

Newsletter #23 20.04.2009

Dias & Riedweg  
Moving Truck and Recent Works

05.05.2009 – 27.06.2009  
Opening: Saturday 02.05.2009, 18:00-21:00

The work of Mauricio Dias and Walter Riedweg thematises issues of otherness and exclusion. Their video installations, which have been shown in the world's most important museums, explore the political and emotional in sets that often show traces of experiments developed at the centre and on the margins of urban society. At the invitation of Kunstenfestivaldesarts 09, and for the first time in Belgium, Dias & Riedweg will be presenting a collection of recent works at Argos. The exhibition evolves around Funk Staden. Created for Documenta 12 in Kassel, this intoxicating work ties the musical scene of funk carioca (funk originating in the favelas of Rio) to the story of a journey to the New World. It shows how representations of the Other in the 16th century differ little from the methods used by today's media to marginalise certain social groups in the age of a globalised economy. In a new project, co-produced by the festival, a removal van will move through different neighbourhoods of Brussels, in a journey which questions the boundaries inscribed on the fabric of the city.

This exhibition is coproduced with [Kunstenfestivaldesarts](#) and supported by [Pro Helvetia](#).

[More info](#)

From the Stone Road Pixelpool, Orla Barry, 2008. Courtesy the Artist.

The Stone Road  
(On Track. Off Track. Memorising the Mid-World. Walking the Fifth-Space.)

05.05.2009 – 27.06.2009  
Opening: Saturday 02.05.2009, 18:00-21:00

The Stone Road. (On Track. Off Track. Memorising the Mid-World. Walking the Fifth-Space.) offers a unique look at the N6, better known as the 'Bergense Steenweg' or the Chaussée de Mons. This busy road connects Brussels with Mons: the city with the periphery. This linear artery cuts unpredictably through the landscape: giving a rapidly alternating view of outlandish architecture, traces of industrial decline, desolate pieces of no-man's-land, discotheques and cheap megastores. Sometimes tired and lonely then suddenly full of energy, it winds through Brussels, Flanders and Wallonia and cuts through the language barrier. This trunk road is a kind of symbol of failed urbanism, a forgotten space. The immediate surroundings comprise of places that belong to everyone and no one at the same moment, a reflection of the divisions and scars of our urbanised society. Firefly Projects brought Els Dietvorst, Orla Barry, Wim Cuyvers, Johanna Kirsch and Nikolaus Ganste together to form a temporary artists' collective for this in progress experiment. For some months the artists made their way along the N6. On foot and by bike. Over day and at night. Each at his or her own pace. Each with their own box of tools: video camera, photo camera, notebook, eyes, feet. One made an inventory the bus stops; another tried to integrate her body into the urbanized landscape. Still another sought-out the hinterland and attempted to avoid the road by all possible means. The Stone Road is the catalyst for their experiences; an assemblage of photos, video images, fictions and models. The underlying stories that the artists processed in their creations override the banality of this urbanistic phenomenon. They are universal, evoking the loneliness, lack of communication, and increasing aggressivity in our society. The N6 collective already

produced a newspaper called 'Bienvenue' at a mid way stage of the project. Now along with the exhibition, Firefly and KunstenFestivaldesArts present "Night Shop". In this lecture/performance the members of the N6 group will share their last reactions to a project they submitted themselves to for two years and they will give a testimony of the stories they found and invented along the N6.

This exhibition is coproduced with [Firefly](#), [Kunstenfestivaldesarts](#), [Jan van Eyck Academie](#), [Kunsthalle Exnergasse/Wuk](#).

Tuesday-Saturday, 12:00-19:00  
Argos, Werfstraat 13 rue du Chantier, 1000 Brussels  
Entrance fee: 3 / 2 euro

[More info](#)

09.05.2009, 20:30  
**NIGHTSHOP. Readings. Performances. Screenings. Streamings.**  
Beursschouwburg, A. Ortsstraat 20-28 Rue A. Orts, 1000 Brussels  
[www.beursschouwburg.be](http://www.beursschouwburg.be)  
Entrance fee: 7 euro

[More info](#)

Events

Ecran d'art

14.05.2009, 21:30  
**Jean-Marie Straub: Trois Films**  
Cinema Arenberg, Koninginnegalerij 26 Galerie de la Reine, 1000 Brussels  
[www.arenberg.be](http://www.arenberg.be)  
Entrance fee: 8 / 6, 60 euro

*Le genou d'Artémide* is the first film made by Jean-Marie Straub since the sad death of film making partner, Danièle Huillet. Like *Le streghe/Femmes entre elles* it is based on the writings of Cesare Pavese. Delightfully simple and delicately profound it presents the words and postures of two mature gentlemen in a woody glade. The setting and the natural movement of the light on the trees blend to create a rich and slightly melancholic apparition. In *Le streghe/Femmes entre elles*, Circée et Leucò discuss how men, with their poor intelligence, their illusions and their blindness, can bring them joy none the less.

*Itinéraire de Jean Bricard* is based on the book by Jean-Yves Petiteau. It is the last film that Straub and Huillet made together. They show us the Loire in long moving takes of the river in silvery black-and-white. The film is a commemoration of the lost livelihood of the earth, the lost lives of the War and of the work of two of the cinema's greatest artists.

**Le genou d'Artémide (Il Ginocchio di Artemide).** Jean-Marie Straub, 2007, 35mm, colour, 26', Italian spoken, French subtitles.

**Itinéraire de Jean Bricard.** Jean-Marie Straub, 2008, 35mm, B&W, 40', French spoken.

**Le streghe / Femmes entre elles.** Jean-Marie Straub, 2008, 35mm, colour & B&W, 21', Italian, French subtitles.

[More info](#)

11.06.2009, 21:30

**Picturing Manhattan**

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

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

Entrance fee: 8 / 6, 60 euro

Picturing Manhattan assembles rarely screened films by five renowned photographers who had a special connection with the New York peninsula throughout their career. The visual grandeur and unforgettably vibrant energy of the metropolis provide a plethora of challenging motifs. Manhatta, a collaboration between Paul Strand and the painter Charles Sheeler, which is expressive thanks to its unusual camera viewpoints, evokes a twenty-four hour period of city life. Helen Levitt, who paved the way for the new documentary style in American photography with her street scenes, documents the rough reality of Harlem with images of playing children. Rudolph Burckhardt, for whom the city was a lifelong muse, depicts the dynamics and chaotic beauty of the place. Unlike his photojournalistic approach, Raymond Depardon captures the city in a rather remote observation which is typified by the lateral travel movements. The rhythmically abstract B roadway by Light by William Klein has a pop sensibility and draws on the appearance of billboards, advertising iconography and the whole light spectacle on and around Times Square.

**Manhatta.** Paul Strand & Charles Sheeler, 1921, 16mm, b&w, 9', silent.

**In the Street.** Helen Levitt, 1952, 16mm ,b&w, 16', sound.

**Under The Brooklyn Bridge.** Rudolph Burckhardt, 1953, 16mm, b&w, 15', sound.

**Default Averted.** Rudolph Burckhardt, 1975, 16mm, b&w, 20', sound.

**New York, N.Y.** Raymond Depardon, 1986, 35mm b&w, 10', French spoken.

**Broadway by Light.** William Klein, 1957, 35mm, colour, 11', French spoken.

This screening is a collaboration with [Espace Contretype](#).

[More info](#)

Ecran d'Art is a monthly screening of artists' film and/or video jointly organised by argos, Beurschouwburg and Cinema Arenberg, in collaboration with La Cambre Academy.

blackbox series

02.05.2009 – 16.05.2009

**Vincent Meessen**

The work of Vincent Meessen connects documentary with performance and fictitious elements. The film is set in Chandigarh, the paragon of the modernist city planned by Le Corbusier in the 1950's as a symbol of the new, progressive nation of India who had just emerged from its colonial past. But different from what historical architecture books sometimes make out, Chandigarh has never been a clear cut project. The big empty patches in this concrete city planted in the middle of nowhere from 1947 onwards, the often strange signs and symbols which are visible throughout the architecture, reveal the hands of various architects and a turbulent local political context filled with ethnic-religious conflicts. In Meessen's film, the pretended uniformity is deconstructed in an almost semantic way. Dear Adviser is a poetic address to Le Corbusier and the in Chandigarh superstitiously as "adviser" disguised legislator.

**Dear Adviser.** Vincent Meessen, 2009, video, 6', colour, English spoken.

[More info](#)

19.05.2009 – 30.05.2009

**Bram Van Paesschen**

Pale Peko Bantu Mambo Ayi Kosake (Wherever There Are People, Problems Are Never Lacking) proposes 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 Katanga province. They sell the raw material at fluctuating prices, to middlemen, who, in turn, supply the international market. In the absence of financial security and political or unionized protection, they are an occupational group without advocacy. This work nonetheless offers them the prospect of economic emancipation, education, and hence attainment of their fundamental goals in life. When their buyers threaten them with lower prices, they try to obtain their rights by means of their own networks.

**Pale Peko Bantu.** Bram Van Paesschen, 2008, video, colour, 23', Swahili and French spoken, English subtitles.

[More info](#)

02.06.2009 – 13.06.2009

**Jan Dietvorst & Roy Villevoye**

The Scrap-Iron Age is a sequel of Winter Prayers from Villevoye and Dietvorst. In The Scrap-Iron Age, the protagonist from the first film, the gatekeeper, keeps busy with activities that seem almost inevitable around the former battlefields of Verdun. The ground there is literally crawling with scrap metal there, this significant archive in the soil is up until today both collected and cleared away. Some ninety years after the Armistice, those activities still result in casualties. The Scrap-Iron Age is a film about fortune and misfortune, set in the landscape of the First World War. Precisely which existential need is being met by meddling with the past is a question that frequently arises upon viewing this film. Villevoye and Dietvorst grant access to an understanding of and proximity to historical events via apparently insignificant events, accidental circumstances and unexpected revelations.

**The Scrap-Iron Age.** Jan Dietvorst & Roy Villevoye, 2008, video, colour, 42'33", French spoken, English subtitles.

[More info](#)

17.03.2009 – 28.03.2009

**Fabio Wuytack**

Two Palestinian hands. In Palestine there are only four heart surgeons. Mohammed Tamim is one of them. In 2003 he came to Belgium to specialize in pediatric surgery. The second Intifada has turned Mohammed into a war surgeon. Each day he fights his own battle, trying to achieve his dream. There are times when he works in the operating room for seven days a week. Sometimes he is operating on a boy who was shot in the breast, while another boy is carried in with a similar shot wound. "But I only have two hands", the surgeon says, his voice shaking. In the film these hands symbolise the combat, putting humanity at the centre of a lagging conflict.

**Two Hands.** Fabio Wuytack, 2005, video, colour, 52', English spoken, French 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 Titles in Distribution

**Adam Leech**  
**Speech Bubble**

2008, 5' or loop, video, colour, English spoken.

Leech's project for Manifesta 7, *Speech Bubble*, began as an investigation into the bankruptcy of the Belgian high-tech speech recognition company, Lernout & Hauspie. Like other multinational corporations, Lernout & Hauspie was a visionary company where money, techno-utopias and the cult of the entrepreneurial personality helped to create a now ubiquitous "marked bubble". In 2001, it burst. *Speech Bubble* is a short dialogue between an unemployed salesman and his lover, Magdalena, who seems to be the futuristic product of artificial intelligence. Magdalena and the salesman reminisce on the times before their company went bankrupt. Their memories are cast adrift in corporate nostalgia, economic strategy and romantic love.

**Vincent Meessen**

**Dear Adviser**

2009, 8', video, colour, English spoken.

Meessen's work is set in Chandigarh, the paragon of the modernist city planned by Le Corbusier in the 1950ies as a symbol of the new, progressive nation of India who had just emerged from its colonial past. Due to its strategic situation – close to the frontier with Pakistan and on the border between two Indian states, Punjab and the subsequently created state of Haryana - Chandigarh houses common institutions for both linguistic communities. The city's architectural structure is that of a grid pattern, at the very centre of which the 'Capitol' rises: a phantasm of centralised political power, overlooking the unfinished city. Haunted by the ghosts of modernism, it leaves plenty of room for silhouettes, voices and sounds weaving together a fable cherished by the late architect about the Raven that wants to imitate the Eagle. "Dear Adviser" is a poetic address to le Corbusier and the in Chandigarh superstitiously as "adviser" disguised legislator.

**Steve Reinke**

**Boy/ Analysis: An abridgement of Melanie Klein's "Narrative of a child analysis"**

2008, 6', video, colour, sound, English running text.

The content of '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. Appearing and disappearing in waves against a black background are text fragments. A score from Benjamin Britten

orchestrates this semantic ballet in which the most arbitrary associations can be made. Colour illustrations, a copy of a drawing of the child that was recorded as an appendix in Klein's book, and comparable naive sketches that Reinke received from artist Emily Vey Duke, follow as coda. Seldom did Reinke – always working with archival material, found footage or his own memories – go so far with his irony as to instil new life into dead material.

### **Forthcoming Distribution Events**

#### **Welt-Bild / Bild-Welt**

Argos zu Gast im Atelier Frankfurt

Exhibition

Atelier Frankfurt, Germany

03.04.2009 - 16.05.2009

Argos zu Gast im Atelier Frankfurt is a group show featuring works by Antonin de Bemels (BE), Charley Case (BE) and Adam Leech (US). Despite apparent differences within their body of work as a whole, the artists all approach video with a similar idea in mind: rather than committing a given extract of reality to tape, each artist tends to modify the image in such a way as to change its aesthetic perception; fictional elements come into play, but rather than being introduced at the level of the narrative structure, they are embedded into the image itself. Thus, Antonin de Bemels' physically expressive images, along with Charley Case's holistic visions and Adam Leech's futuristic, textual approach, express decisive viewpoints on contemporary society without the artists having to step beyond the boundaries of their primary practice, art.

In addition, a multiple-choice selection gives an overview of Argos' current distribution catalogue.

[www.atelierfrankfurt.de](http://www.atelierfrankfurt.de)

### **Psychogeographies**

Argos at FRAME Finnish Fund for Art Exchange

Screening programme

Cable Factory, Helsinki, Finland

22.04.2009

The term 'psychogeography' refers to the situationnist practice of relating architectural or geographical surroundings to mental experiences. Thus, psychogeographical analysis aims to mend the gap between art, architecture, geography and psychology. A selection of works by Beatrice Gibson, Vincent Meessen, Shelly Silver and Ria Pacquée, compiled and presented by Paul Willemse, gives evidence of such procedures within contemporary artists' video:

A Necessary Music. Beatrice Gibson, 2008, 29'09", video, colour, English spoken.

N12°13.062' W 001°32.619' Extended. Vincent Meessen, 2005, video, colour, 8'25", sound.  
What I'm looking for. Shelly Silver, 2004, video, colour, 15'00", English spoken.  
Dear Adviser. Vincent Meessen, 2008, video, colour, 8'00", English spoken.  
Inch'Allah. Ria Pacquée, 2005, video, colour, 18'40", English spoken.

[www.frame-fund.fi](http://www.frame-fund.fi)

### **argos at the Internationale Kurzfilmtage Oberhausen**

55th Kurzfilmtage Oberhausen  
Screening programme  
Oberhausen, Germany  
04.05.2009

Among with other, international distributors such as Electronic Arts Intermix or Videodatabank, Argos benefits from a one-hour showcase during the International Oberhausen Short Film Festival. This year, the selection includes the following works:

Silver Leaf. Adam Leech, 2007, 6', video, colour, English spoken.  
Altogether. Herman Asselberghs, 2008, 17' 38", video, colour and black and white, sound.  
Dear Adviser. Vincent Meessen, 2008, video, colour, 8'00", English spoken.  
A Necessary Music. Beatrice Gibson, 2008, 29'09", video, colour, English spoken.  
Steve Reinke, Boy/ Analysis: An abridgement of Melanie Klein's "Narrative of a child analysis", 2008, 6', video, colour, sound, English running text.

<http://www.kurzfilmtage.de>

### **The Many Things Show**

Festival International Bandits-Mages  
Installation  
Bourges, France  
04.05.2009 - 10.05.2009

All over the historical city of Bourges (FR), projections and installations are shown – many of them in such unusual and spectacular locations as former storage buildings, abandoned factories and monasteries. Through its subversive message about consumerist culture and object-related fetishism, Koen They's "The Many Things Show" is a crucial contribution to the festival's message about the (critical) relation between art and media.

<http://www.bandits-mages.com>

### **Lost nation - A mental journey through the US**

WRO Biennial 09

Screening programme  
WRO Art Center, Wroclaw, Poland  
05.05.2009 - 10.05.2009

America concerns us: with its dominant, audiovisual culture, its influential film and music industries, it has successfully invaded our imagination. Reaching a point of utter saturation, we may feel the need to take some distance from its invasive role-models. Argos Centre for Art and Media's proposal is to search for a different picture of contemporary America starting from the work of artists from America and abroad:

7 come 11. Peter Downsborough, 1980, 4' 05", video, colour, English spoken.

Lost Nation, January 1999. Johan Grimoprez, 1999, 16' 57", video, colour, English spoken.

1. Shelly Silver, 2001, 3' 12", video, colour, English running text.

Anthology of American Folk Song. Steve Reinke, 2004, 4' 03"  
(extract), video, colour, English spoken.

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

The Residents. Vincent Meessen & Adam Leach, 2006, 6' 15", colour, sound, English spoken and English subtitles.

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

A Necessary Music. Beatrice Gibson, 2008, 29'09", video, colour, English spoken.

<http://wrocenter.pl>

### **Oh Dear - Nicolas Provost**

WRO Biennial 09  
Artists' retrospective  
WRO Art Center, Wroclaw, Poland  
05.05.2009 - 10.05.2009

Nicolas' Provost's oeuvre has been shown with notable success at international film festivals in recent years. His practise of aesthetic detournement appropriates forms and formulars in order to submit them to a playful process of distortion, turning his videos into a highly visceral experience. This exhaustive retrospective features recent productions such as Plot Point (2007) or Gravity (2007), as well as earlier, formal experiments such as Bataille (2003) or narrative films like Exoticore (2004).

<http://wrocenter.pl>

### **Argos In SHORT**

Loop Festival 2009  
Screening programme  
Festival Centre, Barcelona, Spain  
30.05.2009

A selection of recent artists' videos for the 2009 edition of Loop,

reflecting various positions within the audiovisual medium: Language-based futuristic scenarios by Adam Leech mingle with the reinterpretation of cinematographic codes by Johan Grimonprez or Vincent Meessen's quest for the reflection of modernist utopia. Shelly Silver's playful puns relate to contemporary, urban society and surveillance. Beatrice Gibson's outstanding artistic endeavour, aiming to capture an island's becoming by listening to its multiple voices.

Speech Bubble. Adam Leech, 2008, 5', video, colour, English spoken.  
Looking for Alfred, Ron Burrage Hitchcock Double. Johan Grimonprez, 2004/2005 and 2007, 11' 01", video, colour, sound.  
1. Shelly Silver, 2001, 3' 12", video, colour, English running text.  
Dear Adviser. Vincent Meessen, 2008, video, colour, 8'00", English spoken.  
A Necessary Music. Beatrice Gibson, 2008, 29'09", video, colour, English spoken.

<http://www.loop-barcelona.com>

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