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Newsletter #26 20.01.2010

Exhibitions

Untitled, Rinko Kawauchi, 2008. Courtesy the Artist and Foil Gallery, Tokyo.

Rinko Kawauchi

Transient Wonders, Everyday Bliss – Photography, Video & Slides 2001-2009

02.02.2010 – 27.03.2010

Opening: Saturday 30.01.2010, 18:00-21:00

In her still and subdued works, Rinko Kawauchi (1972), one of the most celebrated Japanese photographers of her generation – tries to capture the brief and transient beauty of the everyday things we often overlook. Kawauchi uses the micro-momentary as a compass and this, like surfing on a wave, has unpredictable results and as an experience is holistic. In these invariably subjectively-charged images, it is not the explicit that gains in importance, as is usual in photography, but the implicit. Kawauchi's pictures are permeated with the Greek kairos, a unit of psychological time or subjective parenthesis that is independent of linear, chronological time and creates depth in the moment. The exhibition at Argos overviews ten years of Kawauchi's activity, and presents a selection of the photographic series Utatane (2001), Aila (2004), The Eyes, the Ears (2005), and 3 Years after Cui Cui (2008). The new video work Utatane 2 (2009) and the slideshow Cui Cui (2005) complement the exhibition. On one hand her work is a reflective movement towards the outside world while on the other a look on her private life. This results in groups of images that respectively focus on the smallest and most transitory moments of the ordinary day and give an intimate glimpse into Kawauchi's family life.

More info

Concept Drawing for a space colony, 1975. Courtesy NASA AMES Research Center.

Ralo Mayer

I am sitting in a ruin, different from the one you are in now, and I'm contemplating a drop in midair resembling a novel (einer billigen Linse gleich), so that now, in the midst of its far flung debris, we calmly and adventurously go travelling through Biosphere 2, list of lists, O fringework of people and things, O crystal of matter and memory, O cavernous time and space, or: Anastylosis of Follies

02.02.2010 – 27.03.2010

Opening: Saturday 30.01.2010, 18:00-21:00

Ralo Mayer's cross-media work derives its form from a process-oriented mode of artistic

knowledge-generation. This artist's main motifs include the investigation of narrative structures, the study of miniature universes and the interweaving of fiction and reality. The exhibition entitled ... traveling through Biosphere 2, or: Anastylis of Follies presents two related large-scale installations that emerge from Mayer's research into Biosphere 2. This construction, erected in the desert near the town of Oracle in Arizona and initiated by Space Biosphere Ventures, was the first large-scale closed ecosystem, the idea being to later apply this to closed space colonies. Although a milestone in this new scientific area, the experiments were soon perceived by the media and the wide public as a failure. Inside Biosphere 2 the inhabitants had to contend successively with a shortage of oxygen and food and split into two fractions, mirrored by even severe complications in the management outside, which soon led to the abandonment of the original ideas behind the project.

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

More info

30.01.2010, 22:00

OPENING PARTY

Café Bonnefooi
Steenstraat, Rue des Pierres 8
1000 Brussels
www.bonnefooi.be

EXTRA: Rinko Kawauchi - Iridescence

29.01.2010 - 06.03.2010
Opening: Thursday 28.01.2010, 18:00-21:00

Meessen-De Clercq
Abdijstraat 2a Rue de l'Abbaye
B-1000 Brussels
+32 2 644 3454
www.meessendeclercq.be

Events

Ecran d'art

21.01.2010, 21:30

Luke Fowler - Portrait Studies of Times, People and Spaces

Cinema Arenberg, Koninginnegalerij 26 Galerie de la Reine, 1000 Brussels
www.arenberg.be
Entrance fee: 8 / 6, 60 euro

The activities of Luke Fowler (1978), which include installations and videos, working with the rock bands Lied Music and Rude Pravo, and also running the Shadazz experimental electronic music platform, are all rooted in countercultural movements. In his audiovisual work, Fowler blurs the boundaries between short film, experimental video, cinematic art and documentary. He gives a major role to sound and makes frequent use of found footage, photos and archive material. In this way, and also partly by using split-screen and picture-within-a-picture and other collage techniques, he creates works with several layers of interpretation. Portrait Studies of Times, People and Spaces offers a kaleidoscopic look at Fowler's relatively early oeuvre. However, the theme running through the programme is the notion of the portrait. For example, The Way Out, made

in association with the artist Kosten Koper, revolves around Xento Jones, a forgotten punk-rocker from the 80s and a founding member of the band The Homosexuals. Although George, Lester, David, Anna and Helen are all named after people, these shorter works provide a sketch more of the environment these people live in. In the final series, Paddington Collaboration, An Abbeyview Film and Another Day of Gravity, the focus is again on neighbourhoods and districts. Human activities here blur into shades who are absorbed into and become forever part of the landscape.

An Abbeyview Film. 2008, 17'12", 16mm, colour, sound.

Anna. 2009, 3'07", video, colour, sound.

David. 2009, 3'10", video, colour, sound.

Another Day of Gravity. 2008, 5'01", video, colour, sound.

Paddington Collaboration (with Anna McLauchlan). 2007, 3'16", video, colour, English spoken.

George. 2008, 4'25", video, colour, sound.

The Way Out (with Kosten Koper). 2003, 32'53", video, colour, English spoken.

Lester. 2009, 3'10", video, colour, sound.

Helen. 2009, 3'12", video, colour, sound.

[More info](#)

11.02.2010, 21:30

Ben Russell - Let Each One Go Where He May

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

www.arenberg.be

Entrance fee: 8 / 6, 60 euro

Although Let Each One Go Where He May, Ben Russell's feature film debut, has an ethnographic slant, he tries at the same time to dismantle the traditional canons of classical cultural anthropology. The camera tracks the extensive and exhausting journey of two unnamed brothers. Starting out from the suburbs of the Surinamese capital Paramaribo, they undertake the same journey as their ancestors 300 years before, by which they successfully escaped the grasp of the Dutch slave trade. Even today, their present highly dangerous route over land and rivers attests to eventful times and forced migration. In this film Russell (1976) opts for mysticism and puts the viewer in an active position. In this way he shows us natural beauty rather than static facts underpinned with explanatory notes. His unconventional structure, comprising thirteen extended shots each lasting ten minutes, succeeds in bringing the historical events vividly to life. This creates absorbing scenes that echo and amplify the rhythm of the landscape, history and present-day events.

Ben Russell - Let Each One Go Where He May

2009, 16mm, colour, 135 minutes, Saramaccan spoken, English subtitles.

[More info](#)

11.03.2010, 21:30

Mona Vatamanu & Florin Tudor - Essays in Post-Communism

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

www.arenberg.be

Entrance fee: 8 / 6, 60 euro

The location for the audiovisual work of Mona Vatamanu (1968) and Florin Tudor (1974) is Romania and its capital Bucharest. These artists check their ideas on the standards and values of globalised neo-liberal capitalism against the present situation in

the democratic system that is still in the course of developing in their home city and country. They work in a modest, contemplative and essayistic register that feels somewhat nostalgic, and express their concern about such matters as the functioning of the collective memory, the remnants of collapsed regimes and the general public's relative ignorance of recent history. In *Procesul*, the camera traces the facades of blocks of flats from the communist era, accompanied by an unemotionally recited transcription of the trial of the dictator Nicolae Ceausescu and his wife Elena. *August* is the fictional sequel to a Romanian film from the 1980s, *Imposibila iubire*, and examines the meaning of love during the communist era. In alternation with shorter films, the programme emphasizes the role of Vatamanu and Tudor as well-versed commentators on current post-communist conditions, which extend far beyond their native country.

Procesul (The Trial). 2004-2005, video, 37'24", colour, Romanian spoken, English subtitles.

Manifestul (Manifest). 2005, film, 1'32", colour, sound.

Plus valoarea (Surplus Value). 2009, Super 8, 4'50", colour, silent.

August. 2004 - 2007, film, 16'40", colour, Romanian spoken, English subtitles.

Praful (The Dust). 2006, film, 6'08", colour, silent.

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

02.02.2010 – 27.03.2010

James Lee Byars - From Life to Art and Back Again

The American visual, performance and video artist James Lee Byars (1932-1997) made an emphatic mark on the postwar avant-garde. *From Life to Art and Back Again* compiles three videos documenting an artist whose life and work were inseparably linked. Jef Cornelis' film documents Byars' exhibition at the Antwerp Wide White Space Gallery in 1969. The artist talks about the meaning of art and clothing, the beauty of 'natural landscapes in an urban setting', the role of museums, and Byars' conception that an exhibition is the translation of his ideas. This is intersected with footage of a performance in the streets of Antwerp. The video essay entitled *The 100 Images are in One Second* combines autobiographical material and performances with numerous references to classical painting. Underpinned by the music of Satie, this nimbly edited work is a loose, humorous and arresting reflection on the position art occupies in life. Peter Brosens' *The Death of James Lee Byars* is based on the artist's installation/performance of the same title and also on *The White Mass*, a work that balances between a church service and Byars' own ideas.

James Lee Byars, Antwerpen 18 April - 7 mei 1969. Jef Cornelis, 1969, 16mm transferred to video, 32'30", b&w, English Spoken.

The 100 images are in one Second. James Lee Byars/Continental Video, 1979, video, 18', colour and b&w, English Spoken.

The Death of James Lee Byars. Peter Brosens, 1995, video, 22'35", colour, English and German Spoken.

More info

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.

Publication

The Clandestine in the Work of Jef Cornelis

Koen Brams and Dirk Pültau

12x18cm, 96pp, English

Jan Van EyckK Academie, Argos Editions, De Witte Raaf and Marcelum Buxtareos, 2009

ISBN: 978-90-72076-39-7

Price: € 15

Jef Cornelis (1941) worked as director and scriptwriter for the VRT, the Dutch-language Belgian public broadcasting corporation, from 1963 until 1998. The publication *The Clandestine in the Work of Jef Cornelis* comprises two essays about 'hidden' messages in the television films *Daniel Buren* (1971), *Sonsbeek BeyondLawn and Order* (1971) and *Landscape with Churches* (1989). Koen Brams considers Cornelius' explicit strategies to bring to light differences of opinion in the art world in the year 1971. Dirk Pültau analyses the covert elements of the soundtrack of the film *Landscape with Churches*. What at first hearing seems a classical recording turns out, on further consideration, to contain a 'demonic' message. A DVD that holds the three original films with English subtitles accompanies the publication. *The Clandestine in the Work of Jef Cornelis* calls attention to an as yet unknown aspect of Cornelis' oeuvre and contains records by Geert Bekaert and Georges Adé, texts and an interview that have rarely or never been published.

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Forthcoming Distribution Events

C'est la vie! Vanités de Caravage à Damien Hirst

Musée Maillol

Paris, France

03.02.2010 - 28.06.2010

In *The Vanitas Record*, Koen Theys shows in detail books, crawling snails, buzzing (alarm) clocks and extinguishing candles. Slowly, he adds a second layer of (self) relativity and (self) irony, inserting pieces from radio and television interviews he had on the occasion of building this 'record'. In the second part, the video turns almost into grand guignol, as Theys blows up the already large press and public attention at the opening of his homonym installation to the proportions of a mass event where visitors and press are leading to roaring applause and a bombing of flash sounds.

Theys' video will be presented in the group show "C'est la vie! - Vanités de Caravage à Damien Hirst" which includes around 160 works of art, paintings, sculptures, photographs, videos, jewellery and art objects from the mosaicists of Pompeii to the painters of the medieval dances of death, from the vanitas painters of the 17th century to the surrealists of the 20th, from the exponents of Neo-Pop art to the agents provocateurs of the most recent art.

www.museemaillo.com

Premiere: Long Live the New Flesh by Nicolas Provost

60. International Film Festival Berlin

In competition at Berlinale Shorts

Berlin, Germany

12.02.2010

Provost's latest film, in which existing fragments from horror films are transmogrified into a new film, will be premiered in competition in Berlinale Shorts. *Long Live the New Flesh* (2009) deploys a technique in which the images literally consume one other and the horror in all its visual power is brought to a natural boiling point. All the ingredients that have secured Provost's experimental art films their international success are once again present here. Provost strips down the imagery of a mass medium, uses it to

construct a new visual story beyond the dissection and horror, and allows the viewer to cross every phase of the emotional spectrum.

www.berlinale.de

Nicolas Provost: Films

Haunch of Venison

Berlin, Germany

12.02.2010 - 03.04.2010

For his first solo exhibition in Germany, Nicolas Provost premieres - in addition to Gravity (2007), Suspension (2007) and The Divers (2006) - two new works: Storyteller (2010) and Long Live the New Flesh (2009). Storyteller takes found stock footage of the cosmopolitan skyline, recomposing and mirroring the images to create a slick artificiality reminiscent of science fiction. Provost's work uses the language of film to manoeuvre and influence the interpretation of images and stories. He manipulates time, codes and form, twisting and shaping new narratives and experimental sensations that tightly bind visual art and cinematography. He taps into our collective filmic memory and reconstructs it to stunning effect. Duality is intrinsic in much of his work, both literally with optical mirroring and conceptually when he toys with the blurred boundaries between fiction and reality, the sublime and the ugly, the utopian and the concrete, the marvellous and the terrible, and finally, between truth and invention. Provost is part scientist and part magician, generating a grotesque visual poetry of hypnotic beauty and macabre consequences.

www.haunchofvenison.com

BIP2010 / (Out of) Control

7th International Biennial of Photography and Visual Arts in Liege

MAMAC

Liege, Belgium

27.02.2010 - 25.04.2010

For its 7th edition, the International Biennial of Photography and Visual Arts of Liege changes name and becomes BIP2010. The chosen topic (Out of) Control aims to question our society, increasingly turned towards safety, the surveillance and the control. This exploration will inevitably meet its reverse: the desire, the accident, the chance, the insanity and the unpredictable.

Argos is pleased to announce Michel François' and Koen Theys' participations to BIP2010. In *Autoportrait contre nature*, François is filmed with a fixed camera, in slow motion. He lights up a cigarette while glass bottles start raining down around him. Even when some of the glass projectiles only miss him by a hair's breadth, he is unmoved, stoical: he keeps on walking around calmly, keeping to the prescribed frame most of the time, smoking his cigarette, slightly and indifferently kicking and treading on the glass with his feet. At the end, he throws away his cigarette and walks out of the picture calmly, leaving the glass chaos behind for the viewer to contemplate or inspect.

Theys' *Last Man Walking* portrays a group of people moving in a central row, applauded by others standing on either side of them. Together, they form a crowd where the roles of 'spectator' and 'actor' quickly alternate. The title refers to the idea of the 'Last Man' created by Friedrich Nietzsche and actualised by Francis Fukuyama. Both of them consider this Last Man as the idea of a society in which humanity has reached all his goals, economically, culturally and politically, and feels no need for further development. However the title 'Last Man Walking' refers also to 'Dead Man Walking', the quote that is yelled in the USA when a sentenced to death person is led to his execution.

Autoportrait contre nature. Michel François, 2001, video, colour, 11'52", sound.

Last Man Walking. Koen Theys, 2007, video installation for 3 synchronised projectors, colour, 16'40", silent.

<http://www.bip2010.be>

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