Thursday May 23rd 12.15-14.15, LOOP Auditory

In view of the implosion and stagnation of public funding, the sphere of private foundations is taking precedence and channelling demands, grants and project funding. In certain contexts, the private sphere has occupied the space and the abandoned role of the public powers, but in other cases the lack of private tradition makes it impossible. It is crucial to admit that new alliances and new ways of working between these two spheres are urgently needed. This round table focuses on different models of funding, production and backing that are experimenting with these two spheres: the public and the private one. This debate seeks to present new mutual understandings and ways of working between the public and the private sphere.

Moderator: Benjamin Weil (Artistic Director, Laboral Centro de Arte y Creación Industrial)

Speakers: Timothy Persons (Aalto University School of Art),

Anne Marie Charbonneaux (President, Le Magasin)

Communication 3.0: New formats and dynamic events

Friday May 24th 10.00-11.30, LOOP Auditory

The transition from the analogue formats to digital is breaking old paradigms. New creative, dynamic and committed platforms are dealing with new ways to transmit and produce information. This panel will debate the merits and faults of this shift.

Moderator: Roberta Bosco (Journalist – art and digital culture)

Speakers: Javier Creus (Founder Ideas for Change, strategist),

Jesus Rodriguez (Comandante TOM, I+D in Communication & Network Thinking)

Case Studies

With Mark Coetzee (Curator at Zeitz Collection), Casey Spooner (Musician & artist), Fernanda Nogueira (Independent curator, researcher and translator), Isaac Julien (Artist, filmmaker and professor at the University of Art and Design in Karlsruhe), Vitamine Creative Space (Art Space/Gallery, China), Antoni Mercader (Artist and professor at the University Barcelona), Timothy Persons (Professor at Aalto University School of Art).

some selected projects from

SCREEN Festival

Signal Amplifications: Counter-biopolitical videos & practices

EQUIPO RE

Signal Amplifications is a proposal in the shape of a video and actions programme by Equipo re, a research and trans-territorial collaborative action platform built around the interest of its participants on the articulation of the space of art and the critical action. The group, of variable configuration, emerges in late 2010 at the initiative of several researchers, artists and cultural producers coming from different geo-political contexts. Our work combines action in the archive context, organisation of meetings and workshops, exhibition, tracing of cartographies and production of narratives as a research method.

Similarly, we are interested in the articulation of a semi-autonomous structure of self-training and learning; seeking to restore the space of research as a daily practice in the construction of partial, contingent and temporary alliances between people, knowledges and places. We operate out of the conviction that the sites through which knowledge circulates are today pooled in a plural way: feminist, queer and trans politics as a model of radical pedagogy in itself, material culture and its affective extensions, intergenerational work, non-literary form of cultural translation, or the vast field of representation and visibility, amongst others.

One of our principal intervention areas is the "body politics". By "body", we refer to the primary bio-political action territory; to the semiotic-material conglomerate which doesn't exist as an a priori biological truth or essence but which is an effect, a product and a symptom of concrete techniques for the regulation of life. By "body politics" we refer to the configuration of the forms of bio-political management together with the strategies of resistance and opposition to them.



Rafa Marcos, *El Chron a yla Muerte* (obituario, 8/4/13)

Precisely, the selection of video activism and artistic productions compiled for the City Screen program in the Screen Festival responds to those "body" constitutive "politics": they gather a wide spectrum of visual and performative strategies confronted to some of the capitalist forms which lurk the bodies today, from the neoliberal management of the HIV-positive body to urban gentrification processes,

The body we appeal to does not precede its representation, but operates in terms of constitutive correlation with video—following the evolution thread of the modes of seeing and "making see", from the daguerreotype to the synthetic image, inherent to the political history of the body. *If the modern body demands being read as the expressive index of a chain of disciplinary operations of fragmentation, publication and visual storage, now, in the hands of artists and activists, that chain is transformed into a critical collection of re-signification and subversion.*

Through staging, recording live actions or editing archive material, the selected video works (from a diverse geopolitical origin, mainly Chile and the Spanish State) produce bodies of disruptive potential, whose signal is amplified and reproduced through a network of cultural self-managed and associative spaces in the neighbourhoods of Poble Sec and the Raval.

Equipo re
www.equipo-re.org



Sub.Coop, Catedral Metropolitana, 2013



Guillermo Moscoso, *Geno-Sida*, 2009

Tropical Video Activism

FERNANDA NOGUEIRA

The programme of this SCREEN edition stems from the urgencies of a collective body, a body formed by fragments, mutant, which resists any classification, provocative, unsatisfied and which creates new ways of living by acting in the territory of transgression. Tropical Video Activism presents video productions – be they registers of actions or more experimental poetics – as signs to make visible, to read and to spread the social transformations which are in furious excitement in the public sphere.

These are not processes happening in a single territory. With the effervescence of the social networks arises the possibility of intensifying the meeting and the emergence of new communities, of sharing activist tools and circulating critical information which in the past could only be found in independent, underground and marginal networks. Facing the urgency of action and its various potentialities in different territories, the category “originality” is turned obsolete. In contrast, the notion of “network” gains force daily in the configuration of a collective battlefield.

In this sense each film shown in Tropical Video Activism works as a “nodal point” in that network. All of them have that force which originates from the body, understood as a creative potential and the most elementary device capable of provoking micro-revolutions and contagion. Its drive and effects do not have a clear or expected territory. They are de-territorialized and it's because of this that they cannot be refrained.

If around the 70's there was a clear political positioning reflected in the subversion of video as a language, today that same language is transformed by the wide possibility of its access. Video and art are united here to trace the political as an aspect of its own poetic. To reach a sensible dimension and thus incite new subjetivation processes which are able of causing new singularities. This collective body, present here in a limited form, does not expect only to raise awareness; neither does it seek to militate for any type of representation through traditional political forms or mass media. Its micro political actions do not pretend to respond to the functional requests of an economic or political system; they embody the desire of transforming now, the craving to provoke changes in the present, the curiosity of exploring new sensibilities in the artistic practices, of using the camera and the moving image as a tool to disseminate the effects of those actions and their possibilities of contagion.

This program aims to reintroduce in the field of visibility the bodies, practices, sexualities and ways of living which have been deliberately subtracted from the public visibility as a strategy to eliminate their existence, in a homogenous construction of a supposedly “public” urban space built on a false consensus.

Fernanda Nogueira is independent researcher, curator and translator



Frete 3 de Fevereiro + Afrofuturismo, Arquitetura da exclusão, 2010



Yla Ronsset, Prelúdio à carne viva, 2011

Hic et Nunc

On the paradoxes of democracy

IMMA PRIETO CARRILLO

Hic et Nunc is a curatorial project gathering a selection of artists that allows to elucidate how art stands as a symbolic act of resistance to the affronts which characterize our society. *Hic et Nunc* (Here and Now) is a proposal to look and see without complexes. Twelve audiovisual works that respond to a cumulus of social inequalities and political humiliations, offering an open interpretation of the political which departs from the Aristotelian definition *zoon politikon* (political animal).

This consideration, which would entail examining the place of the citizen as an active public, is also an opportunity to examine the present. A requirement which implies the imperfect part which constitutes us in democracy, locating us in a space with no visibility, blurry and worn out. Neoliberalism, nationalism, state, economy, are just some of the concepts that designate our present time. An enlightened absolutism with a numeric root, based on individual greed, has led and leads our future, from yesterday and today.

The sum of all works is a direct response to the conceptual framework. Each one of them is addressed to a recognizable, familiar, space-time. From poetical sieve works such as the ones by Eugenio Ampudia or Pelayo Varela, through concrete actions such as Núria Güell, Jordi Colomer, Mateo Maté or Daniel C. Andújar, to some works that set out paradigms on issues relative to state theory like Chus García-Fraile or the PSJM collective. Others, like Avelino Sala or Jorge García, concentrate on the individual and his lost faith. Not without irony, the works of Marta de Gonzalo and Publio Pérez, or, María Cañas, propose a reflection weaving history and everyday life. The ensemble also allows drawing three lines of reflection, dissected from an analysis of man and the environment: memory and history, state and economy, individual and otherness.

The current situation leads to a kind of *cul de sac*, in which the final question seems to swing between the election of libertarian chaos and the dogmatic order. But as suggested by Tzvetan Todorov in his essay "The intimate enemies of democracy", the question lies in favour of other categories that allow reflecting without prejudice and from an angle that opens new decisive paths. The road requires precisely questioning the agents starring in the initial wrong plan. **It is necessary -and that is what is intended with the full viewing of the selection- to recognize oneself in an anonymous and legitimate geography.** From there, point out past and present cracks and mistakes, in order to carry out the change that suggests etymologically the only concept presented as the standard of the current situation, that is, crisis, change. Returning to Aristotle, remember how in the *Poetics*, reason acts separating, breaking and deciding the texture of the fabric. Reason becomes *krinein*, makes crisis, and becomes *critical*. To recognize the crisis as the need for change, to think assuming the reconstruction, to create and understand art as an act of resistance, made under the influx of critique,

Eugenio Ampudia, *Huracán*, 2012,
 María Cañas, *Mi Lucha*, 2011,
 Jordi Colomer, *Co-op City*, 2010,
 Marta de Gonzalo y Publio Pérez, *Baila la contrarreforma*, 2012,
 Jorge García, *Pequeños ensayos sobre la desesperación*, 2013,
 Daniel C. Andújar, *A vuelo de pájaro*, 2013,
 Chus García-Fraile, *Cuestión de fe*, 2012,
 Núria Güell, *Intervención*, 2012,
 Mateo Maté, *Actos Heroicos*, 2011,
 PSJM, *El ocaso de los estados nación*, 2012,
 Avelino Sala, *Atrui*, 2011,
 Pelayo Varela, *Cabeza barradora*, 2013,



Avelino Sala, *Atrui*, 2011



Marta de Gonzalo y Publio Pérez, *Baila la contrarreforma*, 2012

This is not musical advertising!

ALBERTA LCOZ

In the middle of the seventies pop music converged with moving image to expand its propagandistic zeal. Consequently, we have seen the consolidation of televised music video as a hegemonic phenomenon, advertising pop music beyond the radio. But it is in another context, the artistic, where a series of problematics emerged that add to the aesthetic and ideological values of the audiovisual representation of pop-rock. The pieces exhibited in *This is Not a Love Song* present some of these issues.

Visual Music

Music and moving image have been bound since the origins of the cinematographer. The representation of human visual and auditory perception through technological devices has been one of the most insistent searches of XX century creation. During the period of silent film, live musical interpretations were customary. The absence of synchronised dialogue or voices in off telling the stories of the characters was remedied by the accompaniment of musical compositions during projections. Before spoken films – the *Talkies* of the 1930s – reduced the achievements of formalist filmmakers; musical experimentation and auditory investigation were inherent fields in the film practice.

It is in the avant-garde films where the more specific conjunctions between the visual and popular music are found, through the elaboration of dialectic between the plasticity of the images and the harmony of sounds. The term Visual Music describes an entire trend in abstract animation represented by German filmmakers like Oskar Fischinger, who unifies geometric pictorial compositions with songs of classical origin. His optical poems are temporal sequences whose dynamic resources have inspired countless subsequent music videos. This relentless pursuit of auditory and visual combinations directly influenced many of the contributions of American experimental cinema of the sixties. It is here where the connections between contemporary music and the audiovisual should be explored. Theorists such as William Moritz have persistently pointed out the link between American Visual Music, represented by filmmakers like Jordan Belson and Whitney brothers, and music videos of the decade of the eighties, ubiquitous with the blazing rise of MTV.

But in order to find the specific source of the music video we have to revisit the Beatles' psychedelic period. Given the difficulties to assist to the sets of the time-*Top Of The Pops* and *Ready Steady Go!* – to play their new songs, the four from Liverpool decided to produce and star in audiovisual pieces that could be broadcasted by the networks around the world. It is precisely the father of video art, the Korean Nam June Paik, who recycled a documentation of the fab four to demystify their image, distorting both the figures and their interpretations. *Beatles Electroniques* (1966-1977) reuses a video-graphic record of the British band to transform the signal from the cathode ray tube, proposing a cumulus of electronic textures articulated as continuous feedbacks. The advertising component is set aside to work towards pictorial considerations for the

television screen. The pop iconography is distorted by a sassy attitude, which became one of the hallmarks of the beginnings of video art.

The psychedelic dimension of pop music is marked by a countercultural movement positioned between two main concepts: a rejection of the rigid conventions of society and a desire to expand personal consciousness. In 1967 the hallucinogenic pulse, enveloping music and multimedia spectacles, favored a new cognitive dimension of unheard of visual perceptions, which in the film field is related to Expanded Cinema. It is in New York – between the silver walls of Andy Warhol's Factory – where the multiplication of sensory stimulus reaches its maximum expression. Multi projections of *Screen Tests*, slideshows, strobe lights and Edie Sedgwick's ecstatic dances merge with the deafening live shows of the Velvet Underground. Ronald Nameth documents this in an experimental film entitled *Exploding Plastic Inevitable* (1967), that speeds up or slows down to expand and collapse time. It's a cinematic response to an event almost hypnagogic, guided by loud and perversely dreamy music, by Lou Reed and company.

Pop My Religion

With his endless series of filmed portraits between 1934 and 1964, the adalid of Pop Art, Andy Warhol, mythicises the human face to reach religious connotations. The *Screen Tests* are more than four hundred reels, of just over three minutes, that eulogise cultural personalities such as Marcel Duchamp, Allen Ginsberg or Nico. These *Screen tests* are temporary portraits with photographic aesthetics, in a fixed shot without sound, a condition that reveals a spectral condition, inevitably ghostly.



Adel A. bidin, *Three Love Songs*, 2010. Video still courtesy of the artist

The teenage identification with rock stars is one of the consequences of the crisis with the Church, post- Second World War. It is also the starting point for the artist Dan Graham's articulation of the multidisciplinary essay entitled *Rock My Religion* (1982-1984). Jim Morrison, Patti Smith and Henry Rollins are among the stars of a documentary that reflects on the existence of Rock -and punk- as a spiritual refuge. Dan Graham formulated an altar of speculations to claim that rock clubs are churches, sanctuaries against the stagnation of the adult world. Rock, youth culture and queer are three of the pillars on which Kenneth Anger's *Scorpio Rising* rests; an eclectic tribute to the motorcycle, Marlon Brando, homosexuality, Nazi symbols, the figure of Jesus Christ and timeless songs like *Blue Velvet* by Bobby Vinton or *Hit The Road Jack*, by Ray Charles. Anger is, along with Bruce Conner, one of the most influential filmmakers in the consolidation of the music video as a cultural product. His films suggest a pop aesthetic boldly drawn from underground- Kenneth Anger collaborates with Mick Jagger and Bruce Conner will do the same with Brian Eno and David Byrne.

In live television production there exists a common territory which consists of the search, by the artist, of the camera that registers the act. This gaze towards the lens seeks the complicity with the viewer who is, in the end, a potential consumer. In the gallery- or museum space- it is common to feel the body of the videoartist addressing the spectator, through a screen or monitor. They are artists who recorded the temporal evolution of their physical presence, among the intellectual insights related to the dematerialization of art. Rosalind E. Krauss visualized some of these aspects in a paradigmatic essay entitled "*Video: The Aesthetics of Narcissism*". *Theme Song* (1973) by Vitto Accorci and John Baldessari's *Baldessari Sing LeWitt* (1972) are low definition videos in which they recite self-reflective monologues located between parody and criticism, both about the art circuit and the music industry. They are pieces that demonstrate the ability of conceptual art to break the boundaries between art and the theoretical discourses that underlie it. They result in a restatement of its definition, a questioning of their code that leads to a self-absorbed posture, often tautological, art about art.

Recycled noise

Guitar Drag (2000) by Christian Marclay is one of the audiovisual pieces that best captures the phenomenon of noise in the artist video sphere. During the fourteen minutes, this well-known artist documents the action that consists in dragging an electric guitar, attached by a rope to a moving truck. The amplified sound of the Fender Stratocaster emits dissonant buzzing and ostentatious frequencies as the strings and the wooden object gradually deteriorates by the violent contact with the asphalt. Damaging the main instrument of the Rock world, Marclay invoked both the Fluxus spirit- represented in the planned ravages performed on grand pianos- as well as the incendiary performances of Jimi Hendrix. The production of random sounds through the destruction of musical instruments is an improvised sound practice which Philip Corner claimed already in the early sixties, in defense of indeterminacy, before the foreseeable developments of Anton Webern's serialism.

In the video clip *Close (To The Edit)* (1984), that the producer Zbig Rybczynski made for the experimental rock group The Art of Noise, classical instruments are attacked with a chainsaw. Different shots of this same tool felling trees are the most significant

element of the video *Timber* (1997) by Hextatic for Coldcut. In this dizzying montage from the Amazon jungle, the audio is composed of sounds from the original film. This process of recycling defends visual ecology, denouncing, simultaneously, the deforestation of the planet. There is no trace of advertising in this electronic work, but the opposite; there is an ideological commitment to the environment, proposed with a groundbreaking aesthetic. Here the music emerges from the pictures, what you hear is what you see.


To appropriate external visual material in order to propose new aesthetic and ideological uses, is one of the most evident resources in contemporary video creation. *Found Footage or Scratch Video* are terms designated to creative tendencies situated around (dis)montage. With the advent of digital tools and Internet accessibility these strategies multiply exponentially. The decontextualization of pop visual fragments can be seen in artistic works such as *Fiorucci Made Me Hardcore* (1999) and *Crash!* (2008). Mark Leckey was the first to offer a journey through the different British music scenes (from Northern Soul to Acid House), centred around dance in the nightclubs. One visualises a nostalgic view towards the recent past, exalted with iconic songs, transformed into timeless ambient textures. Javier Lagen gradually distorts the few shots of performances of rock stars like Pete Townshend, to make them completely abstract. The auditory dimension of this work responds to a process of disfigurement, adding repetitive structures, minimalist spirals belonging to a composition by Steve Reich.

Exposed Songs

With the exhibition *This Is Not a Love Song* a hybrid route is drawn through the host of mutual influences between visual arts and pop music. In order to do so, we take into account the point of view of experimental filmmakers, video makers and visual artists. Video installations, single channel videos and music videos offer a broad perspective on the visual phenomenon of the imagery of pop-rock music. Curated by Javier Panera, the exhibition uses the title of a song by Public Image Ltd.,- the former singer of the Sex Pistols, Johnny Rotten- to structure a diverse selection of pieces that present a debate about the relevance of discourse, aesthetics and context in all artistic expression. Especially in a multifaceted and versatile audiovisual production, that when approaching pop-rock music, it does it without the impediments of the media, or the commercial impositions of the music industry.

 Generalitat de Catalunya
Departament de Cultura



 institut
ramon llull



Fundació
Banc Sabadell



FOR A GOOD REASON
GRUNDIG

LA VANGUARDIA



Edited by Julia Morandeira Arrizabalaga; designed by Paula Rufi Domingo

Produced by:



is a cultural agency specialised in moving image in contemporary art, which develops projects of different formats and locations through the collaboration with key players.

SCREEN PROJECTS is solely responsible for the content ownership SCREEN PROJECTS, not being in any way responsible for any content provided to SCREEN PROJECTS by any third party -whether author, curator, producer, or programmer- who will be responsible for acquiring all necessary rights for the dissemination of such content in SCREEN FESTIVAL 2013.

DIRECTION

Emilio Álvarez & Carlos Durán | Directors

LOOP

Julia Morandeira Arrizabalaga | LOOP General Manager
Alessandra Vidotti | LOOP Management Assistant
Andréa Goffre | Professional & Collector's Programme Manager
Carmen Corbera | Professional & Collector's Programme Assistant
Irene Gazetta | Professional & Collector's Programme Assistant

LOOP Studies

Julia Morandeira Arrizabalaga & Conrado Uribe | Conceptual Framework
Conrado Uribe | Coordinator
Filippos Analitis | Coordinator

SCREEN FESTIVAL

Júlia Poch & Conrado Uribe | Programme Managers
Maria de la Peña Coll & Anna Penalva | Assistants
Maya Byskov | miniSCREEN Coordinator

PRODUCTION

Isa Casanellas | Production Director
Álvaro Bartolomé | Production Manager
OnFocus | Technical Production

PROJECTS OUTREACH

Maya Byskov | Manager
Pedro Torres | Screen Projects Developer
Frida Rusnak | Assistant

PRESS & COMMUNICATION

Miquel Cerdà | Communication Manager
Pilar Santillán | Communication Coordinator
Simone Gonçalves | Social Networks Coordinator
Mikkel Gadegaard | Web Developer
Aurélien Le Genissel | Press

ART DIRECTION & DESIGN

Paula Rufi Domingo

LOOP Barcelona is done through the complicity, support, creativity... and patience of all our collaborators, without which this project would not be possible. To all of them:

GRÀCIES!