

## **Exhibitions**

Face-off, Vito Acconci, 1973. Courtesy Electronic Arts Intermix.

Vito Acconci

Language Works - Video, Audio & Poetry

27.01.2009 – 11.04.2009

Opening: Saturday 24.01.2009, 18:00-21:00

The work of Vito Acconci (b. 1940) deals with critical, now and then even playful aspects of identity politics – the ‘self’ as a social construct – and is characterised by self-motivated research into the relationship between artist and viewer, how individual and social space are related to one another. The extensive exhibition offers an insight into the practice that this influential artist carried-out in the 1970s, from the perspective of the role of language as a catalysing impulse. This is thereby the centre of gravity shaping Acconci’s conceptual, performance-based videos and audio works, wherein he executes an intense dialogue between his body and psyche, the ‘I’ and the ‘you’, the public and private space, in the form of stream-of-consciousness monologues. This historic, groundbreaking body of work, distinguished by an unusually psychodramatic intensity, is supplemented in this exhibition by graphic transcriptions of audio works and early poetry works. In these works the physical materialisation of language is central, achieved through means of syntactical experiments and typographical permutations. From the 1980s onwards Acconci’s practice shifted in the direction of sculptural interventions and urban projects, progressing his interest in the human body and its relation to the public space. Connected therewith is a surprising listening space that the artist was commissioned to design for the exhibition. A forest of hanging silver ribbons of differing lengths lifts the space up and confuses the view, so that the ‘listening’ part can override it. Under and between the masses of ribbons the visitor can freely move around on silver coloured ball seats.

[More info](#)

I'm with you in Rockland, Karl Holmqvist, 2005. Courtesy Galerie Nourbakhsh.

Karl Holmqvist

I'm with you in Rockland

27.01.2009 – 11.04.2009

Opening: Saturday 24.01.2009, 18:00-21:00

The work of Karl Holmqvist (b.1964) revolves around inter-human communication, experiments with language in all its aspects, and texts that he presents in printed as well as sonic form. In his performances and videos both the spoken and written word feature centrally. In his works Holmqvist often refers to other artists and figures extracted from popular culture, in particular to the world of rock and pop, as well as religion and politics. His work thereby often smacks of social involvement. Holmqvist’s interactive game of language and text attempts to measure the temperature of our everyday life. As a contemporary counterpart to Vito Acconci’s historically important language based oeuvre that is being shown in parallel, Argos presents Holmqvist’s ‘I’m with you in Rockland’, a video work that is exclusively composed of a black image with white subtitles, where the artist on the soundtrack navigates between extraneous quotes extracted from the

medi a and pop culture.

Tuesday-Saturday, 12:00-19:00

Argos, Werfstraat 13 rue du Chantier, 1000 Brussels

Entrance fee: 3 / 2 euro

[More info](#)

Events

Ecran d'art

12.02.2009, 21:30

**Antoine d'Agata**

Cinema Arenberg, Koninginnegalerij 26 Galerie de la Reine, 1000 Brussels

[www.arenberg.be](http://www.arenberg.be)

Entrance fee: 8 / 6, 60 euro

'Aka Ana' is Antoine d'Agata's pornographic diary of Japanese nightlife. Subdivided into six chapters, his first film is made up of 120 fragments that correspond to nights in Tokyo, Osaka, and other Japanese cities. Armed with a video camera, d'Agata spent four months on the road, convinced that his adventures would only deliver some 30 seconds worth of footage. The 120 sequences show women in obscurity: prostitutes, victims of violence, drug addicts, strippers. They speak about sex, death, and life, as a black hole. 'Aka Ana' is a complex, problematic and provoking film that explores the boundaries between using and being used. Does d'Agata document in order to experience or experience in order to document?

**Aka Ana.** Antoine d'Agata, 2008, colour, 60', Japanese spoken, French subtitles.

[More info](#)

12.03.2009, 21:30

**"Couples on Road"**

**Jim McBride, James Benning & Bette Gordon**

Cinema Arenberg, Koninginnegalerij 26 Galerie de la Reine, 1000 Brussels

[www.arenberg.be](http://www.arenberg.be)

Entrance fee: 8 / 6,60 euro

Jim McBride (b.1941) is an American television and film director, actor, producer and scenarist. Although his audiovisual path crosses many genres – from documentaries about television series to comedies – his work from the 1970s closely resembles French cinéma-vérité. McBride is best known for his American remake of Jean-Luc Godard's 'A Bout de Soufflé' ('Breathless', 1963).

**Pictures from Life's Other Side.** Jim McBride, 1971, 45', video, B&W, English spoken.

James Benning's films explore the relationship between text, image and sound, whilst putting much attention on the 'local landscapes' of American life. Bette Gordon, Benning's ex-wife, started with experimental films that highlighted and questioned feminist issues.

**The United States of America.** James Benning & Bette Gordon, 1975, 27', colour, English spoken.

[More info](#)

09.04.2009, 21:30

**Albert Serra**

Cinema Arenberg, Koninginnegalerij 26 Galerie de la Reine, 1000 Brussels

[www.arenberg.be](http://www.arenberg.be)

Entrance fee: 8 / 6, 60 euro

The young Basque writer and director Albert Serra debuted in 2003 with 'Crespia'. In a short period of time he built-up a firm reputation and is now compared with wilful filmmakers such as Pasolini, Warhol, Herzog, Costa and Rouch. His still very recent oeuvre betrays a great knack for epic stories in which grandiose landscapes contrast with very particular, human personas, mostly non-professional actors.

**El cant dels ocells (Birdsong)**. Albert Serra, 2008, 98', B&W, Catalan & Hebrew spoken, French subtitles.

[More info](#)

Ecran d'Art is a monthly screening of artists' film and/or video jointly organised by argos, [Beurschouwburg](http://www.beurschouwburg.be) and [Cinema Arenberg](http://www.cinemaarenberg.be), in collaboration with [La Cambre Academy](http://www.lacambre.be).

[argos@performatik](mailto:argos@performatik)

13.02.2009, 22:00

**Karl Holmqvist - You Blew Up My House**

Kaaistudio's, Onze-Lieve-Vrouw van Vaakstraat 81 Rue Notre-Dame du Sommeil, 1000 Brussels

[www.kaaitheater.be](http://www.kaaitheater.be)

Entrance fee: 5 euro / free with Colette Sadler ticket

A spoken word reading that mixes pop culture with song lyrics and political slogans. This text was first written by Holmqvist for The Serpentine Gallery Manifesto Marathon (London, October 2008) where artists were encouraged to present manifestoes for the 21st century.

[More info](#)

18.02.2009, 20:30

**Vito Acconci - From Word to Action to Architecture**

Kaaistudios, Onze-Lieve-Vrouw van Vaakstraat 81 Rue Notre-Dame du Sommeil, 1000 Brussels

[www.kaaitheater.be](http://www.kaaitheater.be)

Entrance fee: 5 euro

Starting out from the language-based works exhibited at Argos, Vito Acconci is giving a talk on his work, from poetry through video and performance art to architecture and design. It seems that the step from one medium to the next is not such a big one – the focus is always on language and body in relation to space.

[More info](#)

Performance and Lecture are co-productions between argos and Kaaitheater within the framework of Performatik, a festival based on contemporary performance.

panamericana

25.02.2009 - 25.03.2009, 20:30

**Panamericana**

**A Lecture Series on the Road Movie**

The road movie is a cinema of encounters and possibilities. The architecture of the story is inferior to the life of the moment, to the duration of the journey and to the film. With this emancipation also comes the disenchantment, the disappointment. The powerful associations between the screen and the view out the front of the car, between viewer and chauffeur or passenger, between filmstrip and 'the road', seem like as many messages from the (distant) past.

25.02.09 – 20:30

Lecture: Patrick Leboutte - Des gestes cinématographiques

04.03.09 – 20:30

Lecture: Michel Khleifi - Road Block Movies (To be confirmed)

11.03.09 – 20:30

Lecture: Maurice Lemoine - Media Bolivariana

25.03.09 – 20:30

Panel Discussion: Postcards from the Cinema on the Legacy of Film Critic Serge Daney

Argos, Werfstraat 13 rue du Chantier, 1000 Brussels

Entrance fee: free entrance

[More info](#)

The Panamericana Lecture Series is a project initiated by [Hogeschool Sint-Lukas Brussels](#).

blackbox series

27.01.2009 – 07.02.2009

**Steve Reinke**

Disrupted identities and unconscious dynamics are ever-recurring motives in Steve Reinke's work. The content of the rogue computer animation 'Boy / Analysis' is perfectly illustrated by the integral title, namely, a drastic abbreviation of Melanie Klein's 1961 key study on child psychology. The initial 93 sessions the psychoanalyst booked with a ten-year-old boy, are reduced down to 16 by Reinke, and thoroughly illuminated.

**Boy / Analysis: an Abridgement of Melanie Klein's "Narrative of a Child Analysis"** . Steve Reinke, 2008, 6', colour, sound, English Running Text.

[More info](#)

10.02.2009 – 28.02.2009

**Lawrence Weiner**

'A Bit of Matter and A Little Bit More' places individuals next to objects and language, in a kaleidoscope of possible layers of interpretation. The images in this work are of an explicit sexual nature. At the time the artist wanted to react to the underlying pressure and censorship applied during the 1970s in the United States (Weiner explicitly expressed his solidarity with the crew and the main character, Harry Reems, from the legendary porno film 'Deep Throat' (1972), people who became involved in legal procedures for the spreading of pornography, amongst other things).

**A Bit of Matter and a little Bit More.** Lawrence Weiner, 1976, 23', colour, English Spoken.

[More info](#)

03.03.2009 – 14.03.2009

**Pablo Diartínez**

'Album/Window' is part of the 'Poemario Herido - Preludes to Stone', a collection of audiovisual works which presents itself as a domain of research into as subject, the aesthetics, iconography and language of 'Stone/El Esteruelo (A Hyperpoem)', an upcoming project wishing to exploit the interaction between poetry, film and plastic arts. The result becomes an amalgam of various parallel and complementary works weaving themselves around the dissection of memory, experience and perception.

**Album/Window (Poemario Herido - Preludes to Stone IX).** Pablo Diartínez, 2005, 2'19", colour, English Spoken.

[More info](#)

17.03.2009 – 28.03.2009

**Shelly Silver**

In this award winning documentary, Shelly Silver presents an intimate portrait of a group of Japanese women ranging in age from 15 to 82, talking about their lives, families and society. In these stories one can begin to see, from very personal and individual perspectives, the societal changes that have occurred over the last three generations for women in Japan, bringing an exciting and often conflicting array of choices and positions.

**37 Stories About Leaving Home.** Shelly Silver, 1996, 52', colour, Japanese and English Spoken, English Subtitles.

[More info](#)

31.03.2009 – 11.04.2009

**Mekhitar Garabedian**

This 'learning piece', like American artist Vito Acconci's 1970 Learning Piece, concerns a performance in which a song is learned measure by measure, bit by bit. But, as Garabedian states in an interview, his is an appropriation of Acconci's performance. During his own performance,

Acconci sits at a table, playing a tape of Leadbelly's Black Betty. He repeats the first two phrases and sings along with them. Adding two phrases at a time, he learns the entire song. It takes him two hours to get it right.

**Learning Piece: be patient, my soul.** Mekhitar Garabedian, 2005-2006, 15'55", colour, Armenian Spoken, English Subtitles.

Tuesday-Saturday, 12:00-19:00

Argos, Werfstraat 13 rue du Chantier, 1000 Brussels

Entrance fee: included in the general argos exhibition entrance fee

A screening series in the Blackbox projection space, with a selection from the argos collection every other week.

[More info](#)

New Artists in Distribution

**Ursula Biemann**

Ursula Biemann is an artist, theorist and curator who has produced a considerable body of work on migration, mobility, technology and gender. In a series of internationally exhibited video projects, as well as in several books (Been there and back to nowhere, 2000; Stuff It - The Video Essay in the Digital Age, 2003; Mission Reports, 2008) she has focused on the gendered dimension of migrant labour from smuggling on the Spanish-Moroccan border to migrant sex workers in the global context. Her experimental video essays connect a theoretical macro level with the micro perspective on political and cultural practices on the ground. Biemann's practice has long included discussions with academics and other practitioners; she has worked with anthropologists, cultural theorists, NGO members, architects, as well as scholars of sonic culture. Her vid eo essays reach a wide and diverse audience through festival screenings, art exhibitions, activist conferences, networks and educational settings.

She is a researcher at the Institute for Theory of Art and Design at HGK Zurich and, since 2008, bears the title of Doctor honoris causa in Humanities, attributed by the Swedish University of Umea.

[www.geobodies.org](http://www.geobodies.org)

[More info](#)

**Maria Iorio & Raphaël Cuomo**

Raphaël Cuomo is a Swiss visual artist who performs research at Jan van Eyck Academie in the Netherlands. In recurrent collaborations with artist Maria Iorio he explores basic, sometimes conflicting values of modern-day society and social systems such as states/nations. Interested in phenomenons such as migration and multiculturalism, the artists explore, observe and document their visual quest by means of photography and video. As of today, Südeuropa, a critical reflection on the relations between Europe and its neighbouring territories (especially African and Arabian countries), is the artists' most well known collaborative work. An ongoing project, Orient Palace, is to premiere soon.

[More info](#) & [More info](#)

New Titles in Distribution

**Ursula Biemann**

## **Performing the border**

1999, 45', video, colour, English and Spanish spoken, English subtitles.

Performing the Border is a video essay set in the Mexican-US border town of Ciudad Juarez, a transnational manufacturing zone where American industries have their electronic and digital equipment assembled by female, Mexican workers. The border is understood as both a discursive and a material space constituted through the performance and management of gender relations. Within the globalised economic system of capitalism, sexual and industrial labour markets are closely related, thus turning the border into a highly sexualised terrain: The video discusses prostitution, the expression of female desires in the entertainment industry, sexual violence in the public sphere but also how the continuous performance of difference keeps the geographic and symbolic –and yet highly artificial- construction of the “border” intact. Interviews, scripted voice over, quoted text on the screen, scenes and sounds recorded on site, as well as found footage are combined to give an insight into the gendered conditions inscribed in the border region.

## **Writing Desire**

2000, 25', video, colour, English spoken.

Writing Desire was made in the early years of the world wide web, aiming at analysing what was to become a virtual, eroticised space and sex-marketplace. The video focuses on the preponderant role of the Internet in the global circulation of women's bodies from the third world to the first world: transnational exchange of sex has accelerated, with transactions ranging from verbal expressions of unbridled fantasies to mail-ordering services for brides from Asian countries. Although protected by anonymity and relatively immune to geopolitical conditions, Internet has helped to reproduce existing power-schemes both in the domain of economics and gender: Philippine or Russian brides are the objects of western and wealthy males' desires; however, in video clips used to attract potential customers, these women sometimes get a chance to describe themselves and voice their wishes. As subjects with desires, they can no longer be reduced to mere objects of desire. This video essay provides the viewer with a thoughtful meditation on the political and economic implications of desire by simulating the gaze of the Internet shopper looking for the imagined docile, traditional, pre-feminist, but Web-savvy mate.

## **Remote Sensing**

2001, 53', video, colour, English spoken.

Remote Sensing roams through the territories of the global sex trade moving us from orbit into women's lives from Eastern Europe to East Asia. Exploring the life and attitudes of sex workers, this video essay invents a feminist media topography, layering observed and visually documented perspectives of sexual labourers and their 'personal data' within remote satellite imagery of the earth. Remote Sensing exposes what it means to sense the world remotely and charts the ambivalences surrounding the media technologies used to track, monitor and "sense" women's bodies from a distance. With this work as well as with her other videos, the artist navigates a unique path through critical dialogues on the global sex trade, feminist geography and media activism and her video will become a natural resource for anyone interested in these areas.

## **Europlex**

2003, 20', video, colour, English with French / Spanish / Arabic subtitles.

EUROPLEX tracks distinct cross-border activities throughout the Spanish Moroccan borderlands and seeks to make these obscure paths visible. On their repetitive circuits around the check-point to the Spanish enclave, the video follows in three borderlogs female smugglers who strap multiple layers of clothes to their bodies, the daily commuting of "domesticas" who turn into time travellers as they move back and forth between the Moroccan and European time zones and Moroccan women working in the transnational zones in North Africa for the European market. All these trajectories moving around and in between the imperative of the territorial borders, form, however, a vital layer of the cultural and economic space between Europe and Africa. Europlex is part of Frontera Sur RRVT, a collective site of border related works and the video compilation Frontera Sur Video Sampler.

### **Contained Mobility**

2004, 21', synchronised 2-channel video, colour, sound with English running text.

Contained Mobility concentrates on the suspended time-space of translocal existences and the politics of mobility and containment. The project looks at the present condition emerging from the changes that occur in and around the regulations of movements to Europe. The contradictory terms of containment and mobility play with the paradox which we are presently facing. We observe that the stringent measures, which have been devised for Schengen, are being further reinforced in a post 9/11 period. For many migrants it has become virtually impossible to enter the European space in a regular way. Only the very resourceful and inventive ones will stand a chance to overcome the imposed barriers. Even though many of them would rather choose other venues, they have to recognize that Asylum is the only channel left to enter.

### **Black Sea Files, #0 -#9 (10 parts)**

2005, 43', colour, English spoken.

Black Sea Files is a territorial research on the Caspian oil as the world's oldest oil extraction zone. A giant new subterranean pipeline traversing the Caucasus will soon pump Caspian Crude to the West. The line connecting the resource fringe with the terminal of the global high-tech oil circulation system, runs through the video like a central thread. However, the trajectory followed by the narrative is by no means a linear one. Circumventing the main players in the region, the video sheds light on a multitude of secondary sceneries. Oil workers, farmers, refugees and prostitutes who live along the pipeline come into profile and contribute to a wider human geography that displaces the singular and powerful signifying practices of oil corporations and oil politicians. Drawing on investigatory fieldwork as practiced by anthropologists, journalists and secret intelligence agents, the Black Sea Files comment on artistic methods in the field and the ways in which information and visual intelligence is detected, circulated or withheld.

This video is part of the visual research project "B-Zone" initiated by Ursula Biemann, Angela Melitopoulos and Lisa Parks.

### **Sahara Chronicle : A Collection Of Videos On Mobility And The Politics Of Containment In The Sahara, #1 -#12 (12 parts)**

2006-200, 76', video, colour, English subtitles.

This collection of videos contains an undefined number of short videos documenting the present sub-Saharan exodus towards Europe. The piece examines the politics of mobility and containment

which lie at the heart of the current global geopolitics and takes a close look at the modalities and logistics of the migration system in the Sahara. The material is gathered during three fieldtrips to the major gates and nodes of the trans-Saharan migration network in Morocco, Niger, and Mauritania. Sahara Chronicle has no intention to construct a homogenous, stringent, contemporary narrative of a phenomenon that has long roots in colonial Africa and is extremely diverse and fragile in its present social organization and human experience. No authorial voice or any other narrative device is used to tie them together, the meaning is produced by the viewer who has to extract it from the interstices between the videos, i.e. from the connecting lines between the nodes where migratory intensity is bundled.

- 01\_Desert truck terminal, 13'.
- 02\_Desert radio drone, 5' 40".
- 03\_Interview Adawa, 10' 20".
- 04\_Uranium mine, 3' 46".
- 05\_Tuareg border guides, 3' 47".
- 06\_Iron ore train, 2' 56".
- 07\_Fishery in Eez, 7' 20".
- 08\_Octopus processing plant, 3' 35".
- 09\_Red crescent camp inspection, 7' 25".
- 10\_Oujda frontierland, 7'10".
- 11\_Architectures of mobility, 3' 35".
- 12\_Deportation prison Laayoune, 5' 46".

### **X-mission, #1-#6 (7 parts)**

2008, Variable lengths.

"X-Mission" explores the logic of the refugee camp as one of the oldest extra-territorial zones. Taking the Palestinian refugee camps as a case in point, the video engages with the different discourses – legal, symbolic, urban, mythological, historical – that give meaning to this exceptional space: the refugee camp harbours an intense microcosm with complex relations to homeland and to related communities abroad. Given the vital connections among the separated Palestinian populations, the video attempts to place the Palestinian refugee in the context of a global diaspora and considers post-national models of belonging which have emerged through the networked matrix of this widely dispersed community. The video also reflects on the fine distinctions between humanitarian and artistic missions.

- 01\_Prologue, 3' 20".
- 02\_Juridical space, 5' 15".
- 03\_Symbolic space, 7' 40".
- 04\_Zone of exception, 7' 05".
- 05\_Mythological time, 2' 00".
- 06\_Post-national space, 9' 30".

### **Bram van Paeschen**

### **Pale Peko Bantu Mambo Ayi Kosake**

2008, 85', video, colour, French and Swahili spoken, English / Dutch subtitles.

Negotiating the rules for representing his subjects and making visible the (ethical) limits of documentary representation, indicates an essential aspect of Van Paesschen's work in general. His most recent film, Pale Peko Bantu Mambo Ayi Kosake (Wherever There Are People, Problems Are Never Lacking) (2008), radicalises the question by proposing, in his typically tongue-in-cheek way,

an extreme case of how far the rapport of a documentary filmmaker and his subject, along with his subject's identification with the story, can go. One year after the first free elections in the Congo, the artist portrays a group of 'creuseurs' – self-organized young workers excavating cobalt from one of the unsecured mines in the province of Katanga.

### **Maria Iorio & Raphaël Cuomo**

#### **Südeuropa**

2007, 40', video, colour, Italian spoken, English/ Arabic subtitles. .

At first glance, the slightly nostalgic view of crystal blue sea dashing against the relatively unspoilt shores of the remote island of Lampedusa (Italy). A helicopter circles the island's cliffs, exemplifying the powerful surveillance system used by police and army forces to prevent immigrants –mainly Lebanese- to enter European territories. Closer to Africa than Italy, Lampedusa is part of Europe's newly fortified outer rim. By confronting clips of successful migrants working behind the scenes of the island's flourishing tourism and pictures of the daily, clandestine arrival the authorities desperately try to conceal from the tourists, Südeuropa suggests a paradox in Europe's attitude towards (im)migration.

### **Franciska Lambrechts**

#### **Ideaahhhl**

2008, 44' 27", video, colour, Dutch spoken/ English subtitles.

Ideaahhhl is fully enacted in the claustrophobic seclusion of the artist's own apartment, an 'inner' that offers only a confined and muddied view of the surrounding reality. Lambrechts shows us her living and working space as a series of 'still lives' that on diverse levels – and often not without humour – illustrate the text that the viewer reads and hears: extracts by Kierkegaard, Schopenhauer, Nietzsche... read by an actress. Originating from the opposition between consciousness and matter, and more particularly, from thought over matter, the viewer becomes drawn into a web of dual oppositions, a concatenation of contrary pairs of ideas that do not apparently fit in relation to the world and only just lead to paralysis. (original text by Catherine Robberechts).

### **Forthcoming Distribution Events**

#### **Gathering**

Argos at Espace Ladda, Gent

08.01.2009 - 08.02.2009

For the second edition of Espace Ladda's four-fold project, Argos Centre for Art and Media selected contemporary video artworks on the topic of 'gathering'. People get together for different reasons and for many occasions, ranging from intimate, family-related celebrations, to social events or religious rituals, to official, formal gatherings. Artists can be interested in processes linked to the forming of groups and crowds, the dynamics that hold them together, and the relationship between the individual and the masses. There is, of course, an inherent political dimension to the constitution of a crowd or, in a more negative sense, a "pack" (Elias Canetti) and its willingness to obey leaders. History provides plenty of evidence of the impact of mass-movements on society and the state system. Today, crowds of people gathering together – especially in public space – can lead to anything from revolutions to rave parties.

The Invisible's Parliament. Vincent Meessen, 2006, 4' 11", colour, sound.

A broken rule. Vincent Meessen, 2007, 2' 06", colour, sound.

Friday, June 18, 1999, City of London. Charley Case, 1999, 8' 12", colour and black and white, sound.

Final Thoughts – Series One: The Mendi. Steve Reinke, 2006, 9' 18", English spoken.

The Hundred Videos #55: Symposium. Steve Reinke, 1997, 1' 24", English spoken.

The Hundred Videos # 87: Children's Video Collective. Steve Reinke, 1997, 3' 20", English spoken.

The Diver. Nicolas Provost, 2007, 5', colour, sound.

Le guide du Parc. Sven Augustijnen, 2001, 44', French spoken, English subtitles.

[www.ladda.be](http://www.ladda.be)

### **Argos Open Lounge**

VILLA MERKEL, Esslingen, Germany

18.01.2009 - 15.02.2009

Argos – Open Lounge is the result of collaboration between Villa Merkel – Galerien der Stadt Esslingen am Neckar (Germany) and Argos. Presented in Villa Merkel's impressive Neo-Renaissance building from 1873, Argos Open Lounge is to be the first show focusing entirely on video art, aiming at providing a multi-faceted survey of contemporary and historical positions represented within Argos' extensive archives and distribution catalogue: works by Manon de Boer, Michel François, Johan Grimonprez, Vincent Meessen and Joëlle Tuerlinckx will be projected; in addition, Peter Downsborough will create the Room Piece SEIT/ ... (2009, tape and adhesive letters) for the light-flooded atrium in the entrance area of Villa Merkel. A series of breakthrough works by pioneers of video art in Belgium - Jacques Lenep, Jacques Lizène, Jacques-Louis Nyst, as well as Lili Dujourie and Joëlle de la Casinière - are to be (re)discovered here. The importance of performance and dance in the domain of video is underlined by a selection of works by Vincent Meessen, Ria Pacquée, and Thierry de Mey/ Anne Teresa de Keersmaeker. Rather than an exhibition in the traditional sense, Argos-Open Lounge offers a laboratory-like situation, similar to that found in Argos' media library, where visitors will be able to consult a selection of works from Argos' distribution catalogue, shown on two screens. A comprehensive, bilingual catalogue (German and English) will be published on conclusion of the exhibition.

The following works will be on show:

Sylvia Kristel-Paris. Manon de Boer, 2003, 39' 22", video, colour, French with English subtitles.  
Autoportrait contre nature. Michel François, 2001, 11' 52", video, colour, sound.

La fille qui descend l'escalier. Joëlle Tuerlinckx, 2006, 28' 38", video, colour, sound.

Looking for Alfred. Johan Grimonprez, 2004-2005, 10' 01", video, colour, English spoken.

Ron Burrage Hitchcock Double. Johan Grimonprez, 2007, 1', video, colour, sound.

Made in Belgium. Vincent Meessen, 2006, 2'55", colour, silent.

JAND HERE". Peter Downsborough, 2007, 23' 54" b&w and colour, sound.

Tippeke.Thierry de Mey/ Anne-Teresa de Keersmaeker, 1997, 16 mm film, 19' 40", colour, sound.

Cantaert Hunter 890602. Ria Pacquée, 2003, 3'01", video, colour, sound.

The Intruder. Vincent Meessen, 2005, 7' 26", video, colour, English subtitles.

Sonnet. Lili Dujourie, 1974, 7' 18", video, b&w, silent.

Passion de l'été pour l'hiver. Lili Dujourie, 1981, 15' 31", video, b&w, silent.

Tentative à contraindre le corps à s'inscrire dans le cadre de l'image. Jacques Lizène, 1971, 4' 45", video, colour, silent.

Tentative de dressage d'une caméra – Tentative d'échapper à la surveillance d'une caméra. Jacques Lizène, 1971, 1' 54", video, b&w, French spoken.

Avec la camera placée à différentes distances, tentative ratée d'inscrire le corps dans le cadre de

l'écran, tête et pieds parfaitement au bord. Jacques Lizène, 1971, 35", video, b&w, sound. Jacques Lizène, Travelling sur un mur, 1971, 4', video, colour, silent.

Madame Paul Six, une fermière qui a des lettres. Jacques Lennep, 1978, 14' 58", video, b&w, French spoken.

Video-fil. Jacques Lennep, 1976, 10' 21", b&w, sound, French spoken.

L'objet. Jacques-Louis Nyst, 10' 43", 1974, video, b&w, French with English subtitles.

Mort d'une poule. Jacques-Louis Nyst, 1977, 1' 24", video, colour and b&w, sound.

Revolver. Jacques-Louis Nyst, 1977, 1' 54", video, colour, sound.

La Farde aux Canards. Jacques-Louis Nyst, 1976, 6' 50", video, b&w, French spoken.

Video library:

The Stewarts have a party. Hans op de Beeck, 2006, 4' 19", video, colour, sound.

Altogether. Herman Asselberghs, 2008, 15', video, colour, sound.

Suspension. Nicolas Provost, 2007, 4' 59", video, colour, silent.

The Bastardstown Blogger. Orla Barry, 2007, 17', video, colour, English spoken.

Silver Leaf. Adam Leech, 2007, 6', video, colour, English spoken.

The Breething Lesson. Dora Garcia, 2001, 6', colour, French spoken.

Bully Beef. Wendy Morris, 2007, 6' 02", black-and-white animation, English running text.

Die Hütte. Sophie Nys, 2007, 12', b&w, German spoken.

Fränz und Kofön. Messieurs Delmotte, 2004, 2' 53", colour, sound.

Meeting William Willson. Koen Theys, 2001, 49' 40", English spoken.

Scrub Solo 3: Soliloquy. Antonin de Bemels, 2001, 17' 15", b&w, sound.

A broken rule. Vincent Meessen, 2007, 2' 06", colour, French with english subtitles.

Set . Peter Downsborough, 2003, 4' 19", b&w, sound.

Lettre à Jean Rouch. Eric Pauwels, 1993, 6' 40", b&w, French spoken.

Ventriloquist Bird. Messieurs Delmotte, 2008, 2' 23", colour, sound.

[www.villa-merkel.de](http://www.villa-merkel.de)

## **STATE/S OF EMERGENCY**

TRANSMEDIALE 2009, Berlin, Germany

31.01.2009, 15:00

Invited to participate in Transmediale\_09, Argos composed a screening programme reflecting on the festival's overall-topic, Deep North : besides indicating a geographical direction, "Deep North" is also a powerful metaphor describing a state of paralysis in which an individual, a group or even a whole nation can find themselves as a result of being cut-off from the other(s). On a social and political level, the concept of 'north' is particularly interesting when it comes in reference to examples taken from recent history, such as the Cold War resulting in the Berlin Wall, and the long-term conflicts in the Middle East. Living under such extreme conditions undoubtedly affects human relationships: social and emotional bonds are gradually decomposing due to the unfriendly climate, provoking a state of emergency on at the level of the individual. By considering "Deep North" as a social metaphor, the works selected by Argos emphasize the urge for transformat ion; through the awakening of new ideas, significant power shifts, and the sharing of interests, the ice can finally melt away, both in private relationships and in the realm of public politics.

Screening programme:

The Stewarts have a party. Hans op de Beeck, 2006, 4' 19", video, colour, sound.

Yellow Mellow. Nicolas Provost, 2002, 2' 38", video, colour, sound.

Coffee. Hans op de Beeck, 1999, 3' 12", video, colour, sound.

Zimmer, Gespräche, Dora Garcia, 2006, 28' 09", video, colour, German spoken.  
Altogether. Herman Asselberghs, 2008, 17' 38", video, colour and b & w, sound.  
A broken rule. Vincent Meessen, 2007, 2' 06", video, colour, sound.  
Silver Leaf. Adam Leech, 2007, 6', video, colour, English spoken.

<http://www.transmediale.de>

New Publication  
**Rosa Barba**

**Printed Cinema 1-10**

Boxed set of 10 irregular periodical issues, 2004 - 2008.

28cm x 23cm x 3cm, English.

argos editions, 2009.

price: 52 euros

The publication project Printed Cinema continues the audiovisual work of German/Italian artist Rosa Barba, as a personal reflection on the essence of the cinematographic, wherein images are merely articulated in the space in-between images. Gaps, ellipses, dialectics between images - basically modernist notions - are essential in that respect. In Printed Cinema this is expressed in the editing principle, as well as in the oppositions between film and printing, between text and image. Apart from the specific distribution method, of course, which extends the project into a wide range of cultural and social contexts. In this way Printed Cinema challenges the outer boundaries of the artist's book. Mechanisms appropriate to the medium of film are translated into a different context.

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Argos receives general support from the [Flemish Community](#) and the [Flemish Community Commission of the Brussels-Capital Region](#). The exhibitions 'Vito Acconci: Language Works - Video, Audio and Poetry' and 'Karl Holmqvist - I'm with You in Rockland' received project support from the [Brussels Capital Region](#).

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