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Newsletter #27 14.04.2010

Exhibitions

Spiral Lands / Chapter 2, Andrea Geyer, 2008. Courtesy the Artist.

Andrea Geyer

[Spiral Lands - Chapter 1 / Chapter 2 / Chapter 3 with Simon J. Ortiz](#)

27.04.2010 – 19.06.2010

Opening: Saturday 24.04.2010, 18:00-21:00

Spiral Lands writes an extensive photographic and textual historiography, drawing out the implications of land and identity in personal experience, traditions, history and ideology to examine critically how these implications frame and determine our (mis)understanding of identity and the contemporary U.S.A today. Taking the context of the Navajo Nation and the surrounding Pueblos (the American Southwest) as an example, the project works itself non-linearly through different aspects of the historic encounters of first European settlers, then Euro-Americans, with this land and its people. Not stopping in the past but engaging the present moment, Andrea Geyer (1971) looks critically at records, documents, stories, drawings, and photography that construct the complex history of North America and the identity of its people. *Spiral Lands/Chapter 1* consists of a series of 17 photographic diptychs and 2 triptychs each framed with a text written by Geyer. The text interweaves quotes and historic documents with the voice of a traveller and photographer exploring the Southwest. *Chapter 1* investigates the role of photography in the ongoing appropriation of indigenous lands by revealing the scopic regimes that this medium brought and brings with it. *Spiral Lands/Chapter 2* takes the form of a slide projection piece with a voiceover. This chapter focuses on the role of 'the scholar' or 'the researcher' who for 150 years has fostered an ongoing fascination with the American Southwest. Addressing the western concept of 'landscape' Geyer is pointing to the fact that visualization is and has been always a sophisticated ideological device, revealing as much of what stands behind the camera as what is found in front. *Spiral Lands/Chapter 3* is a collaboration with Simon J. Ortiz, a writer and a professor of Indigenous literature. An ongoing project, *Chapter 3* is a document of a dialogue between two people, between text and image, photography and poetry, in which each element independently reaches out to the other.

This exhibition is supported by IFA - Institut für Auslandsbeziehungen.

More info

Monday: Firework; Tuesday: Illuminations; Wednesday: Revolution, Angel Vergara, 2010.
Photography LB. Courtesy the Artist.

Angel Vergara

Monday: Firework; Tuesday: Illuminations; Wednesday: Revolution

27.04.2010 – 19.06.2010

Opening: Saturday 24.04.2010, 18:00-21:00

In Angel Vergara's work, objects often make way for current political affairs, the economic situation and events in society. His work is based on everyday life, into which he then injects his art. It is precisely in this intermediate space that Vergara (1958) puts incisive and often playful questions about both 'the world' and 'the art world'. This exhibition *Monday: Firework; Tuesday: Illuminations; Wednesday: Revolution* concentrates on history, and more especially on the early days of the Belgian monarchy and its cultural, social-political and economic context. The title of the exhibition derives from an anonymous poster that circulated in Brussels in the days preceding the Belgian Revolution in 1830 – a slogan-like message that appeared to be announcing a show of some sort. Vergara makes use of this historical 'reality' for a reflection in which historical facts intersect with fictional elements and personal thoughts. The exhibition circuit is conceived as a whole, even though it is divided into three chapters, and the artist called it 'an anti-painting of history'. This is precisely why we see such historical figures as Karl Marx, Friedrich Engels, Leopold I and the painters Gustaaf Wappers and Antoine Wiertz, in addition to contemporary figures. While questioning Belgian cultural identity, Vergara employs the accepted national 'history' as a launch pad for an exposition in the form of a dialogue with today's Europe. That means this exhibition is not by any means an instructive circuit, rather a subjective topography. Vergara's mental exercise on autonomy, the sense of community and personal freedom – on the genesis and existence of an identity and a nation – is related to the artist's position in society.

This exhibition is supported by SEACEX - Sociedad Estatal para la Acción Cultural Exterior.

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

15.04.2010, 21:30

James Benning - Ruhr

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

www.arenberg.be

Entrance fee: 8 / 6, 60 euro

The work of James Benning (1942) builds on elements taken from structural film. He is at the same time considered to be one of the protagonists in the 'new narrative' movement of the 1980s. In *Ruhr*, Benning's first film to be shot entirely outside America, he outlines his impressions of the Ruhr area in Germany in a handful of long takes. Shot from a meticulously selected spot, his studies of the landscapes with their human activity not only have a powerful pictorial quality, but also vent underlying tensions and a very dry humour. In the first part, Benning shows successively a tunnel, a metal factory, a wood near an airport, a mosque, a work of art damaged by graffiti and a street. In spite of the minimal – and seemingly objective – camera work, this throws up a story about demographic, infrastructural, economic and environmentally related aspects of the area. In the second part, Benning excels in his rigid style, filming only a chimney in a sunset. This results in stunningly beautiful images which, alternately, appeal to one's sense of trance and prompt one to reflect.

James Benning - Ruhr

2009, video, 120', colour, sound.

[More info](#)

13.05.2010, 21:30

Sebastian Diaz Morales - El camino entre dos puntos

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

www.arenberg.be

Entrance fee: 8 / 6, 60 euro

The Argentine film and video artist Sebastian Diaz Morales experiments with a wide variety of cinematographic genres, forms of expression and stylistic means. He resists categorisation and in the strict sense makes neither film nor art. Although his work sporadically tends towards documentary, it is never unequivocally illustrative. *El camino entre dos puntos* shows the 'defiled' landscape of Patagonia, an untamed landscape which, in the course of the 20th century, man transformed into a place for the extraction of oil and which was partly urbanised. Using long continuous shots and making much use of wordless metaphors, Diaz Morales shows how man tries to tame nature. In superb images of the landscape, the camera follows an oil worker from his office to an undefined destination. On his way he will find remnants of previous attempts at civilisation, and also discover his own role in this story. This film is a modest reflection on the way nature works, as a mechanism in which man's intervention is only a temporary phase.

Sebastian Diaz Morales - El camino entre dos puntos

2010, video, 81', colour, English spoken.

[More info](#)

10.06.2010, 21:30

Michael Almereyda - Paradise

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

www.arenberg.be

Entrance fee: 8 / 6, 60 euro

The work of the American filmmaker, scenarist and producer Michael Almereyda (1960) lies on the boundary between documentary and fictional film. In New Orleans, *Mon Amour* (2008), for instance, he interweaves a romanticised story with images of the city a year after hurricane Katrina had passed through. *Paradise*, composed like an essay, performs the task of a personal diary – a method that Jonas Mekas has also often used – in which Almereyda shot pictures in 24 cities in the course of ten years. Observing the world with tenderness and a keen eye for details, *Paradise* rejects any notion of a plot or clear storyline. Children and adults, friends and strangers, landscapes and seasons all pass by in this poetic trip. Although the shots and scenes slip by pleasantly, leaving the viewer room for interpretation, Almereyda sketches his self-portrait in the shadows of the work. The seemingly simple *Paradise* calls attention to modest moments in life. While observing with great attention, Almereyda sees miracles in apparently banal things.

Michael Almereyda - Paradise

2010, video, 82', b&w, English spoken.

[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

27.04.2010 – 19.06.2010

Alexander Kluge - Poetics in Between Media

The German film director, philosopher and writer Alexander Kluge (1932) has made dozens of films, produced a great many television programmes and received the Büchner-Preis for his literary work. He is one of the most innovative and intellectual heavyweights of contemporary German cinema, and his work builds on the 'history' of the nineteenth and twentieth-centuries, with a particular focus on his own country. His inter-media works interweave a wide range of eclectic references – from opera through cinema to strip cartoons and extracts from advertisements. All this together marks out lines of critical and often ironic thought that balance between representation, 'history' and fantasy. This programme comprises five works from the last 15 years that illustrate a handful of Kluge's views. The programme ranges from highly condensed found footage (excerpts from television programmes in *Minutenfilme*), through a questioning of the representative value of historical documents (*Ich war Hitlers bodyguard*) to a bittersweet portrait of doing business in a global market (*Der flexible Unternehmer*). While tacking between fact and fiction, analysis and pastiche, Kluge constantly raises critical but never unambiguous questions about the topics he examines.

Screening programme:

Minutenfilme

2006, video, 7', colour, sound.

Der Flexible Unternehmer

2001, video, 15', colour, German spoken, English subtitles.

Wer immer hofft stirbt singend

1999, video, 15', colour, German spoken, English subtitles.

Die Liebe stört der kalte Tod - Balladen Magazin 9

1995, video, 24', colour, German spoken, English subtitles.

Ich war Hitlers Bodyguard

2000, video, 45', German spoken, English subtitles.

Alexander Kluge - Poetics in Between Media is a collaboration with Goethe Institut.

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

The Blackbox series are screenings curated from the Argos collection.

Educational

Medialibrary

Monday - Friday

Opening Hours: 10:00 - 17:00

Since this spring, the team at Argos' media library has been augmented by a new collaborator, Maxim Surin. With over 2400 titles, the centre holds the largest and most accessible collection of audiovisual art in Belgium. In addition to audiovisual works, the media library also has 3500 books, catalogues, monographs and art magazines. This collection provides a thorough survey of contemporary arts and media culture. It is extremely useful for students, researchers and curators, artists and interested members of the public.

You can arrange to come and get to know this treasure trove of information at medialibrary@argosarts.org or on +32 (0)2 229 0003.

Groups & Guided Tours

27.04.2010 - 19.06.2010

At Argos, groups of 15 or more (students and clubs) get more than just a reduction. By arrangement, the organisation's curators will also be happy to guide you around the current exhibitions by Andrea Geyer and Angel Vergara. So anyone looking for a fascinating and instructive outing during this period will find a willing partner in Argos!

For more booking a visit medialibrary@argosarts.org or call us at +32 (0) 229 0003.

New Artists in Distribution**Andrea Geyer**

Andrea Geyer (1971, lives and works in New York) uses both fiction and documentary strategies in her image and text based installations that are intended to intervene in diverse mechanisms of verbal and visual control and regulation. She investigates historically evolved concepts such as national identity, gender and class in the context of the ongoing re-adjustment of cultural meanings and social memories within current politics. Fictional elements and theoretical references, interviews and extensive research flow into her works, which pursue an interest in interpreting identities not as static, fixed images, but rather as flexible configurations. Andrea Geyer was born in Freiburg, Germany and is now based in New York. She is an Assistant Professor of New Genre, at Parsons the New School for Design. Her work has been shown, amongst other, at Documenta 12 (Kassel), the 2009 Athens Biennale and the Whitney Museum of American Art (New York).

More info

www.andreageyer.info

Katleen Vermeir & Ronny Heiremans

Katleen Vermeir (1973) and Ronny Heiremans (1962) live and work in Brussels. Their collaborative videos and installations examine the dynamic relation between art, architecture and economy, and its mediation in private and public spheres. In 2006 they initiated A.I.R, a project that redefines their private habitat as a public space. A.I.R is presented as an ongoing series of mediated extensions, allowing audiences to experience this private/public environment through translations to magazines, television, radio, websites, lectures, renderings, exhibitions ...

Vermeir and Heiremans favor a communal mode of production, so over the years A.I.R has evolved into a platform for different collaborations with people from various backgrounds and occupations. The results of these extensive research-based projects were presented on ART Brussels (2006), Genève (2007), Istanbul Biennial (2007), and most recently in Arnolfini, Bristol (2009) and Casino Luxembourg (2009). Their work has been screened in Franfurter Kunstverein, Kassel Documentary Film festival, Radcliffe Institute Boston, Flux/S Eindhoven and others.

More info & More info

www.in-residence.be

New Titles in Distribution**Herman Asselberghs****Black Box**

2009, 12' (installation or ipod setting), video, b&w, English spoken.

The event that, without a doubt, marked the beginning of the new century in popular consciousness and is a benchmark for the mass media is 9/11. Asselberghs' film

questions why we should want to embark into the new century with such a destructive and spectacular image and proposes to opt for a more redemptive and emancipatory moment with little spectacle value but more political potential, 2/15 the day the world protested against the US government's decision to invade Iraq. At the crossroads between poetry and politics, Asselberghs' film urges us to consider the multiple implications of media images in our society as well as to imagine what the possibilities might be for an alternative media landscape.

Justin Bennett

City of Progress

2008-2010, 11', video, b&w, English spoken.

The animated film *City of Progress* traces the growth of an imaginary city as it expands from a single dot into a proliferation of lines and geometric forms, representing the physical development of a city. As Bennett points out in the accompanying voice-over commentary, organic urban growth is soon curbed by laws and regulations, reshaped by project developers or armed conflicts. The creative act of drawing, as well as that of founding a city, is put under the magnifying glass - resulting in a reflection on the inexorable expansion of our urban areas. *City of Progress* embodies our quest for utopia, while attesting to the difficulty of attaining it.

Raphaël Cuomo & Maria Iorio

The Interpreter

2009, 36', video, colour, Arabic Spoken, English subtitles.

The Interpreter proposes a perspective on mobility towards Europe as it can be perceived and experienced from the Maghreb. The video evokes the time between a clandestine crossing of the Mediterranean Sea at the end of the 90's and a recent forced return. It is based on elements from an ongoing field research by geographer Makrem Mandhouj. In the video, the voice of the narrator reconstructs a fragmentary narrative and suggests the various acts of translation that embodied it. He becomes the interpreter of the words of two young fishermen and former smugglers met in a village near Monastir, in Tunisian Sahel. He indicates the conditions in which these meetings took place, as well as he comments on the process of the film itself. *The Interpreter* reports the difficulty of putting into narrative one's own history, or moreover the possibility of openly testifying in a context of criminalization of undocumented migration and deprivation of freedom of speech. The film retraces the significant places of the narrative and makes a detour via the recording studio in Tunis where the voices of the film were recorded. It ends where the project of crossing had originally been planned and implemented several years earlier: in a plantation of olive trees - refuge of "harragas", alcohol consumers and lovers - which is gradually covered by the expansion of the city and the impressive houses that successful emigrants living in Europe are currently building.

Jan Dietvorst & Roy Villevoe

And the trumpet shall sound

2008, 45', video, colour, English subtitles.

Since the immemorial the Papuans have perceived the world of the rich Westerners as a sort of heaven. In their encounters both Papuans and Westerners have focused upon obtaining the riches of the other culture. Villevoe and Dietvorst examine in *And the trumpet shall sound* ways how interests and expectations from both occidentals and Papuans go on the one hand in the same direction, but also lead to conflict if they come in close contact. People shape their lives in a hybrid setting; a large settlement surrounded by a merciless tropical landscape. The arrival of outsiders gives a new impulse to their expectations of a better world. However the newcomers also have their

own, sometimes conflicting ambitions and ideas. The longing for material wealth takes on a magical and mythical dimension in these circumstances. In the stream of the sometimes contemplative images, Dietvorst and Villevoye slowly but clearly reveal their mission. By showing resemblances between the two cultures, combined with the authentic forces of the Papuans, their strong believe in the culture of their ancestors and their connectivity with their environment, the desire for another, less self-centered and capitalist world arises. By means of showing us a portrait of 'the other', Dietvorst and Villevoye place the spectator in front of a mirror.

Jan Dietvorst & Roy Villevoye

Phantom

2008, 7'07", video, colour, sound.

A Papuan man fells a tree in the tropical rainforest in order to make a simple structure. After finishing it his cousin carries the object around and thus transforms the building element for a short moment into a universal symbol.

Jan Dietvorst & Roy Villevoye

Pressure

2009, 40', video, colour, Hindi & English Spoken, English subtitles.

A portrait of Mumbai as a pressure cooker. The city could boil over at any moment. The attacks in November 2008 only serve to up the ante. *Pressure* feels as if the makers, and the viewers too, have suddenly landed in a pandemonium: Mumbai (Bombay). Life in this human ants' nest occasionally turns out to be still rural and small-town. In *Pressure* the metropolis - a disorderly collection of enlargement of scale, differentiation and an increasing complexity - is made small and thus comprehensible. In contrast to the other films of Dietvorst and Villevoye, this work does not concentrate on people in the bushes but families that live by the edge of the sea. Much conflicts today seem reducible to the antagonism between the city and the countryside. As an allegory of mobility, success and progress, Mumbai was on 26 November 2008 taken hostage and threatened by nine terrorists originating from the Pakistani countryside. The 'rural' seems in that sense both a threatening force as a modus to survive in the big city.

Andrea Geyer

Stand Here at the Edge

2006, 3', video, colour, sound, English running text.

When viewing a movie, what we know can foreclose the possibility of vision. *Stand here at the Edge*, tries to construct an epistemological break, by simply suggesting to close ones eyes and challenge the entitlement and "knowledge" that so often comes with the familiarity of our gaze. "Stand here at the edge/ Almost all thinking/ attributes to this land/ the virtues of a People./ Yet the properties of this thought/ of this language/ of this gaze/ have not been the properties of this land./ Close your eyes/ An underestimated potential/ lies in this vagueness/ an uncertainty of image." The film was shot at the Mashantucket Pequot Tribal Nation's Dance Competition in 2006.

Andrea Geyer

Tools for the Revolution

2005, 1', video, colour, sound, English running text.

A text calling for action appears over the animation of an opened, receptive hand. However, the music - Eric Satie's well-known *Gymnopedie No. 1* - gets stuck, begins over and over again and so never evolves. "(...) Overthrow dominant order/ the motion of anybody/ substitution of the rule/ movement that makes a solid surface/ and breaks through/ a single complete turn/ an abrupt change/ total, radical, fundamental/ are you

following?

Andrea Geyer

Yesterday in City Planning

2008, 1', video, colour, sound, English running text.

Yesterday in City Planning - part of Geyer's series of *One-Minute Videos* - shows the hands of a designer or architect in action – scale ruler and propelling pencil at the ready. Heightened by an audiotape of the scratching sound of industrious drawing with voices and shuffling in the background, the images suggest a hive of activity, construction, futuristic plans in the making. The hands, however, do not draw: the pencil never touches the paper. This is emphasized in the montage; so rapid is the sequence of stills, *Yesterday in City Planning* almost verges on stop-motion. In a text running across the work, Geyer puts forward her own views on such subjects as man's place in the (urban) landscape, including architecture. Combined with the images of the 'industrious' hands, this makes *Yesterday in City Planning* a short and open statement about the relationship between space, territory and the various authorities which decide, control, adjust and re-adjust these issues.

Michel Lorand

Twilight

2008, 30', video, colour, sound.

This film, taken on a stormy day along the coast of the North Sea, simultaneously registers the development of a storm and the descent of nightfall. The wide panoramic image shows us a stretch of sand and surf, and the turbulent sky above. A courageous walker passes by with his dog. The camera too braves the harsh weather conditions. It explores the coastline and the horizon from left to right and back, in a wide, repetitive swinging movement whose amplitude gradually diminishes and ultimately, as darkness falls, comes to a complete stop. The music accompanying the film follows a similarly shrinking course. At the beginning of the film, you hear the sound of 30 violins, each of which holds a single note, from the highest to the lowest. At the end of each of the swinging movements, one of the instruments falls silent, beginning with the lowest note, until all that remains is the thin and fragile sound of the highest tone. But despite the length of the film and meticulous attention to meteorological progress, despite the carefully directed musical accompaniment, the switch from day into night remains an abrupt and unavoidable phenomenon, frightening in its inscrutability.

Vincent Meessen

Vita Nova

2009, 26'56", video, colour, French Spoken, English subtitles.

In his famous essay *Mythologies* (1957), Roland Barthes demystified the French colonial imperialism by means of a photograph that appeared on the cover of *Paris-Match*. This picture, that became an icon of modern criticism, shows a colonial cadet on guard. *Vita Nova* unveils the biographical ghost underneath the surface of this mythical picture. When recited, Barthes words reveal slowly their hidden meaning: the unmeasurable weight of an historically burdened heritage. *Vita Nova* is a spiral movie in which History (Histoire), now chaotic in its temporality, returns in a more certain form as story (histoire). The found Time of history is here the survival to the image. It is the now, the temporality of the living, the untimeliness of the reciter.

Hans Op de Beeck

Celebration

2008, 4'38", video, colour, sound.

In harsh desert surroundings, with rocks and cactuses in the background, a wedding or some kind of celebration is taking place. It is blisteringly hot. The camera is mounted on a tripod. The scene is a tableau vivant: a living painting in which neither the view nor the picture frame changes. The video offers the viewer a frontal view of a long, festively laid table, with a line-up of seven waiters and two chefs in immaculate white uniforms. Beside the table, to the right, two young waitresses stand with trays of glasses and appetizers. A gentle wind ruffles the clothing and the tablecloth. The waiters and chefs are very different in terms of appearance and age, from young to old, fat to slim. They are all poised motionless, staring aimlessly in the direction of the viewer. In front of them, an over-the-top, baroque still life of food is displayed on dishes, on stands and under silver lids. Everything, from food to flowers, is beautifully arranged. On the left, in the foreground, a portly, older man in a suit is having a nap on a chair. The video has no pronounced narrative line. The heat, the wilting food and the decoration already reveal the vacuum that will be left behind after the feast, and so undermine what should be a memorable moment. The staged scene of the feast looks awkward and foolish in comparison with the impressive, timeless landscape in the background. The surface image of chefs and waiters, food, heat and landscape also contains the vacuum and the tragedy of an uninspiring failure of a feast, showing how we celebrate our own mortality with such rituals.

Hans Op de Beeck

Extensions

2008, 10'58", video, colour, sound.

In terms of content, the animated film *Extensions* deals with cultural and subcultural rituals, science and technology as extensions of the human body, and as the physical manifestation of an unfailing belief in progress, which is both redemptive and ethically problematic. The artist defines the extension of the body in very broad terms. Body extensions may involve objects such as computers, weapons, scanners, prosthetic devices, or large constructions such as shopping malls or waiting rooms - anything that seems to make Western life easier, serving to channel and automate life and present it in terms of data, grids, and patterns. *Extensions* takes the spectator on a quiet, nocturnal travel along abandoned buildings, interiors, objects and anonymous characters that appear from and disappear into the dark. The animated film, which is made using black-and-white watercolours based on photographs taken from the Internet and images from documentaries and educational videos, shows our technology-driven and globalised environment as a dark dream, a dark and intangible maze in which the individual tries to maintain himself by means of his rituals and habits.

Ria Pacquée

Dive into Mankind

2009, video, 17'09", colour, sound.

From East to West Ria Pacquée observes and films people in and on the water: in and on seas, oceans, rivers and lakes. From a distance she zooms in on actions and rituals performed in and around the water. The recordings range from explicitly religious activities – such as bathing in the Ganges or a baptismal ceremony – to bathing purely for relaxation and pleasure. For others water means work: they scour the river for lumps of gold, rinse their newly-dyed fabrics or hope for a successful catch. We see men, women and children taking a bath in the river, washing and figuratively purifying themselves. We see them play, splash and have fun. Pacquée's subjects float, dive, swim, thrash about and snorkel; they appear and disappear above and below the surface. *Dive into Mankind* explores man's kinship with an important primeval force. What links the subjects Ria Pacquée observes is their abandonment: each in his own way, everyone experiences an intimate moment with the water. Thanks to the observing, detached camera work, *Dive into Mankind* manages to underline the closeness of that tie. Supported by a soundtrack of water noises, the zooming in on this

fundamental experience - this real kinship with nature we are sometimes in danger of forgetting - makes for a pleasant viewing experience whose effect is contemplative and at times humorous.

Nicolas Provost

Long Live the New Flesh

2009, 14', video, colour, English Spoken.

Long Live the New Flesh 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. 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. Using different digital techniques, Provost 'scratches' the images so that pixels, their very own structure, become very dominant in the image. Exactly from exposing the grain of the medium itself, *Long Live the New Flesh* derives its pictorial, painterly quality. Duality is intrinsic in much of Provost's 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 marvelous 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.

Nicolas Provost

Storyteller

2010, 7'40", video, colour, silent.

Storyteller takes found stock footage of the cosmopolitan skyline, recomposing and mirroring the images to create a slick artificiality reminiscent of science fiction. At first glance, the viewer might think of space ships floating slowly through the universe, but quickly *Storyteller* reveals its source: images of downtown Las Vegas shot from a helicopter. When the camera focuses on building and architecture, the detailed glitter and kitsch of the city reveals itself. Zooming out however, the work evaporates something of pure and simple beauty which is extremely fascinating to look at. Using the relatively simple technique of the horizontal mirroring screen, Provost's manoeuvres and influences the interpretation of images, carefully balancing between the figurative and the abstract. He manipulates time, codes and form, twisting and shaping an experimental sensation that tightly bind visual art and cinematography.

Shelly Silver

5 lessons and 9 questions about Chinatown

2009, video, 10', colour, English spoken, English running texts.

You live somewhere, walk down the same street 50, 100, 10,000 times, each time taking in fragments, but never fully registering THE PLACE. Years, decades go by and you continue, unseeing, possibly unseen. A building comes down, and before the next one is up you ask yourself 'what used to be there?' You are only vaguely aware of the district's shifting patterns and the sense that, since the 19th century, wave after wave of inhabitants have moved through and transformed these alleyways, tenements, stoops and shops. 10 square blocks, past, present, future, time, light, movement, immigration, exclusion, gentrification, racism, history, China, America, 3 languages, 13 voices, 152 years, 17,820 frames, 9 minutes, 54 seconds, 9 questions, 5 lessons, Chinatown.

Koen Theys**PATRIA (Vive Le roi! Vive la république!)**

2009, video installation, 48'58", colour, Dutch, French and German spoken.

In his book *The End of History and the Last Man*, the American philosopher Francis Fukuyama defends the idea that the end of history is reached. All the big ideologies of the 20th century have come to an end, he says, and they have made place for a post-ideological, neo-liberal pragmatism. More than trying to say something about the political situation in Belgium, Koen Theys asked himself the question, in response to these theories of Fukuyama, how to make a historical piece today for a post-historical society. *PATRIA (Vive le roi! Vive la république!)* was first created in May 2008 as a performance at the Martyrssquare in Brussels'. The action took place on this historical square in front of the Flemish Parliament, where about 400 martyrs of the Belgian revolution lay buried, and this event was shot with seven video cameras. Koen Theys inspired himself for this work by the painting *Scene of the days in September in 1830* by Gustaaf Wappers. While 'Freedom leading the people' by Eugène Delacroix can be seen as the most important icon of the French revolution; the painting by Gustaaf Wappers functions as the most important icon of the Belgian independence. However, in stead of the people figuring in the painting by Gustaaf Wappers, the scene in Theys' video is filled with riot policeman. They all lay asleep near their dogs and horses, and once in a while some of them are yelling slogans like: 'Long live the king!'; 'Long live the republic!'; 'Long live the sky!'; 'Long live the dogs!'; 'Long live democracy!' or 'Long live my mother!'. They communicate in the three national languages of Belgium: Dutch, French and German. All possible political points of view are passing by, as well as the biggest trivialities.

Sarah Vanagt**Silent Elections**

2009, 40', video, colour, French spoken, English subtitles.

The power goes off and the screen goes black: one of those innumerable moments of darkness when the buried memories from decades of conflict suddenly resurface. In the streets of Goma, children play at being news correspondents: Congo is preparing for its first democratic elections since 1960. Using a variety of sources, Sarah Vanagt collects elements from personal stories in a region torn apart by hatred and violence. Images and sound recordings taken by the children of Goma, TV news-clips and young soldiers' accounts serve as her visual and audio material. *Silent Elections* is a documentary film on the memory and imagination of young Congolese on the eve of potential political change in their country.

Katleen Vermeir & Ronny Heiremans**The Good Life (a guided tour)**

2009, 16', video, colour, English spoken, Dutch subtitles.

In the background technicians are installing a prestigious exhibition, whilst a smartly dressed lady is guiding a group of people around a series of pristine white spaces, some of them filled with crates and wrapped-up paintings. Along the way she not only comments on the art but also reveals the building to her audience from a unique perspective. Describing interiors, great views and the city's vibrant opportunities, the lady turns out to be an estate agent who is selling an up-market architectural proposal and a lifestyle that grafts the 'value' of art with its institutions. Moving through the labyrinthine building, she finds herself lost in narrow corridors and staircases. Meanwhile the future development projects itself into the group's collective imagination, fed by the visionary architectural model on display. *The Good Life (a guided tour)* redefines our perception of the art institution and raises our awareness of its part in the 'creative city', a scenario that is being played out in metropolises around the globe. The apparently 'neutral' frame of the gallery space which envelopes the spiritual and cultural heritage of

our society, recedes in favour of that of a real estate opportunity. The estate agent is the embodiment of the denial of any possible negative impact that the creative race between cities in a neo-liberal context might generate. Through a generic language that excludes any notion of 'gentrification', her hyperbolic tour creates an exclusive identity. The film's elaborate treatment of sound – as well as the absence of it – disrupts the untenable perfection of the architecture, and its mediated forms, making the emptiness of the building sensible, which actually is what the estate agent is selling: a lifestyle fantasy projected on an empty shell.

Forthcoming Distribution Events

2 1/2 Dimensional: Film Featuring Architecture

Exhibition

De Singel, Antwerp, Belgium

04.03.2010 - 22.05.2010

An infinite number of buildings have featured in films as the background to the plot. But what happens when the building itself becomes the protagonist and thus the very reason for the film? *2½ dimensional: films featuring architecture* questions the status of the observer (the camera) and what is observed (the building) at the point where narration and visualisation meet. This exhibition shows films by a wide range of artists in which architecture not only plays a part, but itself becomes film as a result of explicit spatial explorations. In this way, the viewer suddenly becomes aware of the two-dimensional cinematic and three-dimensional architectural space: the 'two-and-a-half-dimensional overlap'! Just as in previous group exhibitions at deSingel -- *Another & another & another act of seeing urban space* (1997), *Urban Dramas* (2003) and *The Wrong House* (2007) - a range of artists here too examines the coexistence of artistic and architectural production. This time the focus is on the cinema. The architectural typologies range from a simple hut to a radiant icon, from a ruin to a utopian project.

Les 8 hommes qui marchent. Joëlle Tuerlinckx, 2006-2010, video, colour, 60', sound.

www.desingel.be

Nicolas Provost & Sarah Vanagt at the 23rd European Media Art Festival

Osnabrück, Germany

21.04.2010 - 25.04.2010

At the 23rd European Media Art Festival, this year's festival focuses on Mash Up work: by using collage and remixing available media images, artists create surprising reinterpretations of media reality. Playing around with re-mix, and hence with quotes and references, has developed into an aesthetic, satirical and subversive stylistic device. This is reflected in the film programme, congress, exhibition, performances and Media Campus. Around 170 short and long films, music videos and special programmes will be screened in the Cinema domain. A special highlight: the latest 3D shorts by Kerry Laitala and historic 3D films by Jack Arnold from the 1950s will be shown. This year's retrospective is dedicated to the filmmaker, video pioneer, multimedia artist, poet and musician Aldo Tambellini, from the USA. In addition, to mark the 30th anniversary of the Experimentalfilm workshop, a selection of films will be presented from the archives. At the festival's own conference, well-known speakers will show and discuss current projects based around the theme of the festival. In the exhibition, found-footage artists invent new stories from old films or create video portraits following the surrealists' method.

International Competition:

Long Live the New Flesh. Nicolas Provost, 2009, 14', video, colour, English Spoken.

Silent Elections. Sarah Vanagt, 2009, 40', video, colour, French Spoken, English subtitles.

www.emaf.de

Long Live the New Flesh

Festivals' Competitions

Various venues

The new video by Nicolas Provost *Long Live the New Flesh* has been selected for the official competitions of several european festivals. 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.

Long Live the New Flesh. Nicolas Provost, 2009, 14', video, colour, English Spoken.

On competition at:

23.04.2010 - 25.04.2010

HÖFF - Haapsalu Horror and Fantasy Film Festival

Tallinn, Estonia

www.hoff.ee

27.05.2010 - 02.06.2010

VIS Vienna Independent Shorts - 7th International Short Film Festival

Vienna, Austria

www.viennashorts.com

16.06.2010 - 21.06.2010

The 33rd Norwegian Short Film Festival

Grimstad, Norway

www.kortfilmfestivalen.no

18.06.2010 - 26.06.2010

18th edition of Art Film Fest

Bratislava, Slovak Republic

www.artfilmfest.sk**Less is More****Pictures, Objects, Concepts from the Collection and Archive of Herman and Nicole Daled 1966–1978**

Exhibition

Haus der Kunst, Munich, Germany

29.04.2010 - 25.06.2010

The Brussels-based collectors Herman Daled and Nicole Daled refuse to perceive art as decoration and to, thereby, exploit it. They approach art in a fundamentally different way: basis for their activities are their relationships and conversations with artists. In keeping with the aim of conceptual art that places the intellectual content of a work above its realisation, they consider themselves not collectors but communicators and producers: they provide artists with the opportunity to also realise works outside of established market mechanisms. Their intense engagement with conceptual art, one of the most important movements in recent art history, goes far beyond usual collecting practices. This is not only apparent in the actual works, but also in the meticulously archived documents containing actions and works. One of the most important influences for Herman and Nicole Daled was Marcel Broodthaers; more than 80 of his works are in their collection. Moreover, the collection holds several works by Daniel Buren, Dan Graham, On Kawara, Sol Lewitt, Niele Toroni, Lawrence Weiner, Cy Twombly and many more. The exhibition at the Haus der Kunst concentrates on the period between 1966 and 1978, thereby providing a lively portrait of the progressive, international art scene at

that time.

James Lee Byars: World Question Center. Jef Cornelis, 1969, video, b&w, 62', English spoken.

www.hausderkunst.de

Loop Festival

Artist's screening & talk

Various locations, Barcelona, Spain

12.05.2010 - 22.05.2010

LOOP has since its creation in 2003 has become an unmissable international meeting point for video art specialists and attracts a huge number of contemporary art professionals to Barcelona. For ten days during the LOOP FESTIVAL, the center of Barcelona becomes a huge video art showcase. LOOP FESTIVAL brings together a hundred of places showing video art in the city (from museums to shops) and many different agents involved in the sector: artists, curators, schools, institutions, art centers, production centers, distributors, universities.

Jan Dietvorst & Roy Villevoye

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

Justin Bennett

City of Progress. 2008-2010, 11', video, b&w, English spoken.

Hans Op de Beeck

Extensions

2008, 10'58", video, colour, sound.

Raphaël Cuomo & Maria Iorio

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

The Interpreter. 2009, video, 36', colour, Arabic Spoken, English subtitles.

Jan Dietvorst & Roy Villevoye

Beginnings. 2005, video, 18'40" colour, dutch & english spoken, English subtitles.

The Bishop & The Doctor. 2002, video, 32', colour, sound.

Phantom. 2008, video, 7'07", colour, sound

And the trumpet shall sound. 2008, video, 45', colour, English subtitles

www.loop-barcelona.com

Free Falling

Artist's screening & talk

PACT Zollverein, Essen, Germany

28.05.2010 - 29.05.2010

Opening at PACT Zollverein with *Free Falling* is a new series of film programmes, conversations, and lectures. The first weekend unfolds around two pivotal works that highlight junctures between artistic and societal experimentation: William Greaves' ›Symbiopsychotaxiplasm: Take One‹ (1968), a rarely shown Black Cinema classic, documents the process of its own genesis, thereby questioning the borders between fiction and reality. Jean-Pierre Gorin's filmic essay ›Poto and Cabengo‹ (1979), most recently shown at Documenta 12, hones in on the language habits of a set of twins from California, reflecting on the limitations of societal integration. Posited in dialogue therewith are more recent works, such as those by Vincent Meessen, Stefan Hayn, Peggy Ahwesh, and Laure Prouvost. As part of this event, Katrin Mundt invited Vincent Meessen for a talk and presenting his works *Vita Nova* and *N12°13.062' / W 001°32.619 Extended*.

Vita Nova. Vincent Meessen, 2009, video, colour, 26'56", French spoken, English subtitles.

N12° 13.062' / W 001° 32.619' Extended. Vincent Meessen, 2005, video, colour,

8'25", sound.

www.pact-zollverein.de

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