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Newsletter #28 08.09.2010

Welcome to the Fall 2010 newsletter of Argos, Centre for Arts and Media. Firstly, we would like to inform you about several activities in and around Argos we are putting up for you this fall. The project entitled 'SALON5 – Performative Journeys with Agency, Emilio López-Mencher, Potential Estate, Slavs and Tatars and Miet Warlop' consists of performances in unusual locations and a series of (bus)trips out of Brussels. In September, Argos invites the graduating master students of Sint-Lukas University College of Art & Design. Their final degree show culminates in a party and performance night on October 2 together with Brussels 'Nuit Blanche'. This newsletter includes also a preview on 'Open Archive #2'. From October 30 on, this festival draws numerous discursive trajectories through the Argos archive, resulting in a rich mixture of presentations, screenings, talk panels, performances, lectures and an exhibition. Check out the full programme online from October the 11 on. Secondly, this newsletter announces our activities extra muros and those of the artists in Argos distribution. Apart from two coming up editions of 'Ecran d'Art' (Harun Farocki in September and Dan Graham in October), Argos is taking part in 'Jef Cornelis – TV Works'. Together with M (Louvain), Extra City (Antwerp), Cinema Zuid (Antwerp) and Jan Van Eyck Academy (Maastricht), screenings and lectures cover several facets of Jef Cornelis's oeuvre. Next to that, you will find out news about the activities of Nicolas Provost, Vincent Meessen and the curated programmes Argos is showing in Belgium and abroad.

Events

SALON5 - Performative Journeys with Agency, Emilio López-Mencher, Potential Estate, Slavs and Tatars and Miet Warlop

Sundays 12.09 / 19.09 / 26.09 / 10.10 / 17.10

In the fall of 2009, Argos invited five artists and collectives from very different backgrounds to reflect about their position as an artist in nowadays society. This question was translated quickly into a working process that functioned as an open platform between the artists, their works, their fields of interest and research and their network(s). In September- October 2010 the participating artists and collectives – namely Agency, Emilio López-Mencher, Potential Estate, Slavs and Tatars and Miet Warlop – present a series of public programmes based on their research and experiences. They call it Salon5. Connectivity, collectivity, encounter, exchange of knowledge and shared learning are keywords for Salon5. Concretely, this event consists of performances in unusual locations and a series of trips out of Brussels, comprising a mixture of screenings, picnics, guided visits, performances, walks and lectures. Together with the audience, the artists retrace the places, people and communities that they researched over the course of a year. Salon5 for instance explores through a case study the position of amateur filming in relation to historiography; retraces the steps and actions of a 'forgotten' artist group; or tries to introduce the public to unlikely parallels between Poland and Iran from the 17th to the 21st century.

[More info](#)

12.09.2010, 11:00 - 17:00

Potential Estate

Cabinet David Bald Eagle

www.potentialestate.org

"We're made for the Fontier" (after John Ford)

Since 2006 the art collective Potential Estate uses the Cabinet, a migrating and pars pro toto format in which knowledge dilutes itself into plots. Using various forms such as auctions, drinking games, bowling rallies, scale models, films, newsletters, exhibitions, t-shirts or even rodeos; they invoke modern forgotten characters who keep on haunting them at night, most often under the form of a venomous tricolor snake. Join them during Cabinet called David Bald Eagle which takes its name from a Sioux Indian who was the co-founder of the first Belgian western village. You will attend a unique trip to the Frontier, play, food and drinks included.

Practical info

Please note: this event has a limited capacity of 50 people, and booking in advance is therefore required. Please contact reservation@argosarts.org or 02/ 229 00 03.

Location: bus starts at Argos 10:45

Tickets: € 15

[More info](#)

19.09.2010, 20:30

Miet Warlop

TALK SHOW

www.mietwarlop.com

TALK SHOW sets out to investigate the impact of visual slapstick comedy on verbal performance. Artist Miet Warlop invited Hilde D'haeyere to add words to her visual work and observe how the combination spirals out of control. Visual actions illustrate, undermine, and invigorate academic analysis of slapstick motifs, such as the vulnerability of the stunt performer, vernacular comedy and the culture of the quick change. By combining visual performance with an academic approach, TALK SHOW celebrates the impact of information on action, and of performance on analysis. However, clumsy virtuosity and magic tricks might transform each performance into a dangerously tragic action. Let's start falling.

SHOW: Miet Warlop, TALK: Hilde D'haeyere

In collaboration with Philip Franchitti.

Production management: Lies Vanborm for We Love Productions.

Co-producers: ARGOS (Brussels, Belgium), CAMPO (Ghent, Belgium), Kunstencentrum Buda (Kortrijk, Belgium), Theater im Pumpenhaus (Münster, Germany), Productiehuis Rotterdamse Schouwburg (Rotterdam, Netherlands).

Practical info

Please note: booking in advance is recommended. Please contact reservation@argosarts.org or 02/ 229 00 03.

Location: Komplot

Avenue Van Volxem 295 Van Volxemlaan

1190 Brussels

Tickets: € 10

[More info](#)

26.09.2010, 12:00 - 18:00

Slavs and Tatars

Friendship of Nations: Polish Shi'ite Showbiz

www.slavsandtatars.com

Slavs and Tatars, a collective focusing on Eurasia, work across a broad spectrum of disciplines, mediums and cultural registers. Friendship of Nations: Polish Shi'ite Showbiz offers a series of talks looking at the unlikely parallels between Poland and Iran from the 17th century to the 21st, and particularly the two countries' efforts towards self-determination. Talks include using the 1979 Iranian Revolution and Poland's Solidarno movement in the 1980s to re-frame and re-read the recent past; the forgotten history of a million Poles who sought refuge in Iran after being released from Soviet labour camps; and the role of a belief in Iranian descent in the origins of Polish nationalism.

Practical info

Please note: this event has a limited capacity of 50 people, and booking in advance is therefore required. Please contact reservation@argosarts.org or 02/ 229 00 03.

Location: Dominican Church

Avenue de la Renaissance 40 Renaissancelaan

1000 Brussels

+32 2 743 09 76

Tickets: this is a free event. Booking in advance is required.

[More info](#)

10.10.2010, 11:00 - 17:00

Emilio López-Menchero

Fifty-Fifty

www.emiliolopez-menchero.be

Fifty-Fifty was the name of a series of artists' reunions which took place in the late eighties and early nineties at the Antwerp gallery Inexistent (1986-1996). The magazine they wanted to launch never appeared, but it did inspire a wide range of spontaneous art initiatives. After Inexistent disappeared, the story of Factor44 began in Antwerp. Meanwhile, in Brussels, the spirit of Fifty-Fifty was kept alive by the association Dialogist-Kantor, and in 1992 the Laboratoires Pataclystes were launched. All this and more inspired Brussels-based artist Emilio López-Menchero (1960) to travel across time in Brussels and Antwerp, haunted by those spirits which, twenty years earlier, had haunted the late-night Fifty-Fifty reunions.

Practical info

Please note: this event has a limited capacity of 50 people, and booking in advance is therefore required. Please contact reservation@argosarts.org or 02/ 229 00 03.

Location: bus starts at Argos 10:45

Tickets: € 15

[More info](#)

17.10.2010, 11:00 - 17:00

AGENCY

Assembly (Salon5)

www.agentive.org

In Assembly (Salon5), Agency calls things forth, speculating on the question: "Can amateurs and users of art be protected by copyright?" Thing 000888 (Six Seconds in Dallas), Thing 001269 (CNN Newscast) and Thing 001227 (Second Life) convene an assembly to bear witness, and Agency will thereby invite a diverse group of concerned guests to respond. Agency is the generic name of a Brussels-based agency that was

founded in 1992 by Kobe Matthys. Agency constitutes an ongoing list of things that are derived from juridical processes, lawsuits, cases, controversies, affairs and so forth. It invokes these things during varying assemblies.

Practical info

Please note: this event has a limited capacity of 50 people, and booking in advance is therefore required. Please contact reservation@argosarts.org or 02/ 229 00 03.

Location: bus starts at Argos 10:45

Tickets: € 15

More info

Graduate Show Master Visual Arts 2010 Sint-Lukas

Play the piano drunk like a percussion instrument until the fingers begin to bleed a bit

21.09.2010 – 02.10.2010

Opening: 18.09.2010, 18.00 – 21.00

Argos invites the graduating master students of Sint-Lukas University College of Art & Design for their final degree show. This promising generation of young artists will exhibit together for the first time for a larger audience. While the eight graduates all have followed their own track within their artistic practices, there is one thing they have in common: this year they will finish their education at Sint-Lukas Brussels to pursue a career in the professional arts field. As a group they chose not to connect their various positions with a specific theme or chronology, but instead to relate the individual works to one another in a divergent way. Showing idiosyncratic and mostly highly personal gestures, this exhibition aims to convey an array of positions and directions within the emerging Brussels art scene. Besides this the context of Argos as an institution will be taken into account, both in spatial and historical terms. As such Argos' vast collection of audiovisual works will provide an interesting locus for reflection and interaction.

Participating Artists: Kevin Aerts, Nick Defour, Annelinde de Jong, Saskia Huys, Shervin Kianersi Haghghi, Maarten Raskin, Jonas Vanbuel, Pieter Van Nieuwenhuyse, Liesbet Verschueren

Tutors: Luc Coeckelbergs, Dora Garcia, Aglaia Konrad, Sophie Nys, Philippe Van Snick, Richard Venlet, Kris Vleeschouwer

Production Assistance: Laurence Dujard

Tuesday-Saturday, 12:00-19:00

Argos, Werfstraat 13 rue du Chantier, 1000 Brussels

Entrance fee: 3 / 2 euro

More info

02.10.2010, 18:00 - 00:00

NUIT BLANCHE 2010 - CLOSING NIGHT

Performances by Nick Defour and Shervin Kianersi Haghghi

Party with DJs Maarten Raskin and Gratts & his vinyl collection

Argos

Werfstraat 13 rue du Chantier

1000 Brussels

www.nuitblanchebrussels.be

Ecran d'art

16.09.2010, 21:30

Harun Farocki

Nothing Ventured / In Comparison

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

www.arenberg.be

Entrance fee: 8 / 6, 60 euro

Harun Farocki (1944) analyses interferences of economics and politics within the social space. Since the early 1990s, he has been creating videos and installations in which he analyses the politics of the image and its spatial dimensions. Nothing Ventured reveals some of the pressures post-industrial production companies are facing nowadays while innovating. Farocki documents a business talk between a production company and a venture-capital firm. The single negotiation runs across two days and concludes unexpectedly. In Comparison shows us various brick production sites, enabling the viewer to consider them in comparison and reminding him of the fact that bricks are the fundamentals of society: they store knowledge on social structures.

Nothing Ventured. 2004, video, 50', colour, German Spoken, English Subtitles.

In Comparison. 2009, 16mm, 61', colour, sound, English intertitles.

[More info](#)

14.10.2010, 21:30

Dan Graham - Rock My Religion

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

www.arenberg.be

Entrance fee: 8 / 6, 60 euro

Since Dan Graham (1942) started to investigate the relationship between man and architecture in the late 1960s, he has become one of the most significant figures to emerge from the first generation of conceptual artists. In the early 1980s Graham created the monumental video project Rock my Religion, in which he traced a historical continuum from the Shakers, a religious community that practiced self-denial and ecstatic trance dances, to rock music. In doing so, he put cultural paradigms associated with late-twentieth century youth culture, such as the longing for collectivity and the liberation of the body, into historical perspective. Here, images of architecture embody the links between spectacle, belief and politics. The star is a messianic saviour, the media-generated innocence of young people suggests angelic figures, and "the apocalypse becomes secular doom".

Rock My Religion. 1982-84, 55'27", b&w and colour, 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.

Festival

30.10.2010 – 11.12.2010

Open Archive #2

Opening:

30.10.2010, 18.00 – midnight

Check the full programme at www.argoarts.org from October 11th

In the digital age, archives are no longer static and unchanging. Technological

developments in terms of accessibility and within the realm of social media result in a new, dynamic dialogue with the past and with memory-building. More than ever before, the past has become a space of possibilities, a site that can contribute towards an archaeology of the present. It is with this in mind that Argos focusses once again on their extensive collection of audiovisual works of art through the festival 'Open Archive #2', following the first which took place in 2007. Over six weeks, the festival records developments and trends within the realm of visual culture and media art, and numerous discursive trajectories are drawn through the Argos archive, which contains more than 2500 titles supported by 4000 publications. During the festival, the Argos archive is consultable for the public in Argos Media Library.

The programme of 'Open Archive #2' includes day-time and evening events. The exhibition 'Walking the Hinterland', shown at Argos, will elaborate walking as a performative act. During the day, different film and video screenings focus on themes and on artists. The evening programme – consisting of presentations, screenings, talk panels, performances and lectures – is being organised in collaboration with other cultural actors, such as Bozar, Cinematek, Cinéma Arenberg, M HKA, Packed and Constant. The programme also focusses on aspects of conservation and archiving, and reflects on how cultural memory and historicity can fundamentally contribute towards sustaining critical strategies in the arts.

Presented and invited artists and persons include Alga Marghen, Herman Asselberghs, Ursula Biemann, Erik Bünger, Libia Castro & Ólafur Ólafsson, Jef Cornelis, Jan Dietvorst & Roy Villevooye, Peter Downsborough, Ronny Heiremans & Kathleen Vermeir, Brent Klinkum, Alexander Kluge, Adam Leech, Vincent Meessen, Charles Merewether, Matthias Michalka, Minheja Mircan, Ben Patterson, Nicolas Provost, Steve Reinke, Frank Theys, Angel Vergara, and many, many others.

Open Archive #2 is a project of Argos Centre for Arts and Media in collaboration with Alga Marghen, Bozar, Beursschouwburg, Cinéma Arenberg, Cinematek, Constant, Goethe Institut Brüssel, La Cambre, M HKA, Packed, Transat Video.

Jef Cornelis TV Works

14.10.2010 - 25.11.2010

Jef Cornelis TV Works

jefcornelis.janvaneyck.nl

To actively draw attention to the recent publication *The clandestine in the work of Jef Cornelis* (Publisher: Jan van Eyck Academie; co-publishers: Argos, De Witte Raaf, Marcelum Boxtareos) and to make their research project about the work of former television-producer Jef Cornelis more profound, the authors Koen Brams en Dirk Pültau go on a small-scale lecture-tour with stages in Antwerp, Louvain and Brussels. Apart from the authors, other speakers and guests appear as well, among which Cornelis himself, and diverse film screenings take place.

Jef Cornelis (°1941) was from 1963 to 1998 producer, director en screenplay writer at VRT, the Dutch-language Belgian public broadcaster. During those thirty five years, Cornelis realized an impressive oeuvre. It includes more than 200 titles and is both artistically and cultural-historically pioneering.

LEUVEN / Museum M

Symposium, 14.10.2010, 14:00 – 18:00

- Koen Brams on the Venice Biennial in 1966.
- Fieke Konijn on 'Spaziergänger mit Hund – Sonsbeek 86' .
- Steven ten Thije on 'Ouverture. Castello di Rivoli' .
- Dirk Pültau on 'Een openbaar bad voor Münster' .

Screening, 14.10.2010, 20:00

Introduced by Dirk Pültau

- **Spaziergänger mit Hund - Sonsbeek 86.** 1986, 30'18", b&w and colour, Dutch

spoken, English subtitles.

– **Ouverture. Castello di Rivoli, 1985.** 1985, 30'30", colour, Dutch spoken.

– **Jan Vercruyse, 1990.** 1990, 20'40", b&w and colour, Dutch spoken.

Screening, 21.10.2010, 20:00

Introduced by Dirk Püttau

– **Een openbaar bad voor Munster.** 1987, 40', colour, Dutch and German spoken, English subtitles.

– **C'EST MOY QUE JE PEINS, Wie alleen staat heeft recht van spreken.** 1996, 57'05", colour, Dutch and French spoken.

ANTWERP / Extra City Kunsthalle Antwerpen

Screening & Lectures, 19.10.2010, 19:00

Screening

– **Voyage à Paris.** 1993, 51'08", colour, Dutch spoken.

Lectures

– Koen Brams: 'BC: Cornelis over/met Buren'

– Dirk Püttau: 'AC: Cornelis over/in Antwerpen'

ANTWERP / Cinema Zuid

Screening, 20.10.2010, 20:00

Introduced by Dirk Püttau

– **James Lee Byars, Antwerpen 18 april – 7 mei 1969.** 1969, 32'30", b&w, English spoken.

– **Daniel Buren.** 1971, 5'40", b&w, Dutch and French spoken, English subtitles.

– **Cogels Osylei.** 1970, 5'25", b&w, Dutch spoken.

– **Cogels Osylei, Berchem.** 1971, 10'25", b&w, Dutch spoken.

– **De straat.** 1972, 39'30", b&w and colour, Dutch spoken.

– **HET GEDROOMDE BOEK : variaties op "vita brevis" van Maurice Gilliams.** 1979, 45'17", colour, Dutch spoken.

BRUSSELS / Argos centre for media and art

Discussion, 19.11.2010, 20:30

Jef Cornelis in discussion with Alexander Kluge. Moderator: Paul Willemsen

Lectures, 25.11.2010, 20:30

– Koen Brams: 'Learning from the archive'

– Dirk Püttau: 'Het performatieve document. Over herinneringsarbeid in de documentaires van Jef Cornelis'

Screening, 11.12.2010, 12:00

– **De langste dag.** 1986, 375'48", colour, Dutch, English, French and Italian spoken, English subtitles.

Jef Cornelis TV Works is a collaborative project between ARGOS (Brussels), Jan Van Eyck Academy (Maastricht), Museum M (Leuven), Extra City Kunsthalle Antwerpen (Antwerp) and Cinema Zuid (Antwerp).

Forthcoming Distribution Events

Nicolas Provost

Various announcements

01.09.2010 - 06.02.2011

This summer, Long Live the New Flesh (2009) by Nicolas Provost was awarded Best Experimental Short Film at the The Melbourne Film Festival 2010. The work also received Special Mentions in the Experimental Short Category at the Expresión en Corto International Film Festival 2010 for "redefining editorial transitions". This fall and winter, Long Live the New Flesh is being shown on prestigious festivals around the globe, as well as his more recent work 'Storyteller' (2010). Moreover, the Mostra Internazionale d'Arte Cinematografica/ La Biennale di Venezia is premiering Provost's fresh 'Stardust' (2010) in which the artist uses a subtle combination of music, editing and photography to lead the viewer into a subconscious process of establishing and discovering a story.

'Stardust' manipulates recorded conversations taken from films as well as background music. Provost moves from New York to Las Vegas, filming the public going about their daily business. He then uses these clips of people engaging in conversations, making phone calls, watching a screen or gazing into space, and adds film music and dialogue over the top. Provost is the master of exploiting the associations and reactions learned by the public through years of watching crime and action films and television programmes, using film music to build tension, to induce emotional responses, to alter the nature of what is seen or heard. He also uses parataxis to great effect, presenting two separate and unrelated things together, so that the audience generates links. For example, hearing gunshots while the camera shows only a closed door, we think that the shots have been fired in the room behind the door. Through his understanding of cinematographic language, Provost manipulates the audience into generating narratives and developing characters. As the piece progresses, the plots that must be built become more complex and less believable, exposing the tricks Provost is playing.

Long Live the New Flesh

03.09.2010 - 12.09.2010

L'Etrange Festival Paris (France)

www.etrangefestival.com

12.11.2010 - 21.11.2010

Janela Internacional de Cinema do Recife (Brasil)

www.janeladecinema.com.br

26.11 - 04.12.2010

Torino Film Festival (Italy)

www.torinofilmfest.org

Storyteller

13.10.2010 - 24.10.2010

Festival du Nouveau Cinéma Montréal (Canada)

www.nouveaucinema.ca

01.10.2010 - 08.10.2010

Festival International du Film francophone de Namur (Belgium)

www.fiff.be

Stardust

01.09.2010 - 11.09.2010

International premiere: Mostra Internazionale d'Arte Cinematografica

La Biennale di Venezia (Italy)

www.labiennale.org

10.09.2010 - 19.09.2010

Milano Film Festival (Italy)

www.milanofilmfestival.it

12.10.2010 - 23.10.2010

Film Fest Ghent (Belgium)

www.filmfestival.be

13.10.2010 - 24.10.2010

Festival du Nouveau Cinéma Montréal (Canada)

www.nouveaucinema.ca

14.10.2010 - 19.10.2010

Festival Internacional de Cine de Valdivia (Chile)

www.f17.ficv.cl

26.01.2011 - 06.02.2011

International Film Festival Rotterdam (The Netherlands)

www.filmfestivalrotterdam.com

www.nicolasprovost.com

argos@atelier340muzeum

Atelier 340

Brussels, Belgium

11.09.2010, 22:00

To shed lustre on the opening of a cosy little park behind Atelier 340, the Brussels art centre has been organizing since mid August projections of artists' films and videos in open air, every Friday and Saturday night. In case of bad weather, they move to an indoor space. For the final weekend, Argos compiled, at Atelier 340 Muzeum's request, a programme with works of his collection. The informal register and the presence of local residence at the screenings, resulted in the option for a diverse mix of shorter and mainly visual works: a selection as trendsetter for the audiovisual arts.

L'objet. Jacques-Louis Nyst, 1974, 10'43", b&w, French spoken.

The Bohemian Rhapsody Project. Ho Tzu Nyen. 2006, 6'52", colour, English spoken.

(Nemawashi Cacahuète). Charley Case, 2003-2004, 15'21", b&w and colour, sound.

Inch'Allah. Ria Pacquée, 2005, 18'40", colour, sound.

Das Modell. Florian Gwinner, 2006, 6'15", colour, sound.

Beginnings. Roy Villevoye, 2005, 18'40", colour, Bahasa Indonesian & English spoken, English subtitles.

Topologic. Cel Crabeels, 2002, 12'30", colour, sound.

Suspension. Nicolas Provost, 2007, 4'27", colour, sound.

Vietnam Romance. Eddy Stern, 2003, 19'09", colour, sound.

www.atelier340muzeum.be

Politique 0 / Deframing

Espace Niemeyer / Siège du P.C.F.

Paris, France

01.10.2010 - 03.10.2010

This three-day event organized by Les Éditions MF, RYbN and Upgrade! Paris (Incident.net) brings together installations, video projections, performances, lectures, with artists, curators, researchers, theoreticians... from local and international scenes, concerning the relationship between politics and media, and the forms its generates: political marketing, propaganda and democracy, national myths, mechanisms of information control, ... Politique 0 is designed as a platform for exchange between different approaches for the sharing of experiences and knowledge of the willingness to break with the traditional transmitter-receiver mode of public events. Argos will contribute to the screening programme Deframing. Political economies and artistic strategies of dissent and Visibility vs. Hegemony, a curatorial lecture by artistic director Paul Willemsen.

Deframing. Political economies and artistic strategies of dissent

The political-ideological complex forces us into a particular acceptance of social organisation, defines our place in it and benefits the production of power relations. Existing relations are fixed and congealed. This program, showing three samples from the Argos Collection, compiles works from three artists that deframe political-ideological spaces and reconsider politics of representation. Charley Case raises the issue of globalization and neo-liberalism from the enclave of counter-communities. Ho Tzu Nyen re-enacts a pivotal protest by an artist / performer that took place mid nineties in front of the president of Singapore. Taking imagery of a Giant Pumpkin Contest in Japan as a starting point, Gert Verhoeven allegorically tackles our socio-economical system and how the art world relates to it. These three works also make a stand against the politics of disinformation and invisibility with which the mass media confront us on a daily basis.

Friday, June 18, 1999, City of London. Charley Case, 1999, super 8 transferred to video, 8'12", b&w, sound.

4 x 4 - Episodes of Singapore Art: Episode 3 – Tang Da Wu. Ho Tzu Nyen, 2005,

22'52", colour, English spoken.

Bustutai. Gert Verhoeven, 2003, 13'42", colour, English spoken.

Politique 0

Manières Noires / Black Outs

BAM - Beaux Art Mons

Mons, Belgium

02.10.2010 - 13.02.2011

With Manières Noires the museum BAM in Mons sets up a project concerning the theme of the colour black. The exhibition offers a panorama of diverging artistic productions in which the either conscious or accidental use of black is central. The visual arts and photography are represented by for instance Dubuffet, Sugimoto, Michaux, Braeckman, Broodthaers, Boltanski, Ruff en Rainer. Furthermore, attention goes to design, drawing of comic strips and fashion. Argos was invited to contribute to artists' film and video. Simultaneously with the exhibition, the programme is continuously being shown in the auditorium of the museum. Artistic director Paul Willemsen contributed to for the exhibition catalogue with the essay Le noir monochromatic en cinéma.

Black Outs

The transition from a black screen to an image is in cinematic experience synonymous with the beginning of a screening. But what if the projected film strip or video image remains mainly black? The viewer is iconoclastically thrown upon his own recourses and is confronted with the basic conditions of the medium. Paradoxically enough, it is the seemingly completely black screen or the fragmented and edited negative image that brings about visibility. Black Outs assembles seven artistic positions. They counter either the blindness that is inherently connected to traumatic historical events of which few images have been passed down, like the Armenian Genocide (Garabedian) or more currently, nightly deportations of asylum seekers on the Italian island Lampedusa (Geenen) or just the simplified and one-dimensional distorted images that reach us through the media on a daily basis (Diaz Morales, Aldo Tambellini). The refusal of the preformed relation between language and reality by the mass media opens with that on a critical counter space. Contrary to what is typical of television or film, the medium does not disappear in that which it shows us, but it shows itself to such an extent. The interval in question between the image and his eclipse assigns an important location to that which is unimaginable, but thinkable though. In that case, black functions as a space of imagination.

Hören Sie, die Stille. Mekhitar Garabedian, 2007, 2'54", b&w, English text.

Cellule 719. Annik Leroy, 2004, 14'27", b&w, French running text/titles.

Lucharemos hasta anular la ley. Sebastian Diaz Morales, 2004, 10', b&w, sound.

Straatman Lottery. Angel Vergara, 2000, 5'41", colour and b&w, English and French running text/titles.

Disorient. Laurent Van Lancker & Florence Aigner, 2010, 36', colour and b&w, 35 mm and 16mm and Super8mm and photos transferred to video, English and French spoken, English subtitles.

Black Trip 2. Aldo Tambellini, 1967, 3', b&w, 16mm transferred to video, b&w, silent.

nocturne (lampedusa - fort europa). Pieter Geenen, 2006, 28', b&w, silent.

www.bam.mons.be

VITA NOVA

Autograph-ABP

London, United Kingdom

15.10.2010, 18:30

Vincent Meessen is taking part in a screening programme at the London based Autograph ABP, an organisation that works internationally to educate the public in photography by addressing issues of cultural identity and human rights through formal

and informal education programmes, exhibitions and publishing. After the screening of *Vita Nova* (2009) Meessen will discuss his work with the audience. The screening programme is contextualising two running exhibitions: the first UK exhibit of W.E.B. Du Bois' portraits of African-Americans collected for the 1900 Paris Exposition; and a selection of work from the photographic archive of James Barnor, documenting societies in transition from Accra in the 1950s to London and back to 1970s Ghana.

www.autograph-abp.co.uk

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AV partner Eidotech, Berlin.

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