

Film programme curated by gb agency and Jocelyn Wolff, Paris

Booth C1, Grand Palais
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VIDEOPROJECTION // PROGRAMME 1

Deimantas Narkevicius, *The Head*, 2007, 12 min, format 4/3, color, sound, French subtitles, presented by gb agency

The Head relies on film archives to trace the artistic conception and creation of the monumental bronze head of Karl Marx in present day Chemnitz (formerly Karl-Marx-Stadt), inaugurated in 1971. After opening with a preliminary sequence in which children face the camera and nominate their real-life heroes, Narkevicius cuts to footage of sculptor Lev Kerbel, foregrounding his creative process by splicing film from a documentary on the artist in his studio with seemingly related still photographs. We witness the incredible trajectory of this portrait: from a plaster maquette small enough to cradle in the palm of one's hand, to a scaffold-covered clay scale model, which Kerbel attends to with a tenderness that belies the fierceness of Marx's expression, and finally to the collective assemblage of the cast bronze panels into Marx's iconic visage. The Head testifies to the terrifyingly earnest mobilization of force and creativity entailed in producing work of such scale and intended social impact. Vivian Rehberg, 2009

Ulrich Polster, *Frost*, 2003, 7 min (loop), format 4/3, color, sound, presented by Galerie Jocelyn Wolff

Ulrich Polster is an artist who emerged from the East German, alternative scene for 8 mm film in the 1980s. With a few shots borrowed from Tarkovski, his film, *Frost*, was primarily filmed in Russia. The title refers to a poem popular in the Volga region.

Robert Breer, *Fuji*, 1974, 8:40 min, format 4/3, color, sound, presented by gb agency

A poetic, lyrical, rhythmic, riveting achievement (in rotoscope and abstract animation), in which fragments of landscapes, passengers, and train interiors blend into a magical color dream of a voyage. One of the most important works by a master who - like Conner, Brakhage, Broughton - spans several avantgardes in his ever more perfect explorations. Amos Vogel, 1975

Elina Brotherus, *My Happiness is Round*, 2007, format 16/9, HD, 8:54 min, color, sound, Finnish spoken, English subtitles, presented by gb agency
My Happiness is Round features four Finnish siblings, three boys and a little girl, exploring the world. The main character of the film is the little sister, who expresses herself about the world and its mysteries. "What is love?", "What means important?", "Where do I come from?", "Why are we here through this love thing?" These are just a few of her questions. But she also talks about herself and her brothers, about her fears of monsters and she is adamant about her happiness being round. *My Happiness is Round* allows us a peek through the keyhole featuring the childhood, the life with siblings, growing up, but also the insecurities and the questions that occur in a child's existence.

Schwinger et Moser, *Time Flies*, 2006, 4:03 min, digital video, format 4/3, color, sound, English spoken, French and Spanish subtitles, presented by Galerie Jocelyn Wolff

"I always anticipate what people want from me and I like to give them what they expect, but than something goes wrong every time." With this reflection, Amanda Cook, a character based on Monica Lewinsky, ends her appearance in *Time Flies* (...) The piece is a cleverly compressed portrait of a woman who, having hosted a TV show, designed a handbag collection, and searched for god, is now reduced to walking around an empty theater and reflecting on her situation. (...) Like Frankenstein's monster pieced together from discarded parts, the media figure is brought back to life. Composed and placed on an intimate stage, Amanda surpasses the original by far: Monica replugged. The artists have staged her as a kind of lone entertainer: speaker, played by an elegant, very pale young actress wearing a black sequined dress. The audience is gone, the rows of seats are empty, and it is only by accident that the TV camera is still running. But she is still in full control. Every step, every turn, every look is precise, and everything is perfectly orchestrated. The way she play to the camera creates a sense of trust - she is certainly a very talented seductress - but her slumped posture as she broods over her naiveté emphasizes how helpless she was in the face of the overwhelming publicity it brought her. She tells her story almost casually, yet it is also a kind of confession. Stefan Zurcker in Art Forum, 2006

VIDEOPROJECTION
// PROGRAMME 2

Robert Breer, *Pat's Birthday*, 1962, 13 min, 16mm transferred onto dvd, format 4/3, color, sound, presented by gb agency

Sort of a family movie filmed in the countryside following Claes Oldenburg and friends as they celebrate his wife Pat's birthday in the form of a day-long happening.

Hans Schabus, *Echo*, 2009, 3:45 min, color, sound, presented by Galerie Jocelyn Wolff

Hans Schabus' works are immediately related to a spatial thinking and experience; his sculptures and interventions often refer directly to the artist's mental and physical surroundings, especially to his atelier and the material to be processed there. The place where art is created is investigated in terms of its analogy potential with respect to life. The works can be read as a meditation on the creative act, its aspirations, but also on the difference from everyday activity. The film works that deal with traveling, speed and non-goal-oriented movement refer to the significance of an interdisciplinary reflection for art. (catalog Secession, 2003)

Clemens von Wedemeyer, *Die Probe*, 2008, 12 min, format 16/9, color, sound, German with subtitles in English, presented by Galerie Jocelyn Wolff

With *Die Probe*, it is the little theatre of politics that is targeted, dissected, exposed, returned as itself: constructed, fallacious, and theatrical. This short fiction deconstructs its subject beginning with the obvious: that of the spectacular nature of the electoral show. Like an actor, the politician rehearses his text, cares for his appearance, makes people applaud for him, and takes a bow. Embedded in their respective solitudes, the politician and his advisor reveal the trickery of their condition through their actions. (...)Fictions with visible seams, Wedemeyer's film accesses the real through the fiction's ability to deconstruct the essence of the cinematographic artifact. Transformed into a scalpel, his camera becomes the analyzing tool capable of exposing the flipside of the process. Christophe Catsaros, 2008

Omer Fast, *De Grote Boodschap*, 2007, HD, 27 min, format 16/9, color, sound French subtitles, presented by gb agency

Filmed on-location in Mechelen, Belgium, *De Grote Boodschap* presents the stories of paired Flemish characters who appear to be caught in a time-warp. A stewardess and her unemployed husband, an old junkie and her caregiver, a former beatboxer and his girlfriend, a real-estate agent and a taciturn tenant. As each character attempts to understand what has happened and what is about to take place, the movement of the camera and the motivations of the other characters conspire against him/her. This particular time-warp depicts individuals locked in a conflict with time that ranges from scatological to the profound.

Clemens von Wedemeyer, *Untitled (Reconstruction)*, 2005, 3 min (loop), format 4/3, black and white, sound, presented by Galerie Jocelyn Wolff

Over and over again, a dancer vanishes from the vaguely defined visual space – he seems to be in a clash, to the point of exhaustion, with the camera's gaze. In the intervals, he waits quietly, his face to the wall. The footage in the film was shot during rehearsals for a solo piece by dancer and choreographer Alexandre Roccoli in Villa Gillet, Lyon, France (*Ersatz – When was the last time you sweat on a dance floor?* 2005). In this new montage, their time sequence has been altered, processed and subsequently set to music. In the exhibition context, the film is shown in a loop. Clemens von Wedemeyer

MONITOR

Miriam Cahn, *Das wilde Lieben (weibliche waffen, wurfgeschosse, waffenfälschklungen)*, 1984, 9:48 min, format 4/3, black and white, sound, presented by Galerie Jocelyn Wolff

Das wilde Lieben (weibliche waffen, wurfgeschosse, waffenfälschklungen) [=wild love affairs, feminine weapons, projectiles, fake weapons] is a part of an ensemble of filmed performances joined to the creation of an object/sculpture, produced by hammering on the floor, a homonymous project presented during the 1984 Biennial of Venice.

Pia Rönicke, *Outside the Living Room*, 2000, 9:10 min, format 4/3, color, sound, presented by gb agency

Outside the Living Room is an investigation of the garden as an attempt to reconcile nature with urbanism. Rönicke's strange visions include Manhattan skyscrapers surrounded by dense forest, and rice fields on top of Mies Van der Rohe's Lake Shore Drive Apartments, as utopians of restored balance between urbanism and nature.

Using the collage as medium with images from popular culture she carries on tradition of the Agit-Prop of Dada montage, as seen by Hanna Höch and John Heartfield, and indeed its pop variations of the early 60's and 70's (e.g. Richard Hamilton and Martha Rosler), and she criticises modernism's way of presupposing one particular way of living. Within her pieces, Rönicke is taking on the role as a kind of poetic urban planner, and by presenting her subjective utopias, she is on one hand revealing a possible future, and on the other, reflecting on their utopian character.

Guillaume Leblon, *Notes*, 2007, 7:22 min, video, color, sound, presented by Galerie Jocelyn Wolff

Notes emerged from a way of arranging and condensing the landscape, the art studio, the gallery: three places and three moments that interest Guillaume Leblon in his thinking about the hierarchical process inherent to artistic production.

Notes seizes the landscape as it infiltrates the studio, which was overrun with clay and water for many days. Hands and feet are plunged into the mud and into the landscape's buried memory. (...)The organization of the material and the archetypal figures of habitat (wall, floor, furniture, window, garden) disturb the hierarchy between the finished object and its beginning stages, between the craft industry and the do-it-yourself project, and between the heritage of older shapes and the raw freshness of new materials. Maxime Thieffine, 2007

Roman Ondák, *Resistance*, 2006, 8:21 min, color, ambient sound, presented by gb agency

A small group of people was asked to come to a public event, where they mingled in the crowd with their shoelaces untied.

Katinka Bock, *o.T.*, 2009, 1:53 min, video, format 4/3, presented by Galerie Jocelyn Wolff

The works of Katinka Bock combine formalistic allusions to Minimal Art with notions of nature like those used in Arte Povera without losing a free and poetic Authenticity. Her sculptures, filmworks and installations use and recharge historical elements and specific stories of the sight and its history, and refer to simple techniques for measuring and marking space but also marks the not measurable inner-landscape of the building.(...) Evoking many past events that occurred can be viewed as creating resonances; and taking this idea a bit further, creating historical resonances within the walls of the architecture in which they took place creates an echo that is essential for perception of the present. (Kathleen Rahn)

The film, o.T. (untitled), by K. Bock is linked to the context of the Kunstverein Nürnberg, a Bauhaus architecture building; the artist made a frottage on the place where the fresco used to be.

Pia Rönicke, *Somewhere Out There*, 1998, 9:35 min, format 4/3, color, sound, presented by gb agency

Made from subtle collages of sound and images, *Somewhere Out There* is commenting on the urban structure and modernism's fallen ideals. Her videos are visual and auditory samplings of film music, photos, comics, nature visions and her own drawings of cityscapes and gardens, creating as a whole a poetic future vision of the space we occupy. There is no linear narrative, but an accumulation of associative images presented in slow tracking shots, takes the viewer into an atmospheric space, where cars are driving to apartment houses, satellites are gliding above the skyscrapers, and modern interiors with designed furniture are inhabited by stiffened Japanese comic figures and models from lifestyle magazines. It could have been a science fiction movie from the 1950's, envisioning the future of modernism, presented with irony and a sense of unavoidable decay.

Prinz Gholam, *Hupen*, 2005, 10:29 min, video, color, sound, presented by Galerie Jocelyn Wolff

The first point of contact with the work of Prinz Gholam is situated in a reflection concerning the body and its placement in space. For this duo of performers, it is about re-playing the poses and positions and the expressions that come from the pictorial tradition and the anatomic idealism for which they are often the conveyor. It is in this way that a game of constraints constitutes itself, between the wish for reconstitution and its physical impossibility; the bodies near one another, confront one another, and unite to create corporal positions that evoke the forms that are being cited while de-contextualizing them at the same time. For with Prinz Gholam, the bodies seem to be unified, without having individual particularities; the two men are dressed in common, solid-colored clothing. In this way the décor and costume apparatus is efface in order to allow a reading that is entirely fixed on the bodies, which transform themselves, like the colors of their

clothing, into pictorial, plastic art elements. Thus, these models without painters turn toward different modes of mediation for portraying themselves. From performance, which can only be grasped in a defined space and time, they pass easily to photography, that imposes a point of view and a fixed image, as well as to video, where the fixed point of view dissolves itself into an organized temporality. Pierre Bal-Blanc, 2006

Katinka Bock, *PS: Jerusalem*, 2003, 5 min, super 8 transferred to dvd, black and white, presented by Galerie Jocelyn Wolff

The title, *PS: Jerusalem*, refers to the game "The journey to Jerusalem". In Germany before 1945 and in the former BRD (West Germany) the world-famous game is called "The journey to Jerusalem". In the former GDR (East Germany) the game is known as "Stuhltanz", in France as "chaises musicales". In Great Britain it is called "musical chairs". In all other countries the game bears similar names as in GB, France or the East of Germany. Katinka Bock

16MM PROJECTION

Deimantas Narkevicius, *Europa 54° 54' - 25° 19'*, 1997, 8 min, 16mm, color, sound, presented by gb agency

It is a documentary of a trip I have made one morning from my former flat to the geographical centre of Europe. Deimantas Narkevicius

Guillaume Leblon, *L'enfouissement du crabe*, 2009, 3 min, 16 mm, color, silent, presented by Galerie Jocelyn Wolff

This most recent film by Guillaume Leblon was presented during his solo exhibition at Mudam, Luxembourg, 2009.

Robert Breer, *Fist Fight*, 1964, 9:07 min, 16mm, color, sound, presented by gb agency

Breer's extraordinary autobiographical film combines personal and family photos with intense colors, textures and geometric abstractions. Originally presented as part of Karlheinz Sotckhausen's 1964 premiere of "Originale".

Guillaume Leblon, *Villa Cavrois*, 2000, 9 min, 16 mm, color, silent, presented by Galerie Jocelyn Wolff

Traces from other, past times determine the film *Villa Cavrois*, which represents a key work in Guillaume Leblon's oeuvre: the artist is running through a tumble-down, ransacked interior of a house of the architect and film designer Robert Mallet-Stevens, which the latter had built at the beginning of the 30's in International style. The viewer follows the path up from the cellar to the terrace where the camera rests for a moment to take in the vast landscape. This movement is accompanied by a gentle noise caused by the wind whistling through the house. The decaying remnants of the house are revealed as elements of a deserted, anachronistic world — a building which had originally been lavishly designed and styled from top to bottom and as such, stood for both wealth and 'savoir vivre'. Leblon enters the villa as an unauthorized user who wanders around the building at dawn and preserves possibly the last impression of the ruin (of modernism) and thereby also a memory of an abandoned world. Kathleen Rahn, catalogue Guillaume Leblon, Kunstverein Düsseldorf, 2006

Roman Ondák, *Lucky Day*, 2006, 4 min, 16mm, color, silent, presented by gb agency

The notion of subjective time versus collective circumstances is recurrent in *Lucky Day*, for which the artist requested a small amount of money to produce a public artwork which he exchanged into the currency of his country (Slovakia). He was given some 10 000 coins which he then threw into one of the city's fountains. Although *Lucky Day* is realised in the context of a project on public art, the piece remains strangely hidden from the quotidian or utilitarian uses of spaces, for it's visible only to the passer-by or tourist who looks into the fountain. So, despite its discrete presence as a public object, the heap of coins might strike the observer as magical. We must realise that whenever we go up to a fountain and look inside it we always are driven by a desire. It is in principle a voluntary act – nobody forces us to do it. One might even say that the action springs from a private need, or that we are simply 'passing time' switching off for a moment from everything. This is why the person who discovers the heap of coins of situation that Ondák likes to create. Roman Ondák's actions typically allude to specific areas of history or cultural reality, but they do so through the inherent temporality of individual lives. His conceptual incursions into the quotidian are in fact poetic exercises into the subversion of our existential limits. Pablo Fanego