

ARGOS newsletter 34

ARGOS newsletter [mailer@argosarts.org]

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ARGOS CENTRE FOR ART & MEDIA



Newsletter #34 23.01.2012



Join us for the opening on Saturday 28th of *The Residence (a wager for the afterlife)*, the new video project and show by Katleen Vermeir and Ronny Heiremans. While this installation is on show at Argos, you can also see *The Residence (reading room)*, a discursive programme of talks, encounters and presentations, at the Extra City Kunsthall in Antwerp. In this newsletter, you will find information on our *Cantemus* exhibition, a show that brings together recent video works whose motif is the choir, in a setting designed by the Slovenian artist Tobias Putrih. Also at Argos until April 1st, Black Box hosts *Sweet Protestations*, a compilation that highlights the artist's role as a performer in public space and the ways he intervenes in 'reality'. In this newsletter, you will also find out more about our new works in distribution and related forthcoming events. We are looking forward to seeing you again at Argos!

ARGOS IS NOW OPEN WEDNESDAY TO SUNDAY, 11 AM to 6 PM.

[Exhibitions](#)



Vermeir & Heiremans
The Residence (a wager for the afterlife)

29.01.2012 - 01.04.2012
Opening: 28.01.2012, 18.00 – 21.00

In 2006 Katrien Vermeir (1973) and Ronny Heiremans (1962) initiated A.I.R. ('artist in residence'), a collaborative practice that examines the dynamics between art, architecture and economy. The practice encapsulates different projects, one of which defines their private habitat as an artwork. Working reflexively, the artists use their loft apartment in Brussels as source material, producing 'mediated extensions' of their domestic space. Vermeir & Heiremans use A.I.R. as a platform for collaborating with a variety of people. This approach led to research-based video works like *The Good Life*, that was commissioned by Arnolfini, Bristol in 2009 and later became part of the Argos collection. This video is a meditation on the inextricable relationship between art, real estate, art institutions and the wider structure of the economy, harnessed today by the 'creative class'. Their new video installation *The Residence (a wager for the afterlife)* (2012) focuses on the artist as entrepreneur in a global society that qualifies economy as the single measure of things. The work relates to *Faust II*, in which Goethe presents Faust as a project developer. Conceived during an extended residency in China (2009-10), the project initiated a collaboration with the Chinese artist/architect Ma Wen. Sharing insights on the *creative clusters* concept, Vermeir & Heiremans documented his practice as a cultural producer. The Residence features Ma Wen and two fictional characters. One is Hilar, a very wealthy investor who commissions the Chinese architect to develop a house for his *afterlife*. Through Hilar a world of economic fetishism opens up. The other one – the Mysterious Woman – is a rather allegorical character, enveloping a dozen roles, all of them performed by one actress. Appearing not only as assistant in Ma Wen's office but also as the embodiment of all women in Hilar's world, her multiplicity aligns with the financial market's shiftiness. Vermeir & Heiremans

collaborated closely with Ma Wen, and with British sound artist Justin Bennett. Apart from the soundscape, the artists also commissioned the latter to design an algorithm that is linked to the currency & gold market and that generates a never ending edit of the Hilar footage.

The Residence is a production of [Limited Editions vzw](#) supported by [Flanders Audiovisual Fund](#) and the [Flemish Community](#).
Coproduction: Argos (Brussels), [C-Mine](#) (Genk), [Cultuurcentrum](#) (Bruges), [deBuren](#) (Brussels), [Extra City Kunsthall](#) (Antwerp), [FLACC](#) (Genk), [Manifesta 9 Limburg](#) (Genk) and [Triodos Fonds](#).
Research support: artist residencies [TIM](#) (Beijing), [CEAC](#) (Xiamen).

Wednesday-Sunday, 11:00-18:00
Argos, Werfstraat 13 rue du Chantier, 1000 Brussels
Entrance fee: 5 / 3 euro

[More info](#)



[Cantemus - Choirs, the Sublime and the Exegesis of Being](#)

29.01.2012 - 01.04.2012
Opening: 28.01.2012, 18.00 – 21.00

The confrontation with the sublime and the exegesis of being provide the thematic substrate of the Cantemus group exhibition. Starting out with the motif of the choir, vocal excerpts from Mozart's *Requiem*, the song *Brunnen vor dem Tore* from Schubert's *Winterreise* cycle and Bach's cantata *Herz und Mund und Tat und Leben*, the program of the exhibition examines such aspects of life as destiny and divine judgement, sometimes realistically and sometimes ironically. As a group that embodies the ties between the individual and the community, the choir is a fitting instrument for this. But in this case it is not employed in a traditionally dramaturgical sense, by providing commentary or personifying a collective conscience. In terms of narrative, Guido van der Werve (1977), Sven Johne (1976) and Artur Żmijewski (1966) take an

adventurous and experimental approach to choirs and to music as human passion. Such issues as irrationality, the grotesque and the comic play an ingenious part in this. Allegorical landscapes and the use of the *Riickenfigur* in Guido van der Werve's *Number four: I don't want to get involved in this, I don't want to be part of this, talk me out of it* (2005) make it pictorially indebted to Romanticism. But, by inserting unexpected incidents of slapstick, this meditation on death, solitude and the absurdity of life refers just as much to the work of the very prematurely deceased conceptual artist Bas Jan Ader. Sven Johne's *Wissower Klinken* (2007) at first allots a prominent place to the voiceover, after which a chorus of twelve nature guides pay tribute to their colleague Klaus Bartels, who was fatally stuck by a falling rock. Since his passing, they have ruminated on the questions 'Were higher powers involved?' and 'Is this wrath or punishment?' Artur Żmijewski's *Singing Lesson 2* (2003) is all idiosyncratic sublimity. In the Thomaskirche in Leipzig, where Johann Sebastian Bach was appointed cantor and where he is buried, a choir of deaf children performs a cantata. With the accompaniment of professional musicians, this results in a unique combination of cacophony, contrapuntal rigour and perfectly timed *ritornellos*. As is typical of Żmijewski's work, this moving social experiment is larded with plenty of societal undertones, such as the church's historical refusal to give communion to the deaf. For the exhibition, the Slovenian artist Tobias Putrih designed seating for the audience that combines the forms of the ladder and the arena

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Argos, Werfstraat 13 rue du Chantier, 1000 Brussels
Entrance fee: 5 / 3 euro

[More info](#)

Black Box Series



29.01.2012 - 01.04.2012
**Sweet Protestations –
Performing Reality in Public
Space**

As a prelude to the [Festival van de Verwarring \(Festival of Confusion\) 2012 / Sapere Aude](#) in the Beursschouwburg, Argos presents the Black Box

programme *Sweet Protestations*. Five short to medium-long video documents examine and illustrate the role of the artist who enters the public domain in order to question the surrounding 'reality'. In the works the maker becomes personally transformed into a 'sweet' intruder, into an object that encroaches upon the surroundings without concomitantly changing to direct confrontation: interactions which raise a field of tension between the onlookers and the singular actions of the artists. In these 'documents bruts', which engender credence, ridicule and even real civil protest, the artists employ an idiosyncratic jargon which often borders on ritual. In *The Intruder*

Vincent Meessen moves silently through the busy shopping streets and market squares of Ouagadougou, cocooned in a suit of cotton blossoms: Burkina Faso's 'white gold'. The white figure expresses the object of attraction and surprise or of aggression and ridicule: for the passers-by he is an image susceptible to appropriation, a symbolic mirror bulging with implicit political, social and economic significance. A 1995 cultural exchange project between Europe and Africa forms the introduction and gives rise to Messieurs Delmotte's *Tourist Renouncement*, an artist whose filmed mini-performances attempt to transcend reality and its limitations. This early work strings together critical actions, steeped in bitter-sweet humour in which he theatrically interprets the historical relationships and clichés between the two continents. Less direct in nature is *Straatman Lottery* in which Angel Vergara Santiago chops up recordings of performances in Birmingham under his alter ego, Straatman, with images of the city's population, an entirety interspersed with sketches and textual comments. Although the title refers to an imaginary lottery which he organized there, Léo Ferré sings/muses on *L'impossible* to a text by Arthur Rimbaud. Although *Zwei Betoncadillacs in Form der Nackten Maja* on close inspection forms a documentation of the realization of the sculpture of the same name by Wolf Vostell in the West Berlin of 1987, this period piece – at the time the work was inaugurated to celebrate the 750th anniversary of Berlin; in 2006 it was restored to its original form – can also be read as a recorded performance. The debit for that is the role of the onlookers who protest against the work ("Wasting tax money is no art", "That kind of art here? No thank you") but also the position of Vostell himself who as a real maestro directs his team and the works. In addition, the historical *Inkpot* (Ink-well) by Luc Deleu, Filip Francis & De Nieuwe Coloristen (The New Colourists), in which the artists transform an abandoned Second World War bunker in the Koksijde dunes into an ink-well, the register of recording rises as a result of inserting items including animation and images of a snow-covered Brussels during the editing.

Screening programme:**Vincent Meessen - The Intruder**

2005, 7'26", colour, multiple languages spoken, English subtitles.

Messieurs Delmotte - Tourist Renouncement

1995, 19'07", colour, sound.

Angel Vergars Santiago - Straatman Lottery

2000, 5'41", colour, sound.

Wolf Vostell - Zwei Betoncadillacs in Form der Nackten Maja

1987, 6'30", colour, sound.

Luc Deleu, Filip Fancis & De Nieuwe Coloristen - Inkpot

1971, 5'14", colour, silent.

[More info](#)

Wednesday-Sunday, 11:00-18:00

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.

Publication



ARGOS Mag

Argos Mag #4 features an insightful essay by Carol Yinghua Lu on Kathleen Vermeir and Ronny Heiremans' new video production *The Residence (a wager for the afterlife)*, on show at Argos. The celebrity reporter Lucy Chen meets one of the protagonists, the Chinese architect and artist Ma Wen, in his studio for a very, very exclusive interview. Justin Bennett, who among other things did the sound design for *The Residence*, delivers this issues artist's contribution, to be found in the heart of this

magazine. In the magazine, you can also read a discussion between Ive Stevenheydens and artists Libia Castro & Ólafur Ólafsson, whose works are part of our collection and with whom Argos is preparing a project for spring 2014. You will also find new works currently in distribution and in our public media library. The *Argos Mag* also serves up an ardent plea by Philippe Kern, whose research concentrates on the area between culture and economy in Europe.

Download *ARGOS Mag*, [click here](#).

Extra Muros



02.02.2012 - 01.04.2012
Vermeir & Heiremans - The Residence (reading room)
Extra city, Antwerp
www.extracity.org

Parallel to the inaugural presentation of the video installation *The Residence (a wager for the afterlife)* in

Argos, Vermeir & Heiremans present *The Residence (reading room)*, a discursive platform set up in close collaboration with Extra City Kunsthalle Antwerpen. The project is conceived as a format for knowledge production, consisting of a number of public moments and a series of reading groups (for a limited number of participants). *The Residence (reading room)* takes place in a display feature that is

developed as a performative space for reading and browsing materials, for meeting people, discussing and having a drink. It presents itself as an evolving cabinet that contains a collection of visual and textual materials from the research the artists have conducted in preparation of their video project. *The Residence (reading room)* is designed in collaboration with the Chinese architect Ma Wen. The output of the presentations and reading groups will be integrated in an upcoming publication.

Location

Extra City Kunsthalle Antwerpen

Tulpstraat 79

Antwerp, Belgium

+32 (0)3 677 16 55

info@extracity.org

For program details or participation in any of the reading groups please check www.extracity.org or www.in-residence.be.

[More info](#)



During 2012
Argos joins forces with Galeries
Galeries, Brussels
www.galeries.be

Argos is a partner of Galeries, the new art center in the heart of Brussels that focusses on cinema and digital culture. The movie theatres of Galeries – ex-Cinéma Arenberg – will continue the tradition programming author films, experimental projects and art videos. Before every screening of a feature film, Argos offers 'Shortcuts', a selected work out of the rich Argos collection, comprising a total of 4000 audiovisual works.

Location

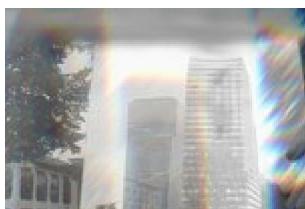
Galeries

Koninginnegalerij 26 Galerie de la Reine

Brussels, Belgium

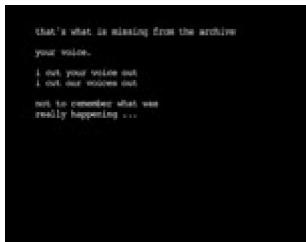
contact@galeries.be

www.galeries.be

New Works in Distribution

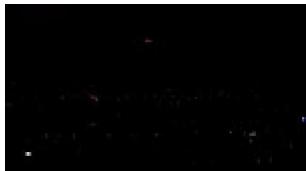
Justin Bennett
Brunelleschi's mirror
2011, 13' 20", video, colour and b&w,
English spoken.

In *Brunelleschi's Mirror* we find ourselves in the darkness, waiting for a glimpse of the world outside. The protagonist – Bennett himself? – tells about his passion for architecture, the role of art for society and about Brunelleschi, the Italian Renaissance-architect that designed the first paintings in perspective and made abundant use of mirrors in order to give his designs a greater three-dimensional punch. In the video, it seems like the man is being abducted: in his report we hear parts about being blindfolded, about uncomfortable circumstances and we recognize a car driving around in the ambient noise. Every now and then, the image lights up; the suffocating darkness gets swapped for a bright flash of a building in ruins in a vague city. While Brunelleschi wished to make future buildings visible in his advanced drawings, Bennett tries to show flashes of future ruins of existing buildings here, developing a literally experimental camera technique. “They say that art can be a mirror, but it can be a hammer too...”



Justin Bennett
Raw Materials
2011, 23'09", video, b&w, English spoken.

Based on personal memories reaching way back into time, *Raw Materials* creates a resonant patchwork with fragments of field recordings originating from divergent cities like Fribourg (Switzerland), Barcelona or Beirut. With a pitch-black image as canvas – a technique that actively shifts the attention towards the sound – snow-white text lines appear one by one in typewriter style. These are Bennett's very personal, often emotionally charged memories related to the sounds we get to hear, cherished occurrences from travels and the life on the road. By referring to the actual facts, *Raw Materials* uncovers the hidden structure in the otherwise so abstract soundscape: the story behind the sounds is revealed. Nevertheless, Bennett transcends the anecdotic register by expanding his personal reflections into essayistic statements about the value of sound in general. Can we listen to a sound archive as a personal diary, as fiction or as legal evidence? Is the maker a listener, an actor or an author?



Pieter Geenen
Pulsation
2011, 14'30", video, colour, sound.

Imprinted on the mountains of Northern Cyprus, the landmark of a Turkish Cypriot flag identifies the landscape and claims the land. As it is ever present and visible from almost every part of the island, this flag is acting as a continuous provocation to the Greek Cypriots on the other side of the UN buffer zone since the military division of Cyprus. *pulsation* shows a

nocturnal view over the city of Nicosia, looking from Greek to Turkish Cyprus, with the flag rising above the city. When night falls, it starts resonating like a strong heartbeat over the landscape, in both vision and sound. In 'pulsation' its nightly appearance has actually been made audible. The view we have is united with the sound this flag is generating by means of its operating system, right on the spot where it is stretched out on the slopes of the northern mountain range.



Hans Op de Beeck
Sea of Tranquillity
2010, 29'50", video, colour, sound.

The medium-length film *Sea of Tranquillity* is a combination of live video recordings of actors and digitally-generated 3D environments in which the viewer makes a night-time visit to a mysterious, mythical cruise liner, the *Sea of Tranquillity*. This fictitious cruise liner has been designed by Hans Op de Beeck, following a short residence at Saint-Nazaire in France in 2008, during which the artist became intrigued by the remarkable Second World War story and postwar reconstruction of this harbour town, whose shipyards produce the world's largest cruise liners. It seemed to the artist that the Queen Mary 2, then just completed, was, like the Burj Khalifa in Dubai (the highest building in the world), a suitable metaphor for our belief in spurious values and in such concepts as work, leisure time and luxury consumerism. We nowadays use such categories as the highest, the first and the biggest, but what do these terms say about the actual quality of things?



Nicolas Provost
Moving Stories
2011, 7'15", video, colour, sound, English spoken.

In his most recent short film, Nicolas Provost plays once more with the grammar and the codes of (Hollywood) cinema. With a limited number of images, an absorbing soundtrack and a minimal story line, the artist tries to stimulate the viewers' imagination to the maximum. *Moving Stories* strings together some four fragments of flying passenger airplanes. Gleaming in the sunlight, they glide high above the clouds. From the very first moment, the seductive footage, completely aiming at escapism, contrasts with the ominous, somewhat sinister soundtrack. Over this sound, Provost places a dialogue between a man and a woman. Their voices appear to be ascending from the airplane: "I am seeing something that was always hidden. I am involved in a mystery" and "You are a mystery and I like you very much". Is this a confession, a declaration of love? Provost leaves the question unanswered. After that dramatic opening, *Moving Stories* turns into a sensational sequence and finishes with a positive touch, nearly a happy ending. In this short

study of the dramatic and narrative power of sound and off screen dialogue, Provost once again proves to be a talented manipulator of the cinema lingo and reaches, through minimal means, a strongly emotionally loaded result.



Krassimir Terziev
Monu-mental
2011, 14'22", video, colour, sound.

An observation of public space that is popular among youth communities in Sofia (the park in front of the Monument of the Soviet army). A place to spare time in chatting, drinking, smoking, practicing urban sports or just hanging around. The camera observes from a distance the scenes of spare time and the regular passers by. The following editing process adds to the image audio samples coming from libraries dedicated to narrative cinema production: atmospheres, beats, suspense motives, etc (all that in cinema is called extra-diegesis). The implanting of sonic codes from drama films over the opaque (that escape explicit interpretation) visual scenes is an experiment with the subconscious montage of reality every viewer makes on the basis of received ideas, interpretations and guesses, that rarely contain the entire information for a given event. The increase of spare time saturated by media streams from near and far that construct the world is a reservoir for the imagination, role plays, constructions of identities, missions and causes. That liquid ambience between reality and fiction is loaded with suspense and hidden dramatism.



Krassimir Terziev
(Self)Tracking Shot
2011, 8'39", 3 channels video installation, colour, sound.

In motion picture terminology, a tracking shot (also known as a dolly shot) is a shot in which the camera is mounted on a camera dolly, a wheeled platform that is pushed on rails in order to realise the movement of the viewpoint in the shot. Usually that movement is centered on a present subject that is part of the narrative. In the case of *(Self)Tracking Shot*, as the title suggests, the shot is centered on the apparatus that produces it. A shot, enclosed in the trajectory of its own movement. Two cameras are mounted on the dolly: one pointed in the direction of movement; and one pointed to the back (opposite to the direction of movement). The rails on which the dolly travels are limited number of modules, mounted to each other to create a curve of the movement with a certain length. A team of three grip assistants have the task to provide continuous movement forward despite the limited number of rails. That is achieved by permanent unmount of the rail that is left behind the platform and mount of that same rail in front of it. The two cameras document the efforts of the team on

mounting the rails (infront) and unmounting them (behind) against the background of the changing surroundings and occasional passers by. The shot lasts until there are no more possibilities of movement or in the occurrence of a wrong movement or the grip.

Forthcoming Distribution Events



25.01.2012 - 05.02.2012
IFFR - International Film Festival Rotterdam
Rotterdam, Netherlands
www.filmfestivalrotterdam.com

This year, Argos participates with different screenings to the 41th Edition of the International Film Festival Rotterdam. We present *Moving Stories* by Nicolas Provost, who won the Rotterdam's Tiger Prize last year with his international acclaimed *Stardust*, in the IFFR shorts section of the International Competition. As member of the distributors collective DINAMO, Argos will screen Sarah Vanagt's *The Corridor* and Pieter Geenen's *Relocation* on Argos Slot in the Professionals & Industry sessions, meant for international distributors to promote their new works. Last, but not least, Erik Bünger's *God Moves on the Water* is presented in the jointly curated program *Sound Bites*.

Erik Bünger - God Moves on the Water

2008, 3'14", colour, English spoken and subtitles.

Pieter Geenen - Relocation

2011, 23'20", colour, sound, English running text.

Nicolas Provost - Moving Stories

2011, 7'15", colour, sound, English spoken.

Sarah Vanagt - The Corridor

2011, 6'45", colour, sound, English spoken and subtitles.



31.01.2012
Transmediale - Festival for art and digital culture
Berlin, Germany
www.transmediale.de

Transmediale engages in reflective, aesthetic and speculative positions in between art, technology and culture. An annual festival and numerous cooperation projects articulate the relationship between technology and culture in non-linear, dynamic ways. *Transmediale* expresses a critical understanding of technology as being more than the digital as well as of the cultural being more than what is going on within institutionalised fields of production. In the video work *L'image*, an image has disappeared at Presseux Village: under a garden shelter, a piece of landscape is missing from the *décor*. The media and scientists from the whole world ponder over this disappearance.

Will our heroes manage to get to the bottom of this mystery?

Danièle and Jacques-Louis Nyst - L'image
1987, 41'42", colour, French spoken, English subtitles.



04.02.2012

Hors Pistes 2012 - Un autre mouvement des images
Paris, France
www.centre Pompidou.fr

Since 2006, *Hors Pistes* has pursued its passion for diversity of forms in contemporary moving images.

Screenings, performances, video installations, ephemeral web images: the event offers an international selection of these forms. *Hors Pistes* exists to showcase visual works investigating the world we live in by challenging narrative forms and remapping the borders between film genres. The Swedish artist, composer, musician and writer Erik Bünger works with re-contextualising existing media in performances, installations and web projects. In *Gospels*, sections of Hollywood interviews are removed from their original contexts, interacting to form a new, seemingly coherent whole. Yet these pre-existing works frequently conflict. Similar tensions are exposed in *God Moves on the Water*, in which two songs about the sinking of the Titanic are combined to form a third narrative. In *The Third Man*, the negative power of music is explored. Displacing and recombining familiar material, Bünger challenges the separation between authentic and simulated experiences.

Erik Bünger - God Moves on the Water
2008, 3'14", colour, English spoken and subtitles.
Erik Bünger - Gospels
2006, 10'11", colour, English spoken.
Erik Bünger - The Third Man
2010, 49'24", colour, English spoken.



10.02.2012 - 15.04.2012

Visions Fugitives
Le Fresnoy - Studio National des Arts Contemporains, France
www.lefresnoy.net

Under the heading *Dessiner - Tracer*, [Le Fresnoy](http://www.lefresnoy.net) presents an exhibition of animation works.

Demonstrating the range of technical evolution in this area, the show centers on the theme of the fleeting vision. Animating a drawing does not mean simply introducing the visual effect of movement through a succession of images: it means showing the emergence, alteration, or disappearance of a form. The domain of

the trace and of evanescence, animation can convey the changes wrought by the passing of time; lend itself to the evocation of subjective visions or mental projections; or to memory, or rather to the processes of recollection between obliteration and resurgence; or summon up phantasms, dreams, and nightmares. This group show will present the animated film *City of Progress* by Justin Bennett. The video 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.

Justin Bennett - City of progress.
2008-2010, 11', b&w, English spoken.

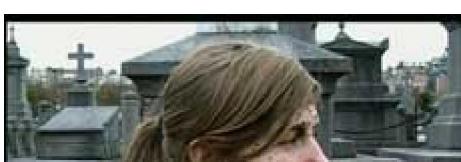


01.03.2012 - 25.03.2012
Live rightly, die, die (volet 1)
Cinémathèque québécoise,
Canada
www.cinematheque.qc.ca

A two-part exhibition featuring works by, among others, Bas Jan Ader, Francis Alÿs, Pavel Braila, Chris Burden, Tim Clark, Jamelie Hassan, John

Lotham, *Live rightly, die, die* borrows its title from Conrad's *Heart of Darkness*. The exhibition is a laboratory for the study of the notions of exoticism and intercultural encounters such that they manifest themselves today in the visual arts. It offers an ethnography of tourism in the contemporary globalized world. In his video bearing the programmatic title *The Intruder* by Vincent Meessen, we see the artist—clad head to toe in an outfit fashioned of white cotton blossoms—strolling along the bustling streets of Ouagadougou, Burkina Faso. The camera, which does not long remain undetected (and unexposed), accompanies the performer while simultaneously recording the reactions of the observers. The “white” as trespasser is both subject and object of observation, interpretation, and evaluation. He is, from the outset, perceived as image prone to being, at will, appropriated, discarded, or overlaid with new meanings.

Vincent Meessen - The Intruder
2005, 7'26", colour, multiple languages spoken, English subtitles.



Until 05.02.2012
Le modèle a bougé
BAM, Belgium

www.bam.mons.be

With works by amongst others Henri Cartier-Bresson, Marcel Duchamp, Suchan Kinoshita and Gillian Wearing, the group show *Le modèle a bougé* in Mons (Belgium) is researching the relationship visual arts - performing arts through the notion of the model. On show is also *Portable Stones* by Orla Barry. This video sets up a fragmentary frame of reference around her texts, which share an unmistakable stream-of-consciousness approach. It's as if the video is built around a piece of poetry, line by line, verse after verse; without any linear structure, but woven like a web of associative and intimate scraps of memories and voices. A girl escapes from the city; she wanders through an abandoned graveyard. Overwhelmed by silence she drifts off in some type of linguistic dream world. All kinds of voices, memory conductors, come over to her from across the sea, dragging her along with them through time. They discuss 'not-speaking', the loss of the body and communication problems in all its forms. The girl starts with a new life of waiting, longing and listening. Memory, fantasy and imagination are interwoven. With constant voice-over and monologues Barry achieves a humanisation of the open sea. The sea speaks and cries, embraces, seduces, gathers all the voices.

Orla Barry - Portable Stones.

2005, 63'35", colour, English spoken.



Until 25.03.2012

**Demonstrationen. Vom
Werden normativer
Ordnungen**

Frankfurter Kunstverein,
Germany
www.fkv.de

*Demonstrations. Making
Normative Orders* is a

cooperation between the Frankfurter Kunstverein and the Frankfurt University Cluster of Excellence *The Formation of Normative Orders*. Initiated in 2006, the interdisciplinary research group is concerned with the development and transformation of social orders. The joint exhibition project is dedicated to different forms of the public articulation of power, doubt, and protest as a means of examining the negotiation of binding norms through the lens of artistic practices and the history of ideas. *Demonstrations. Making Normative Orders* includes over 40 artistic positions from the disciplines of art history and contemporary art and performance. Among them, Sarah Vanagt with her video work *Little Figures*: setting out from a location, the *Kunstberg*, but specifically the three statues located there, Vanagt puts together a story in which migrant children stir up a conversation between the statues, in an often surprising and witty tone, being (un)able to situate them historically. It is no coincidence that colonialism and the crusades emerge as

references. The scene has a decelerated, halted aspect, which reinforces the feeling of recollection, and allows for associations to surface.

Sarah Vanagt - Little Figures.

2003, 15'47", colour, Dutch, English and French spoken, English subtitles.



Until 04.11.2012

Daniel Buren - Le Décor et son Double
SMAK, Belgium
www.smak.be

For the *Chambres d'Amis* exhibition in 1986, the French artist Daniel Buren applied his familiar banded motif to the

guest room in the house of the art collectors Annick and Anton Herbert. He also installed a copy of the room in the museum at the time. This public half of *Le Décor et son Double* is now being shown again for the first time and is also being incorporated into the S.M.A.K. collection. On the occasion of the reconstruction, a publication and an exhibition and reading room featuring video works by Jef Cornelis, Gilles Coudert, Sébastien Pluot and others is installed. From Jef Cornelis, an important artist in Argos' collection and distribution, fragments of four major documentary works are shown that contextualize the figure, works and importance of Daniel Buren in the 1970s and '80s.

Presented fragments from the works:

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

Sonsbeek buiten de perken. 1971, 46'03", b&w, Dutch, English and French, English subtitles.

Daniel Buren (Palais Royal). 1986, 18'16", colour, Dutch and French spoken, English subtitles.

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

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