

# INVENTING THE POSSIBLE

## EPHEMERAL VIDEO LIBRARY

14 October 2014 ~ 08 February 2015

PRESS  
KIT



Martin Le Chevallier, Le Jardin d'Artifa, 2012; Vidéo, couleur, son stéréo, 33 min  
Aurora films, 2012

**JEU DE PAUME**  
**10 YEARS DEVOTED TO THE IMAGE**  
1, PLACE DE LA CONCORDE · PARIS 8<sup>E</sup> · M<sup>O</sup> CONCORDE  
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# INVENTING THE POSSIBLE EPHEMERAL VIDEO LIBRARY 14 October 2014 ~ 08 February 2015

## I CURATORS

Hilde Van Gelder, professor of modern and contemporary art history at KU Leuven and director of the Lieven Gevaert Centre for Photography,  
and Marta Ponsa Salvador, head of art projects and cultural outreach, Jeu de Paume

## I PARTNERS

Project produced by the Jeu de Paume

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# INVITED ARTISTS

EDGARDO ARAGÓN DIAZ

YTO BARRADA

ERIC BAUDELAIRE

URSULA BIEMANN

WIM CATRYSSE

DECLINACIÓN MAGNÉTICA

THEO ESHETU

MAHDI FLEIFEL

YANG FUDONG

SIRAH FOIGHEL BRUTMANN AND EITAN EFRAT

PETER FRIEDL

PAULINE HOROVITZ

MARINE HUGONNIER

HAYOUN KWON

MARTIN LE CHEVALLIER

NAEEM MOHAIEEMEN

WENDY MORRIS

CARLOS MOTTA

ELS OPSOMER

DANIELA ORTIZ IN COLLABORATION WITH XOSE QUIROGA

ANXIONG QIU

KHVAY SAMNANG

ALLAN SEKULA

HITO STEYERL

ATSUSHI WADA

ARTUR ŻMIJEWSKI

# THE PROJECT

**In 2010, the Jeu de Paume presented “Faux Amis”, first in the Ephemeral Video Library series, which was devoted to the representation of history in contemporary art, through the prism of memory, identity, and loss. Titled “Inventing the Possible”, this second in the series is oriented towards what happens afterwards, examining the invention of a possible future or a utopian future. “We dreamed of utopia and we woke up screaming,” declared the Chilean writer Roberto Bolaño, in his “infrarealist manifesto”.**

The selected videos explore, with varying degrees of humour or feeling for tragedy, our perplexity in the face of the failure of the modernist utopias and the attempts at re-evaluation that have been made since the end of the 20th century. This second Video Library also invites us to reflect, within this context, on the possibility of finding models of change.

Conceived as a mixed, open installation, it enables the public to watch videos freely on individual screens, and also to discover these same works projected on a large screen.

By offering visitors the chance to create their own programme and to return whenever they like to the rooms dedicated to the project, this second part of the Ephemeral Video Library is intended above all to be a provisional archive of videos made over the past ten years in very varied contexts and regions: from the desert in Kuwait to the Amazonian rainforest, from the north of Canada to Senegal and Indonesia. A selection of these videos is also available to young visitors in the Jeu de Paume’s educational space, and there a programme of screenings and encounters with artists will run in parallel.

Documentary or fiction films, animated, experimental or performance films, the selected videos often present accounts that are imbued with a layer of mystery or enigma. These works all have the aim of creating new energies, building imaginative possibilities awaiting a potential realisation. Imagining, in the original Latin sense of the word (*imaginari*), means creating images in order to be able to invent. Thus, these videos raise questions articulated around themes that frequently intersect with each other, such as the re-evaluation of the past, the ecological sensibility, the impact of education and the notion of “community”. These works invite viewers to invent new possible alternatives.

For this event, the Jeu de Paume is creating an app that will include a mission statement by the project’s curators, extracts from various works, interviews with the artists, together with essays, some unpublished, that analyse both the subjects raised in the works and the question of the omnipresence of video in contemporary art.

# BIOGRAPHIES AND SYNOPSIS



*Hunter [Chasseur]*, 2013. Courtesy of the artist and Laurel Gitlen Gallery, New York © Edgardo Aragón Díaz

## EDGARDO ARAGÓN DIAZ

**Born in Mexico in 1985. Lives and works at Oaxaca (Mexico).**

Edgardo Aragón Díaz's work has featured in solo exhibitions at the Museo Universitario de Arte Contemporáneo (MUAC), Mexico City, MoMA PS1, New York, and the Luckman Gallery, Los Angeles. It was recently shortlisted for the AIMIA-AGO photo prize in Toronto. His work has also appeared in group exhibitions, including "Mexico Inside Out" (The Modern, Fort Worth); "Resisting the Present" (Musée d'Art Moderne de la Ville de Paris, 2012); "Disponible: A Kind of Mexican Show" (San Francisco Art Institute, 2011); "Historias Fugaces" (Laboral Centro de Arte, Gijón, 2011); and "El horizonte del topo" (Palais des Beaux-Arts, Brussels, 2010). His work was also included in the 6th Contour Biennial of Moving Image, the 3rd Moscow International Biennale for Young Artists, the 12th Istanbul Biennial, and the 8th Mercosul Biennial. His films have been screened in film festivals in Halle (Werkleitz), Marseille and Mexico City.

***Hunter*** [Chasseur], 2013 (video, colour, sound, 9 min 34 sec)

In *Hunter*, an African man gives a guided tour of a Belgian zoo. He sings songs about hunting in his homeland. Sometimes he seems to be directly addressing the animals in captivity. The artist draws attention to the contrast between the quality of life of immigrants from postcolonial countries and the protected life led by the animals in the zoo.



*The Botanist*, 2008. Courtesy of the artist  
© Galerie Polaris, Paris

## YTO BARRADA

**Born in Paris in 1971. Lives and works in Tangier, Morocco.**

Yto Barrada grew up in Paris, her city of birth, and Tangier. She studied history and political science at the Sorbonne and then studied at the International Center of Photography in New York. Her work, which embraces photography, film, publications, installation and sculpture, revolves around with the peculiar situation of her hometown Tangier and combines documentary techniques with a more meditative approach to images. Her work has been exhibited at Witte de With, Rotterdam, Haus der Kunst, Munich, SFMoMA, San Francisco, the Renaissance Society, Chicago, Tate Modern, London, the Centre Pompidou, Paris, MoMA, New York, Whitechapel Gallery, London, and the 2007 and 2011 Venice Biennales. She was the Deutsche Bank Artist of the Year for 2011. Her first monograph was published by JRP Ringier in autumn 2013. She is a recipient of the 2013–2014 Robert Gardner Fellowship in Photography (Peabody Museum at Harvard University). Barrada is also the founding director of the Cinémathèque de Tanger.

***The Botanist***, 2008 (video, couleur, son, 20 min)

*The Botanist* was filmed in the garden of Umberto Pasti, a writer, expert on Islamic ceramics and self-taught botanist who lives in Milan and Morocco. His garden, in a village on the Atlantic coast south of Tangier, is home to hundreds of varieties of Moroccan plants, including rare and endangered species. One day, he hosts a visit by English botanists.



[sic], 2009. Courtesy of the artist  
© Eric Baudelaire

## ERIC BAUDELAIRE

**Born in Salt Lake City in 1973. Lives and works in Paris.**

French artist and film-maker Eric Baudelaire has had solo exhibitions at Bétonsalon, Paris, the Kunsthall Bergen (Norway), the Beirut Art Center, the Gasworks, London, at La Synagogue de Delme (France), and at the Hammer Museum in Los Angeles. He took part in the La Triennale at the Palais de Tokyo, Paris, in the Documentary Forum / A Blind spot at the HKW in Berlin, at the Biennale de Taipei, and the Baltic Triennial in Vilnius. His works can be found in the collections of the Centre Pompidou, the Fonds National d'art Contemporain, and the Whitney Museum of American Art. His films have been selected for numerous festivals, including Locarno, the FID Marseille, the International Film Festival Rotterdam, and the San Francisco Film Festival.

<http://baudelaire.net/>

**[sic]**, 2009 (SD video, colour, sound, 15 min)

Since 1907 it has been forbidden under Japanese law to sell or show in public "any obscene document, drawing or object".

1907: Article 175 of the Japanese penal code forbids selling or showing in public "an obscene document, drawing or object".

1947: The second paragraph of article 21 of the post-war Japanese constitution guarantees freedom of speech and the press and stipulates: "There is no censorship."

1957: The Japanese Supreme Court confirms the ban on D.H. Lawrence's *Lady Chatterley's Lover*. In what is the main ruling on the apparent contradiction between article 21 of the Constitution and article 175 of the penal code, the high court upheld the ban on obscenity defined as "what excites or stimulates uselessly desire".

1976: *Ai No Corrida (Empire of the Senses)* by Nagisa Oshima is screened at the Festival de Cannes. Although it is filmed in Kyoto, the film is produced (and the negatives developed and mounted) in Paris. To test the waters in anticipation of the release of the film in Japan, a book containing the screenplay and photographs of the making of the film is published in Tokyo. In July, the publisher is imprisoned for obscenity. During the trial, Oshima asked the Supreme Court for

more details on the philosophical, political, legal, conceptual and visual criteria relating to “what excites or stimulates uselessly desire”.

1982: The Japanese Supreme Court refrains from clarifying the concept of obscenity, but nevertheless acquits Oshima. In the semantic and legal vagueness that persists to this day, the graphic images imported to Japan were the subject of subjective self-censorship: the explicit anatomical representation is replaced by the “bokashi”, pixelating, blurring and scratching of the male and female genitalia in films and the press.

2008: In a warehouse in Yokohama, employees of Yohan, a distributor of the international press, go through page by page the imported art and fashion magazines, deciding where to make cuts.



*Deep Weather*, 2013. Courtesy of the artist  
© Ursula Biemann

## URSULA BIEMANN

**Born in 1955 in Zurich. Lives and works in Zurich.**

Ursula Biemann is a video artist and theorist. Her work is strongly research-oriented and involves fieldwork and video documentation in remote locations. She investigated the social ecologies of oil and water in her video installations *Black Sea Files* (2005), *Egyptian Chemistry* (2012) and *Deep Weather* (2013). Her new video work *Forest Law* (2014), on the resource ecologies in Amazonia, was commissioned by the Broad Art Museum, Michigan. Her video installations have been exhibited at international biennales in Istanbul, Liverpool, Sevilla, Shanghai, Gwangju and Montreal, and in museums worldwide. She has published several books. In 2008 she was awarded an honorary degree in humanities by Umeå University in Sweden and in 2009 she won the Swiss Prix Meret Oppenheim.

[www.geobodies.org](http://www.geobodies.org)

***Deep Weather***, 2013 (HDV video, colour, sound, 9 min)

Water and oil form the undercurrents of all narrations as they bring about profound changes in the global ecology. After peak oil, ever dirtier, deeper and more remote layers of fossil resources are being accessed. Aerial recording of the devastated crust in Alberta opens the view into the dark lubricant geology. Climate change, exacerbated by projects such as the Canadian tar sands, puts the life of large global populations in danger. Melting Himalayan ice fields, rising planetary sea levels and extreme weather events are increasingly imposing an amphibian lifestyle on the Bangladeshi population. Gigantic machine-less efforts are made by communities to build protective mud embankments in the delta where large areas will soon be submerged.



MSR, 2012. Courtesy of the artist  
© Wim Catrysse

## WIM CATRYSSSE

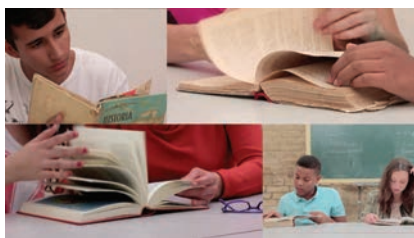
**Born in Leuven in 1973. Lives and works in Antwerp.**

Wim Catrysse graduated with an MA in visual arts from the Sint-Lukas School of Arts, Brussels, in 1997. From 1997 to 2000, he studied at the Higher Institute for Fine Arts (HISK) in Antwerp, and then took a one-year course at the Glasgow School of Art. His work has been shown at the Kunstlerhaus Bethanien, Berlin, the SMAK, Ghent, the Lieu Unique, Nantes and Bozar, Brussels, among other places.

Since the late 1990s Catrysse has been creating video installations that take an architectural structure or the topographical features of a site as the starting point for cinematographic works in which the exposing and balancing of elementary forces play an essential role. The result is an accumulation of images that jerk us out of our comfort zone, that convey a physical threat, images that have something unsettling about them, undermining our commonly held perceptions. Moreover, Catrysse's particular artistic method combines two apparently irreconcilable extremes: on the one hand, impulsiveness, physical directness, intuition and experimentation (almost nothing is worked out in detail beforehand), and on the other, an acute artistic and technical reasoning that can sometimes lead to complex cinematographic image constructions.

**MSR**, 2012 (HD video, 16/9, colour, sound, 14 min 58 sec)

MSR. Amidst an apocalyptic setting next to the "Main Supply Route" – a route upon which the bulk of traffic flows in support of military operations – in the Kuwaiti desert, we are witness to the survival strategies of a small desert community: a pack of stray dogs. In order to survive a fierce desert storm, they seek shelter behind scattered pieces of waste and ceaselessly dig holes in the sand, determined to withstand their antagonistic environment.



*Margen de Error (Libros de texto)*, 2013. Courtesy Declinación Magnética © Creative Commons

## DECLINACIÓN MAGNÉTICA [MAGNETIC DECLINATION] AIMAR ARRIOLA, JOSÉ BUESO, DIEGO DEL POZO, EDUARDO GALVAGNI, SALLY GUTIÉRREZ, JULIA MORANDEIRA ARRIZABALAGA, SILVIA ZAYAS

The term “magnetic declination” refers to the angle of declination between the geographical north and the magnetic north as indicated by the compass. Declinación Magnética is a recently established research and creation group comprising visual artists, theoreticians and curators whose work takes as its starting point their knowledge of postcolonial and decolonial studies and awareness of their immediate context. At the same time, the group also focuses on the combination of methodologies that arises from the use of artistic and research strategies in other areas of the practice and production of knowledge.

Declinación Magnética was established by Aimar Arriola, José Manuel Bueso, Diego del Pozo, Eduardo Galvagni, Sally Gutiérrez, Julia Morandeira and Silvia Zayas. It arose within the context of the research platform “Decolonising Knowledge and Aesthetics” (DKA), a joint project between Matadero Madrid and Goldsmiths College London, which began in the autumn of 2012.

To date Declinación Magnética has developed and participated in exhibition projects and debates in venues such as the Tasneem Gallery (Barcelona), Arts Combinatòries/Fundació Tàpies (Barcelona), “El nuevo rapto de Europa” (Museo Reina Sofía/Fundación de los Comunes), Festival Zemos98, the Casa Encendida, Madrid, the MUSAC, León, and Matadero Madrid, among others.

<http://declinacionmagnetica.wordpress.com/about/>

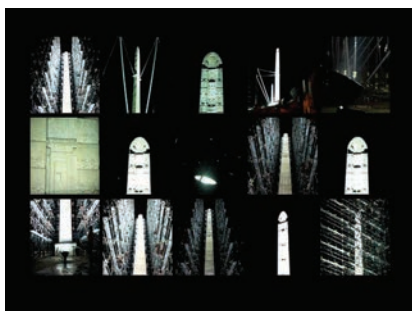
***Margen de error (Libros de texto)*** [Margin of Error (Textbooks)], 2013 (video, couleur, son, 16 min 20 s)

*Margin of Error*, which is the first public project by Declinación Magnética, focuses on Spain’s colonial past and present through a critical approach to the accounts that have arisen around the “Discovery and Colonisation of America”, as still to be found in school textbooks. This approach encompasses both an analysis of the visual and written treatment of the subject in texts adapted to the current official educational programme, as well as an investigation of the critical potential in the use of these texts in the classroom.

School textbooks are a relatively recent invention, first appearing with the obligatory national education that arose in the French Republic in the mid-19th century. As such, they belong to the period of the modern factories of subjectivity analysed by Foucault. Despite not being obligatory, the present-day use of textbooks as an educational resource has become extremely widespread and

they continue to be the principal vehicle for the transmission of knowledge on “history” in the classroom. Textbooks are also the key sector within the publishing business in Spain today, generating the highest turnover (24.4% of the total) and accounting for the second largest number of books printed (17%), only after fiction (2006 data). In the context of all the above, *Margin of Error* considers the textbook from the viewpoint of both its historical role and its present function.

The audiovisual production is particularly experiential by nature: the result of a series of group dynamics with a selection of school students and teachers at ESO (obligatory Secondary School) and Bachillerato (Baccalaureate) level recorded on video. The structure/script is created from the “deconstruction” of the traditional structure of a history class and its subsequent reconfiguration in the form of a sequence of exercises ranging from the re-enactment of visual representations of colonialism to debates on various concepts that tend to be generalised (or ignored) in the teaching of these issues, while also including the memorisation of specific texts or acts of physical intervention on the books.



*The Return of the Axum Obelisk, 2009. Courtesy of the artist*

## THEO ESHETU

**Born in London in 1958. Lives and works in Rome and Berlin.**

The works of Theo Eshetu have been shown at the Venice Film Festival, the London Film Festival, the New York African Film Festival, the 2nd Video Biennial in Fukui, Japan, and many more. His films have won numerous awards, for example at the Berlin Video Festival, the International African Film Festival in Milan and the Festival dei Due Mondi in Spoleto. Eshetu has exhibited at the ICA, London, the Stedelijk Museum, Amsterdam, the National Gallery of Canada, the Martin Gropius Bau, Berlin and the National Gallery of Cape Town, South Africa among others. In 2011 his works were shown at the Sharjah Biennial and the Venice Biennale. In 2012 Theo Eshetu was a guest of the DAAD Artists-in-Berlin Program.

***The Return of the Axum Obelisk*, 2009** (video installation made for 25 monitors, colour, sound, 26 min)

Across 15 screens, Eshetu shows the return of the “Roman” Axum Obelisk to Ethiopia more than 70 years after Mussolini had it shipped to Italy as spoils of war. Building on his own film documentation of this extraordinary incident of restitution, Eshetu has created an elaborate work whose compositional complexity is a small-scale honouring of the technical feat of engineering involved in reinstating the towering obelisk. The high point of the installation comes when the images on all screens merge into one as the final segment of the obelisk is put into place and the Italian and Ethiopian workers congratulate one another. At the same time, Eshetu also addresses the theme through traditional Ethiopian painting, using filmed modern re-enactments of the origin myth of the story of the Queen of Sheba, who reigned over the region surrounding Axum – to present the obelisk’s reinstallation as a “ritual ceremony of transformation”.



*Xenos*, 2013. Courtesy of the artist Mahdi Fleifel © Nakba FilmWorks

## MAHDI FLEIFEL

**Born in Dubai in 1979. Lives and works in London.**

Mahdi Fleifel is a Palestinian filmmaker and visual artist. He graduated from the British National Film and Television School in 2009. He made *Shadi in the Beautiful Well* (2003), *A World Not Ours* in 2012, and is now working on a new project that directly follows on from *Xenos* (2013).

***Xenos*, 2013** (HD video, colour, sound, 12 min)

In 2010, the Palestinian Abu Eyad flees with others from the largest Palestinian refugee camp in Lebanon, Ain el-Helweh. The destination they long to reach is Europe. Aided by smugglers, they flee across Syria and Turkey to Greece, a place of projected hopes and paradise rolled into one. But Greece is stuck in a serious economic, political and social crisis and their dreams are soon stifled by a brutal reality that only permits a hand-to-mouth existence. Having absolutely no access to a better life, the young refugees waste their days away in a parallel universe. They take drugs to escape the boredom and the nothingness. They earn the money for the drugs from street prostitution, servicing men and women in equal measure. Only they themselves are left with much too little.



*Printed Matter*, 2011. Courtesy Sirah Foighel Brutmann and Eitan Efrat

## SIRAH FOIGHEL BRUTMANN AND EITAN EFRAT

**Born in Tel Aviv in 1983. Live and work in Brussels.**

Sirah Foighel Brutmann and Eitan Efrat have been collaborating for several years on audiovisual works. Their works have been produced by Auguste Orts and Argos (Belgium) and distributed by EYE institute (Netherlands). They have been screened at such film festivals as IDFA and Rotterdam Film Festival (Netherlands); *Courtisane* (Belgium); New Horizons (Poland); on television (Arte) and in exhibitions at the Kunsthalle Basel (Switzerland); STUK (Belgium); EMAF (Germany) and The Petach Tikva Museum for Contemporary Arts (Israel). Their works have won prizes at the Images Festival (Canada) and the Oberhausen Film Festival (Germany). Foighel Brutmann and Efrat presented their work as featured artists at the 59th Flaherty Film Seminar (USA). They come from different educational backgrounds: Sirah studied at P.A.R.T.S (Performing Arts Research and Training Studios) in Brussels, and Eitan studied at the Gerrit Rietveld Academie in Amsterdam. Their work has been exploring the performative aspects of the moving image. In their latest film, *Printed Matter*, and their film-installation *Journal*, they question the spatial and durational potentialities in the reading of photographs that carry a common visual language and historical narratives.

***Printed Matter***, 2011 (16 mm film transferred to HD video, colour, 4:3, mono and stereo sound, 29 min)

*Printed Matter* shows the conflation of private lives and contemporary geopolitics. The material comes from André Brutmann, who was, up until his untimely death in 2002, a freelance press photographer covering two decades of Middle East news for local newspapers as well as for the international, mostly European, print media. His vast collection offers a visual chronicle of the Israeli-Palestinian conflict and consists of surprisingly familiar images of civil dissent, armed violence, funeral grief and political speeches in both Israel and the occupied territories.

After becoming a father in 1983, this professional media worker started regularly photographing his daughter and wife, later a family of four. *Printed Matter* shows a selection of contact sheets and sets of negatives from his archive, in three ten-minute shots.

The first witness to these histories, Hanne Foighel, Brutmann's partner and a freelance journalist, reminisces about the past as she browses through these records. *Printed Matter*, like a fragile time capsule steered by her provident off-screen voice, takes its viewers on a penetrating excursion into the intimacies of political history and the politics of intimate lives.



*Bilbao Song*, 2010. Courtesy of the artist and Guido Costa Projects, Turin © Peter Friedl

## PETER FRIEDL

**Born in Oberneukirchen (Austria) in 1960. Lives and works in Berlin and New York.**

The artistic practice of Peter Friedl, an artist working *in situ*, explores the construction of history and concepts, and presents new models of narration. Friedl's work has been exhibited worldwide, including at the Museo Nacional Centro de Arte Reina Sofía, Madrid; the Centre Pompidou, Paris; the Walker Art Center, Minneapolis; the Van Abbemuseum, Eindhoven; the Hamburger Kunsthalle, documenta X (1997) and documenta 12 (2007); various biennales (Venice, Berlin, Seville, Gwangju, São Paulo, Taipei), and "La Triennale", Paris (2012). Selected solo exhibitions include: "Work 1964–2006", Museu d'Art Contemporani de Barcelona, Miami Art Central, Musée d'Art Contemporain, Marseille (2006–07); "Blow Job", Extra City Kunsthall, Antwerp (2008); "Working", Kunsthalle Basel (2008); Peter Friedl, Sala Rekalde, Bilbao (2010), and "The Dramatist", Artspace Auckland (2014).

***Bilbao Song***, 2010 (video, colour, sound, 5 min 53 sec)

*Bilbao Song* shows a series of *tableaux vivants* performed by professional and non-professional actors, and special guests such as Julen Madariaga (lawyer, politician, historic co-founder of ETA and later member of the social movement Elkarri) and the popular clown duo Pirritx and Porrotx. Accompanied by a live interpretation of the eponymous song from *Happy End* by Bertolt Brecht, Elisabeth Hauptmann and Kurt Weill, Friedl's film is a meditation on allegorical image production.



*Seven Intellectuals in Bamboo Forest, Part I*, 2003. Courtesy of the artist and Marian Goodman Gallery, Paris/New York  
© Yang Fudong

## YANG FUDONG

**Born in Beijing in 1971. Lives and works in Shanghai.**

Yang Fudong is one of the most important figures on China's contemporary art scene and independent cinema movement. His films and photographic work, often rooted in traditional Chinese painting, examine tensions between urban and rural, history and the present, worldliness and intellectualism. Their atemporal and dreamlike quality, long and suspended sequences, divided narratives, as well as multiple relationships and storylines reflect the conundrums of idealism and ideology faced by a new generation. At the same time, the works address the ideals and anxieties of young people who are struggling to find their place in the fast-paced changes of present-day China.

***Seven Intellectuals in Bamboo Forest, Part I***, 2003 (35 mm film transferred to DVD, black and white, sound, 29 min 32 sec )

This five-part black-and-white cinematic masterpiece is inspired by the legendary Seven Sages, a group of third-century Chinese intellectuals who distanced themselves from government service to take up an existence of Daoist-inspired reflection and heavy drinking in the countryside. Their legendary rebellion has long been depicted in traditional East Asian art.

Borrowing a film noir aesthetic, the film depicts the new experience of modernity in China while also illustrating universal themes of isolation and alienation. Young urbanites with Burberry jackets and briefcases withdraw to the mountains to admire the beauty of nature. They stare dreamily at a mountain stream and gaze, deeply affected, at apple blossoms. The artist suggests that the young urbanites, well educated and economically independent, are still in search of profundity and poignancy.



*Châteaux en Espagne* [Castles in Spain], 2013. Courtesy of the artist

## PAULINE HOROVITZ

**Born in Bordeaux in 1978. Lives and works in Paris.**

French filmmaker Pauline Horovitz studied at EnsAD (L'École Nationale Supérieure des Arts Décoratifs) in Paris. She has made numerous short films, both fictional, documentary and experimental, which have been shown in international festivals (IDFA, Amsterdam; Biennale de l'Image en Mouvement, Geneva; Semana de Cine Experimental de Madrid; FiDocs, Chile, etc.), and on the French-German TV channel Arte in the series *Cut up*, among them: *One Day I Decided* (2007), *Polanski and my Father* (2009) and *Big Girls Don't Cry* (2011). Her first solo show was in 2010 at the Eponyme Gallery (Bordeaux, France), and she has participated in several group exhibitions (BAC Geneva, 2012; Domaine de Chamarande and Galerie Filles du Calvaire, Paris, 2014). She also writes radio plays for Radio France.

***Châteaux en Espagne*** [Castles in Spain], 2013 (HD video, colour, sound, 25 min 52 sec)

"Some people dream of America, others of a cabin in Canada. My family dreams of Spain, the only country that didn't arrest its Jewish citizens during the war." This film is a fantasy about Spain as imagined by an Ashkenazi Jewish family, which mixes, in a burlesque narrative, western, gefilte fische and tortilla, suitcases at the ready and fried squid, matzoh and corrida. The film's reverse angle is, of course, the East, Germany and Poland, evoked through Spanish landscapes.



*Apicula Enigma*, 2013. Courtesy of the artist

## MARINE HUGONNIER

**Born in Paris in 1969. Lives and works in London.**

In her films, photographs and works on paper, Marine Hugonnier explores the formation of images and the ways in which they shape human perception. Her various works attempt to show the weight of politics and history, as well as the aesthetic conventions of time and space present in every representation. Her solo exhibitions include: FRAC Champagne-Ardenne, Reims, France (2009); Malmö Konsthall, Sweden (2009); Kunstverein Braunschweig, Germany (2009); Musée d'Art Moderne et Contemporain (MAMCO), Ginebra, Switzerland (2009); S.M.A.K. Stedelijk Museum voor Actuele Kunst, Ghent, Belgium (2007); Philadelphia Museum of Art, Philadelphia (2007); Fondazione Sandretto Re Rebaudengo, Turin, Italy (2007) and the Kunsthalle Bern, Bern, Switzerland (2007). Recent group exhibitions: "Counter-Production", Generali Foundation, Vienna (2012); "Shock of the News", National Gallery of Art, Washington DC (2012); "Poule!", Fundación/Colección Jumex, Mexico (2012); "Unfinished Journeys", The Museum of Contemporary Art, Oslo (2012); "ART AND PRESS", Martin Gropius-Bau, Berlin, Germany (2012); "I Am Still Alive: Politics and Everyday Life in Contemporary Drawing", MoMA New York (2011); 1979, Virreina Centre de la Imatge, Barcelona (2011); "Badlands: New Horizons in Landscape", MASS MoCA, Massachusetts (2008); "Then the Work Takes Place", Kunsthaus Graz, Graz, Austria (2008); 52nd Venice Biennale, Italy (2007).

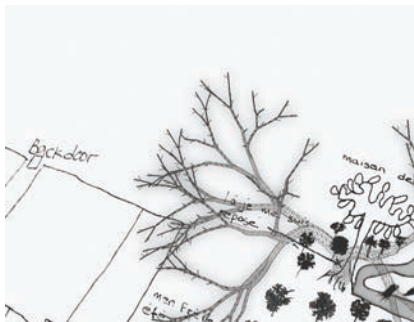
<http://www.marinehugonnier.com/>

***Apicula Enigma***, 2013 (35 mm transferred to Blu-ray, colour, sound, 26 min)

"This film is an animal documentary essay shot in the Koschuta mountains of Austria. The film is a recording of the factual truth of what happened on set: the beehive and the colony, the collecting of pollen and honey, and the bees who swarmed out of the beehive to the nearest tree and then swarmed out again to disappear into the forest. Staying close to the factual truth included filming the crew and the image-making process, but our main focus was to film the space in between the crew and the bees, the 'beeing in the presence' of the bees. If for Serge Daney 'Cinema teaches me to touch with my gaze the distance at which the other begins,' then this film is a way of finding the distance whereby the animal world retains its enigmatic quality. *Apicula Enigma* literally means 'the bee's riddle.'

This film is a different kind of animal documentary. It records the long period spent in the presence of the bees, the moments when science turns into science fiction, a point at which the most factual events become poetic and fantastical".

Marine Hugonnier



*Lack of Evidence*, 2011. Courtesy Galerie Dohyang Lee

## HAYOUN KWON

**Born in Seoul in 1981. Lives and works in Paris.**

Hayoun Kwon studied at the Ecole des Beaux-Arts de Nantes, and then at Le Fresnoy – Studio National des Arts Contemporains in 2011. She uses video, installation and performance in fictional or documentary works and her work revolves around the question of memory. Her work often explores the history of Korea and the political situation of her country. Her work has been presented in numerous festivals, such as the 28th Hamburg International Short Film Festival, the 18th Sarajevo Film Festival, the 65th Cannes Film Festival, the Cannes Short Film Corner, the Festival International de Films Documentaires Cinéma du Réel, Centre Pompidou, Paris; the Rotterdam International Film Festival and the European Festival of Arts and Media in Osnabrück (Germany), where she was awarded the Arte Créative prize in 2014. The video *Lack of Evidence* was awarded the Jeune Création prize and the SCAM prize in 2012, and led to an artist's residence at the Centquatre.

***Lack of Evidence***, 2011 (Animated documentary film, 9 min 20 sec HD, colour. Dolby Surround prologic1 France. Edition of 5 + 2 AP. Production Le Fresnoy)

For Nigerians, being a twin can be a blessing or a curse. Oscar and his brother were supposed to be sacrificed during a ritual ceremony, but Oscar succeeded in fleeing. Exiled in France, he requested asylum but his request was rejected due to a lack of evidence. In *Lack of Evidence*, Hayoun Kwon is interested in the reconstruction of history through memory and the fictional dimension of historical testimony. By creating a video that is both a story, an enquiry and the autopsy of a cultural dilemma – the adventures of a Nigerian exiled in France – she raises the question of the relationship between historical truth and narrative truth, between real facts and recounted stories.



*Le Jardin d'Attila*, 2012 © Aurora films, 2012

## MARTIN LE CHEVALLIER

**Born in Fontenay-aux-Roses in 1968.**

Martin Le Chevallier was born in May 1968. He is representative of our times in that he uses them as the raw material for his works. He has devised a video surveillance game, created a telephone server dedicated to our consumerist pathologies, had himself audited by a firm of consultants, been to Brussels in a procession in order to present a European flag and secured a pool in the Tuileries Gardens using small remote-controlled police boats. In counterpoint to these contextual projects, he works on more cinematographic projects. Thus *L'An 2008* (2010), both film and installation, offers a picaresque account of globalisation and *Le Jardin d'Attila* (2012) takes us on a journey through other possible worlds.

Le Chevallier is also the artistic co-director of *Libération*.

<http://www.martinlechevallier.net/>

***Le Jardin d'Attila*, 2012 (Video, colour, stereo sound, 33 min)**

*Le Jardin d'Attila* presents the intellectual peregrinations of a walker. Conversing with a variety of people, he discusses with them the future of a world deprived of its foundations. Could one abolish the family, commerce or the state? A mixture of ethnology, Diderot's *Jacques le Fataliste*, Flaubert's *Saint-Antoine* and the wildest utopias, *Le Jardin d'Attila* offers a subjective exploration of imaginary possibilities.

## NAEEM MOHAIEMEN

**Born in London in 1969. Lives and works in Dhaka and New York.**

Naeem Mohaiemen is a writer and artist who was born in 1969 and works in Dhaka and New York. He uses photography, film and essays to investigate rupture histories, including that of the global left and failed utopias. Project venues include Whitney Biennial of American Art (as member of the Visible Collective), Finnish Museum of Photography, Third Line Dubai and Frieze. Publications include "Between Ashes and Hope: Chittagong Hill Tracts in the Blind Spot of Bangladesh Nationalism" (Editor), "Islamic Roots of Hip-Hop" (Sound Unbound, MIT Press), "Collectives in Atomised Time" (with Doug Ashford), and "No Exit" (with Glenn Urieta, Secret Identities: Asian Superhero Comics). He is a 2014 Guggenheim Fellow, and his projects have been supported by Creative Time, Creative Capital, Sharjah Art Foundation, Rhizome, Franklin Furnace, and Puffin Foundation.

***Rankin Street, 1953***, 2013 (video, colour, sound, 8 min. Courtesy of the artist)

A newly discovered box of photographs, taken years before Mohaiemen's birth, opens an inquiry into family archives, the failure of memory and the role of images as reminders for remembering.



*Orlando's Book*, 2013. Courtesy de l'artiste © Wendy Morris

## WENDY MORRIS

**Born in Walvis Bay (Namibia) in 1960. Lives and works in Belgium.**

A multidisciplinary South African artist (animation, short films and sound works), Wendy Morris studied fine arts and art history in South Africa and obtained her PhD in the arts at the University of Leuven in Belgium in 2013 with a set of three short films, *The Salvation Project*. Her films have been presented at many short film, documentary and animation festivals around the world, including Clermont-Ferrand, DOK Leipzig and Annecy.

[http://wendymorris.blogspot.fr/p/cv\\_10.html](http://wendymorris.blogspot.fr/p/cv_10.html)

***Orlando's Book***, 2013 (video, black and white, sound, 3 min 52 sec.)

A book of English landscapes was given to a boy who grew up on mission \* stations in southern Africa in the 19th century. This book, belonging to one of the artist's ancestors, is the starting point for a reflection on memories of place and an attempt by the artist to reconcile literary memories of places known but never visited with memories of places experienced but never seen illustrated in books.

\* By metonymy: building where missionaries live. (*Le Grand Robert*.)



*Nefandus*, 2013. Courtesy of the artist  
© Carlos Motta

## CARLOS MOTTA

### Born in Bogotá 1978. Lives and works in New York.

Carlos Motta is a multi-disciplinary artist whose work draws upon political history in an attempt to create counter narratives that recognise the inclusion of suppressed histories, communities and identities. Motta's work has been presented internationally in venues such as Tate Modern, London; The New Museum, The Guggenheim Museum and MoMA PS1, New York; the Institute of Contemporary Art, Philadelphia; the Museo de Arte del Banco de la República, Bogotá; the Serralves Museum, Porto; the National Museum of Contemporary Art, Athens; the CCS Bard Hessel Museum of Art, Annandale-on-Hudson; the San Francisco Art Institute; the Hebbel am Ufer, Berlin; the Witte de With, Rotterdam; the Sala de Arte Público Siqueiros, Mexico City; and many other public, private and independent spaces throughout the world. Motta is a graduate of the Whitney Independent Study Program (2006), was named a Guggenheim Foundation Fellow (2008), and received grants from Art Matters (2008), NYSCA (2010), Creative Capital Foundation and the Kindle Project (2012). He is a member of the faculty at Parsons The New School for Design and the School of Visual Arts, and was visiting faculty at Pratt Institute School of Art and Design in spring 2014.

<http://carlosmotta.com/>

### ***Nefandus*** [Nefandus], 2013 (HD video, 16/9, colour, sound, 13 min 4 sec)

Carlos Motta's *Nefandus Trilogy*, three new short films on pre-Hispanic and colonial sexuality, had its world premiere at the International Film Festival Rotterdam in January 2014 and was on display at the first International Biennial of Contemporary Art of Cartagena, Colombia. In *Nefandus*, a man travels by canoe down the Don Diego river in the Sierra Nevada de Santa Marta in the Colombian Caribbean, a landscape of "wild" beauty. The man tells stories about *pecados nefandos* [unspeakable sins, abominable crimes], acts of sodomy that took place in the Americas during the conquest. It has been documented that Spanish conquistadores used sex as a weapon of domination, but what is known about homoerotic pre-Hispanic traditions? How did Christian morality, as taught by the Catholic missions and propagated through war during the conquest, transform the natives' relationship to sex?

*Nefandus* looks attentively at the landscape, its movement and its sounds, for clues of stories that remain untold and have been largely ignored and stigmatised in historical accounts.



*Building Stories #001 [That Distant Piece Of Mine], 2013.*  
Courtesy of the artist © Els Opsomer

## ELS OPSOMER

**Born in Ghent in 1968. Lives and works in Brussels and Rufisque (Senegal).**

Els Opsomer's artwork stems from a constantly expanding archive of urban images and is a reinterpretation of our globalised reality, exposing and challenging the notion of personal integrity within it. In her recent films she has concentrated on the fate of modern utopias and their lost grandeur. She has participated in international biennales, such as the 12th Istanbul Biennial, the Brussels Biennial 1, 7th Kwangju Biennial and the fifth Werkleitz Biennial, and was artist-in-residence at the Rijksakademie Amsterdam (1996–98). Her solo shows include "Loop videoart", Barcelona, (E), "Shadows and Snow", Erna Hecey Gallery, Brussels (B), "\_imovie [1-2-3]\_", MACs Grand Hornu, "Time Suspended", Kunsthall, Bergen, and the Witte de With, Rotterdam (2005–04). She has received the Courtisane (2007) and the Jeune Peinture Belge (1997) awards. She lectured at ENSAV La Cambre, Brussels, and is now head of the photography MA at Sint-Lukas School of Arts, Brussels. She is part of the team of artistic directors at the Sound Image Culture workshop in Brussels. Her artwork travels around the world, as does she.

***Building Stories #001 [That Distant Piece Of Mine]*, 2013 (16 mm film transferred to HD video, colour, sound, 42 min 12 sec)**

*Building Stories #001 [That Distant Piece Of Mine]* is a 16 mm film recorded in Senegal, reputedly the most accessible West African country, a tourist destination renowned for its hospitality. Far from the "clichés", this film shows a poetic stroll through Senegal. From the amazing grace with which the locals walk to the absurd architecture that is often plonked down like a UFO in the landscape, you find yourself in a unique African world. The tension of the film is in the interaction between the familiar and the strange, between what is constructed and what is in continuous deconstruction, between the stories you invent as a viewer and the stories that these scenes tell you, between what moves and what is still. *Building Stories # 001 [That Distant Piece Of Mine]* is an infinite portrait radiating a lonely quietness in a frenetic African world. Els Opsomer's work interprets global reality from an African perspective. People stoically make their way through an urban environment, but it isn't always clear whether this is characterised by progress or a lack thereof. The complexity and beauty of a post-colonial crisis zone.



*Tribute to the Fallen, 2012. Courtesy of the artist*

## DANIELA ORTIZ IN COLLABORATION WITH XOSE QUIROGA

**Born in Cuzco (Peru) in 1985. Lives and works in Barcelona.**

**Born in Ourense (Spain) in 1979. Lives and works in Barcelona.**

Daniela Ortiz has taken part in group exhibitions in Spain, United States, Peru, Sweden, Romania and the Czech Republic. She has exhibited individually in the Espai 13 (Miró Foundation, Barcelona), the Abelló Museum (Mollet del Valles), the Muncunill artspace (Terrassa) and the àngels barcelona (Barcelona) and 8ØM2 (Lima) galleries. She received a Guasch Coranty grant from the University of Barcelona (2011) for her project *Maids Rooms*, a grant from CIFO (2012) for the project *Distinction* and a BCN production grant for her project NN15.518 developed in collaboration with Xose Quiroga.

Daniela Ortiz is the co-editor, with Xose Quiroga, of the independent news website *antigonia.com*, which seeks to highlight certain news stories taken from the mass media and from independent media. Her work sets out to explore concepts of race, class, nationality and gender, analysing social behaviour as a structure based on inclusion and exclusion. In recent years, her projects have revolved around the issue of migration, the actions taken by states and the response of society.

<http://daniela-ortiz.com/>; <http://antigonia.com/>

### ***Tribute to the Fallen*, 2012 (Video, colour, sound, 19 min 38 sec)**

Bearing an image of Samba Martine with the inscription "Samba Martine, after 38 days detention at the immigrant detention centre in Aluche, died in hospital on 12 October", a procession was formed during the celebration of Spain's National Day on 12 October 2012 in Madrid. The first stop was at the Columbus plaza, the second at the door of the apartment where Congolese politician Moisé Tshombe used to live, the third at the immigrant detention centre of Aluche and the last one at the 12th October Hospital where Congolese immigrant Samba Martine died.

## ANXIONG QIU

**Born in Chengdu (China), in 1972. Lives and works in Shanghai.**

Anxiong Qiu studied at the Sichuan Art Academy. After further studies in Kassel, Germany, he returned to China, settling in Shanghai. He is known for his paintings, animated films and video installations. He generally uses the traditional Chinese ink-and-wash style for his animation works.

Qiu came to international prominence when his work was shown at the Shanghai Biennial in 2006. In addition, he has shown work at contemporary art biennials in Sydney, Thessaloniki, Seoul, São Paulo, Busan and Nanjing. In his video titled *New Book of the Mountains and Seas*, 2006, he explored tradition in China at a time when few artists were considering the subject.

<http://www.qiuanxiong.net/en>

***Flying South*, 2006** (animated film, black and white, sound, 9 min 18 sec)

Courtesy of the artist

This video is a reflection on the human control and domination of nature. Its title is a lyrical evocation of the natural succession of the seasons and the migration of birds to more hospitable regions. But what would happen if these birds disseminated political ideologies or contributed to the propagation of scourges during the travels?



*Untitled*, 2011. Courtesy of the artist

## KHVAY SAMNANG

**Born in Svay Rieng (Cambodia) in 1982. Lives and works in Phnom Penh.**

Khvay Samnang is interested in concepts of mediation, change and continuity, offering new interpretations of history, longstanding cultural practices and controversial current affairs subjects. Khvay has a BA in painting (Royal University of Fine Arts, Phnom Penh, 2006). He is a founding member of the artist collective Stiev Selapak and the spaces Sa Sa Art Projects (2010) and SA SA BASSAC (2011). In 2013 he took part in the exhibitions "If the World Changed", the 4th Singapore Biennale, Singapore, "Everyday Life", the 4th Asian Art Biennial, Taiwan, "Phnom Penh: Rescue Archaeology", ifa, Berlin and Stuttgart. Khvay is artist-in-residence at the Künstlerhaus Bethanien, Berlin, 2014–15.

***Untitled***, 2011 (Video, colour, sound, loop)

In 2010, Cambodian artist Khvay Samnang became interested in the changes being made to the public lakes along the main rivers of his hometown, Phnom Penh. The bodies of water provide thousands of residents with the water they need for their daily lives. Yet the local government has illegally allowed the lakes to be filled with sand and offered for private sale so that companies can build profitable buildings, such as factories, shopping malls and offices on this land. A small number of corrupt individuals profit from the situation while a multitude of families suffer the consequences. Not only does the sand filling cause environmental damage, but a huge number of families who live by the lakes are displaced when they are forced to leave their homes. The compensation they receive is often too little, and they face abuse and imprisonment if they protest. Although the destructive actions were reported in the international news, Khvay had been alerted to this situation only when these incidences began to happen. He then took action through his art by documenting the lakes during the different stages of the dredging process. At each stage, the artist enters the body of water and immerses himself with sand, pouring one bucketful upon his head. This action is both symbolic and moving as he essentially becomes one with the land. His actions are at the same time a metaphor for what is happening in the capital city of his country where people and their livelihoods are being buried alive.



*Gala*, 2005. Courtesy of the Estate of Allan Sekula  
© The Estate of Allan Sekula

## ALLAN SEKULA

**Born in Erie (United States) in 1951—† in Los Angeles in 2013.**

Allan Sekula received his MFA from UCSD in 1974. Soon after, he began publishing widely read articles that probed the social uses of photography in *Artforum*. He taught briefly at NYU in the School of Cinema Studies, then for five years at Ohio State University, before returning in 1985 to Los Angeles to join the faculty of the California Institute of the Arts, where he taught for nearly three decades. The essays collected in his first book, *Photography against the Grain: Essays and Photo Works 1973–83* (1984), significantly altered the way in which the documentary function of photography was conceptualised. His more recent volumes prompt us through his visual art and writing to carefully consider the effects of capitalism, globalisation, labour and class. Sekula's other books include *Fish Story*, 1995; *Geography Lesson: Canadian Notes*, 1996; *Dismal Science*, 1999; *Performance under Working Conditions*, 2003; *TITANIC's Wake*, 2003; and *Polonia and Other Fables*, 2009. These range thematically from critical investigations of the history of photography to studies of family life in the grip of the military-industrial complex, branching out into explorations of myths of national identity. His longstanding interest in questions of maritime economies and their relation to globalisation led to extended photographic works that were included in *documenta 11* (2002) and *documenta 12* (2007).

Since the early 1970s, his works with photographic sequences, written texts, slide shows and sound recordings have travelled a path close to cinema. In addition to *Gala* (2005), Sekula's other works in video and film include *Tsukiji* (2001), *Lottery of the Sea* (2006), and in collaboration with co-director Noël Burch, *The Forgotten Space* (2010), the latter having won the Special Jury Prize in the Orizzonti Competition at the 2010 Venice Film Festival.

He is represented by Christopher Grimes Gallery, Santa Monica, and Galerie Michel Rein, Paris. In 2014 Sekula's last exhibition and book project, *Ship of Fools/ The Dockers' Museum*, is due to be published by Leuven University Press.

**Gala**, 2005 (Digital video transferred to DVD, colour, sound, 26 min)

The monumental Walt Disney Hall was opened in Los Angeles in October 2003. The building covered in shiny steel is composed of curved volumes bearing the stamp of Frank Gehry's postmodernist architecture. At the opening ceremony, the theatricality of the place is bombastic. A fairy-tale ballet of pink, mauve and yellow lights sweeps the sky. Allan Sekula's camera dissects this jet-set event with precision. With the help of precise zooms, he sketches a portrait of a society as it struts its stuff and poses in evening suits and evening dresses on the monumental stairway in front of the building. Without being demonstrative but by seizing on telling details, the film conducts a kaleidoscopic critique of a culture of the privileged.



*Lovely Andrea*, 2007. Courtesy of the artist  
© Hito Steyerl

## HITO STEYERL

**Born in Munich in 1966.**

Hito Steyerl is a filmmaker and writer. She teaches New Media Art at the University of the Arts in Berlin. Steyerl studied film at the Academy of Visual Arts in Tokyo and at the University of Television and Film in Munich. She has a PhD in philosophy from the Academy of Fine Arts, Vienna. The most formative parts of her education, however, include working as a stuntgirl and bouncer. Steyerl's work focuses on the intersection of media technology, political violence and desire. She uses humour, charm and reduced gravity as political means of expression. Her sources range from appropriated low-fi clips and sounds to mostly misquoted philosophical sayings. These elements are condensed into essayistic speculations in the form of text and imagery. Keen on analogy, Steyerl collects and creates stories describing realities that are stranger than fiction, assembled into rambling thought experiments. Her work has been exhibited in numerous solo and group exhibitions, including documenta 12, the Taipei Biennial 2010 and the 7th Shanghai Biennial. Her written essays have proliferated more online than offline, in journals such as e-flux and eipcp.

***Lovely Andrea*, 2007** (video, colour, sound, 29 min 3 sec)

The video installation *Lovely Andrea* (2007) documents the search for a bondage picture taken of Steyerl in 1987 in Tokyo under the name of her friend Andrea. The video features documentary footage showing the search for the photograph and includes bondage shows, interviews with rope masters, and protagonist Asagi Ageha's own practice of self-suspension. This video footage is juxtaposed with photos from Guantanamo and Abu Ghraib, a 2001 *Spider-Man* teaser, clips from *Spider-Woman*, as well as news footage of Ronald Reagan's famous speech at the Brandenburg Gate in 1987. This technique of montage creates a tight-knit network of relations and associations that are woven together by the central metaphors of bondage and the web. The relationship of domination and submission portrayed in the bondage photographs turns out to be the model for society at large: "In a normal society, everything is bondage."



*In a Pig's Eye (Wakaranai Buta)*, 2010. Courtesy de CaRTe blaNChe ? © Atsushi Wada / Tokyo University of the Arts

## ATSUSHI WADA

**Born in Kobé in 1980. Lives and works in Kobé.**

Atsushi Wada studied at the Osaka Kyoiku University, the Image Forum Institute of Moving Images and the Tokyo University of the Arts. In 2002, through self-study, he began creating short animation works. All of his films display the Japanese traditional concept of "Ma", the tension produced between movements. *Day of Nose* (2005) won the Best Short Film at the Norwich International Animation Festival and *Well, That's Glasses* (2007) won the Young Jury award at the Rio de Janeiro International Short Film Festival. *In a Pig's Eye* (2010) has been nominated for prizes at Zagreb, Annecy, Hiroshima and Ottawa, and won the Best Film at the Fantoche International Animation Film Festival, and the Silver Jabberwocky at Etiuda and Anima. *The Mechanism of Spring* (2010) premiered at the Venice Film Festival. His latest film, *The Great Rabbit* (2012), won the Silver Bear Award for the Best Short Film at the 62nd Berlin Film Festival. Other prizes include the Jury Special Award at ANIMAFEST Zagreb (2012), the Special Prize at the Hiroshima Animation Festival (2012), and most recently the Prix DeVarti for Funniest Film at the Ann Arbor Film Festival (2014).

<http://kankaku.jp/en-index.html>

***In a Pig's Eye (Wakaranai Buta)*, 2010** (Animated film, HDCAM, colour, stereo sound, 10 min 10 sec)

A huge pig is stretched out in front of a house, inside which lives a family consisting of a father, mother, grandfather, six children and a dog.

Everyone knows about the huge pig, and the pig is aware of the family. But none of them understands each other.



*Habana Libre*, 2010. Courtesy of the artist, the Foksal Gallery Foundation, Warsaw, and the Peter Kilchmann Gallery, Zurich  
© Artur Żmijewski

## ARTUR ŻMIJEWSKI

**Born in Warsaw in 1966. Lives and works in in Warsaw.**

Artur Żmijewski studied sculpture under Grzegorz Kowalski at the Academy of Fine Arts in Warsaw between 1990 and 1995. In 1995 he was awarded a grant to study at the Gerrit Rietveld Academie in Amsterdam. During the exhibition "Guarene Arte 2000", he was awarded the Fondazione Sandretto Re Rebaudengo Per L'Arte Prize for the work *An Eye for an Eye*. In 2005, his *Repetition* was shown in the Polish Pavilion at the Venice Biennale. His film *Them* (2007) was shown at documenta in Kassel. In 2007–2008 he received a DAAD grant for an artist's residency in Berlin, where he prepared his latest project, *Democracies*.

He creates installations, objects, photographs, videos and films. Żmijewski was an editor of *Czereja* magazine; he is also an art critic and curator. In 2010, Artur Żmijewski was awarded the Ordway Prize by the New Museum in New York and Creative Link for the Arts. Artur Żmijewski curated the seventh Berlin Biennale.

***Habana Libre***, 2010 (video, colour, sound, 24 min 41 sec)

*Habana Libre* was filmed in Cuba. Artur Żmijewski walks through the streets of Habana and films people around him, who are seen recovering waste, sewing clothes, and selling groceries in a store. The images are free of comments. The film is a great portrait of this rundown city and its inhabitants.

# EXHIBITION EVENTS AND APP

## I APP

For the project "Inventing the Possible", the Jeu de Paume has created an app that will enable a large number of people to discover the "Ephemeral Video Library" in an interactive, intuitive and fun way.

Bilingual French/English app. Available on Google Play and the Apple Store

## I TOURS AND CULTURAL ACTIVITIES

### SCREENING AND ENCOUNTERS WITH ARTISTS

**Friday 31 October, 28 November, 12 December 2014 and 30 January 2015 at 6:30pm**

These encounters, in the form of a dialogue with the project's artists and curators, will provide an opportunity to explore in greater depth the themes raised by the works.

### THE RENDEZ-VOUS DU JEU DE PAUME

**Wednesday and Saturday at 12:30pm**

Lecture tour of the exhibitions led by a Jeu de Paume lecturer.

I free for ticket holders.

### THE RENDEZ-VOUS DES MARDIS JEUNES

**Last Tuesday of the month from 11am to 9pm**

Coinciding with the Jeu de Paume's "mardis jeunes" (young peoples' Tuesdays), which gives students and the under-26s free admission to exhibitions, there will be encounters with artists and guest curators, as well as guided tours of the exhibition with Jeu de Paume lecturers.

I programme available on [www.jeudepaume.org](http://www.jeudepaume.org), "mardi jeunes" section

I free for all students and under-26s

## I AND ALSO

From 11 November 2014, the "Ephemeral Video Library" will be extended to level -1 at the Jeu de Paume. All the works will be projected on a big screen in the foyer. Visitors can also access the videos and the contents of the app on tablets on the mezzanine.

# I ACTIVITIES FOR YOUNG PEOPLE

## THE RENDEZ-VOUS EN FAMILLE

**Saturdays at 3:30pm (except the last of the month), duration: 1 hour**

Every Saturday, with the exception of the last of the month, the Jeu de Paume's lecturers welcome children (7 to 11 years) and their parents or accompanying adults during an encounter with images. Several tours will be organised in the current exhibitions and the educational space, taking in the images on display and the screened images. Participants will be able to learn about the approaches and practices of each of the artists presented.

■ to book: 01 47 03 12 41 or [rendezvousenfamille@jeudepaume.org](mailto:rendezvousenfamille@jeudepaume.org)

■ free for children and members

## LES ENFANTS D'ABORD !

**Movements in the city**

**The last Saturday of the month at 3:30pm, duration: 2 hours**

**Saturdays 25 October, 29 November, 27 December 2014 and 31 January 2015 at 3:30pm**

These tours and workshops for children aged 7 to 11 are organised by the Jeu de Paume on the last Saturday of the month. They are linked to the current exhibitions and use the facilities of the educational space. Participants are invited to compose and edit their own photographic images, creating and printing their own portfolio. Maximum of 12 children.

■ booking required: 01 47 03 04 95 or [lesenfantsdabord@jeudepaume.org](mailto:lesenfantsdabord@jeudepaume.org)

■ free for children

## 12-15ANS.jdp

**From movement in images to images in movement**

**Tuesday 21 and Wednesday 22 October 2014, 2:30pm–5:30pm**

**Two half-days, duration: 3 hours**

Held during the school holidays, on two consecutive afternoons, the 12–15ans.jdp workshops for understanding images are a chance to explore links between the artistic approaches adopted by exhibiting artists and the practical experimentation spaces. Computers and other digital tools can be used to produce, transform, mount, exchange, share and print images. The themes, which change with each workshop, embrace fixed images, images and movement and networked images.

■ booking required: 01 47 03 04 95 or [12-15ans.jdp@jeudepaume.org](mailto:12-15ans.jdp@jeudepaume.org)

■ Free for holders of an exhibition ticket, reductions (see prices on the Jeu de Paume website)

# I VIDEOS FOR YOUNG PEOPLE

During the "Ephemeral Video Library", young people will be able to see a selection of videos in the educational space.

# PRESS IMAGES

## I CONDITIONS OF USE

The following images may be reproduced or represented free of charge solely for the purposes of promoting the exhibition at the Jeu de Paume and only for its duration.

### VE 01

Yto Barrada

*The Botanist*

2008

Video, colour, sound, 20 min

Courtesy of the artist

© Galerie Polaris, Paris



### VE 02

Ursula Biemann

*Deep Weather*

2013

HDTV video, colour, sound, 9 min

Courtesy of the artist

© Ursula Biemann



### VE 03

Declinación Magnética [Magnetic Declination]

*Margen de error (Libros de texto)*

[Margin of Error (Textbooks)]

2013

Video, colour, sound, 16 min 20 sec

Courtesy Declinación Magnética

© Creative Commons



#### VE 04

Seven Intellectuals in Bamboo Forest, Part I

2003

35 mm film transferred to DVD, black and white, sound, 29 min 32 sec

Courtesy of the artist and Marian Goodman Gallery, Paris/New York

© Yang Fudong



#### VE 05

Bilbao Song

2010

Video, colour, sound, 5 min 53 sec

Courtesy of the artist and Guido Costa Projects, Turin

© Peter Friedl



#### VE 06

Martin Le Chevallier

*Le Jardin d'Attila*

2012

Video, colour, stereo sound, 33 min

© Aurora films, 2012



#### VE 07

Martin Le Chevallier

*Le Jardin d'Attila*

2012

Video, colour, stereo sound, 33 min

© Aurora films, 2012



### VE 08

Wendy Morris

*Orlando's Book*

2013

Video, black and white, sound, 3 min 52 sec

Courtesy of the artist

© Wendy Morris



### VE 09

Carlos Motta

*Nefandus*

2013

Video HD, 16:9, colour, sound, 13min 4 s

Courtesy of the artist

© Carlos Motta



### VE 10

Els Opsomer

*BUILDING STORIES #001 [That Distant Piece Of Mine]*

2013

16 mm film transferred to HD video, colour, sound, 42 min 12 sec

Courtesy of the artist

© Els Opsomer



### VE 11

Daniela Ortiz

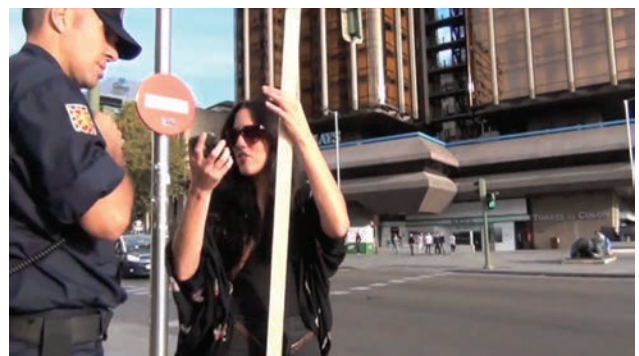
In collaboration with Xosé Quiroga

*Tribute to the Fallen*

2012

Video, colour, sound, 19 min 38 sec

Courtesy of the artist



## VE 12

Khvay Samnang

*Untitled*

2011

*Video, colour, sound, loop*

Courtesy of the artist



## VE 13

Allan Sekula

*Gala*

2005

*Digital video transferred to DVD, colour, sound, 26 min*

Courtesy of the Estate of Allan Sekula

© The Estate of Allan Sekula



## VE 14

Atsushi Wada

*In a Pig's Eye (Wakaranai Buta)*

2010

*Animated film, HDCAM, colour, stereo sound, 10 min 10 sec*

Courtesy of the artist

© Atsushi Wada / Tokyo University of the Arts



## VE 15

Artur Żmijewski

*Habana Libre*

2010

*Video, colour, sound, 24 min 41 sec*

Courtesy of the artist, Foksal Gallery Foundation, Warsaw  
and Galerie Peter Kilchmann, Zurich

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# PRACTICAL INFORMATION

## I JEU DE PAUME

### **Address**

1, place de la Concorde – 75008 Paris  
01 47 03 12 50 – [www.jeudepaume.org](http://www.jeudepaume.org)

### **Opening times**

Tuesday (late-night opening): 11am–9pm  
Wednesday to Sunday: 11am–7pm. Closed Monday

### **Admission**

Full price €10 / Reduced price €7.50  
Free admission: An Ephemeral Video Library, Satellite programme; Mardis Jeunes (last Tuesday of the month 11am to 9pm for students and under-26s); under-12s  
Tickets can be purchased online at the Jeu de Paume website, and through the Fnac, Digitick and Ticketnet

### **Annual subscription and cultural partners**

Free and unlimited admission to the exhibitions and all the cultural activities of the Jeu de Paume  
Annual subscription: full price €30 / reduced price €25 / young people €20

## I PRESS VISUALS

Copyright-free images can be downloaded at [www.jeudepaume.org](http://www.jeudepaume.org)  
Sections: Professionnels > **Presse** / User name: **presskit** / Password: **photos**

## I CONTACT US

**Press relations:** 01 47 03 13 22 / [presse@jeudepaume.org](mailto:presse@jeudepaume.org)  
**Communication: Anne Racine**  
01 47 03 13 29 / [anneracine@jeudepaume.org](mailto:anneracine@jeudepaume.org)

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