Version Control

Exhibition Guide

2 February–14 April 2013

APNews, Giles Bailey, Gretchen Bender, Bernadette
Corporation, Gerry Bibby, Ruth Buchanan, Antoine Catala,
Nicolas Ceccaldi, David Raymond Conroy, Simon Denny,
Tim Etchells, Loretta Fahrenholz, Felix Gmelin, Louise
Hervé & Chloé Maillet, Andy Holden, Morag Keil, Oliver
Laric, Louise Lawler, Tobias Madison, Eva & Franco Mattes,
Melvin Moti, Rabih Mroué, Ken Okiishi, Amalia Pica, Seth
Price, Emanuel Rossetti, Nora Schultz

Version Control is a large-scale interdisciplinary exhibition about the notion of performance and appropriation - the re-use or re-visiting of existing works. It presents the works of 27 artists and collectives from different generations and backgrounds, looking at the idea of performativity and how it has informed artists working today. The exhibition refers to an understanding of performance which is not limited to a live, theatrical act. Ranging from live activities to video, sculpture, and painting, the works share an interest in the potential of objects and images to represent actions and social processes, how the apparently stable world of 'things' and the time- and process-based idea of performance interact, influence and determine each other. Proposing not a single, unified art history or movement, but an intergenerational topography of forms and themes, Version Control communicates the breadth and influence of performance. On-going reinstallation and a series of performance interventions add a further layer of performativity, as the exhibition itself changes over the course of its duration.

Many of the artists in the exhibition are interested in the way in which the material world and information shift and transform according to context and perspective - how texts, images or objects open up to our own interpretation and projection, sometimes playful, in other cases calling for moral or political evaluation, as in the work of Rabih Mroué or Eva & Franco Mattes. The artists in the exhibition use different ideas of performance to incorporate activity and processes as a method of making things 'present': people holding a string of bunting, or a huge video projection transforming the atmosphere through light in the gallery space. Performativity, in this sense, refers to moments of staging, appropriating and re-visiting existing materials and information, touching on questions of historiography and ownership, as in Louise Lawler's photographs of artworks in private collections or Felix Gmelin's re-iterated performance by his father. Rather than a moment of production, the artworks in the exhibition relate to the moment of the

distribution of ideas. They investigate the increasing global flow of data in the information age, and the impact of their application – their performance – in a specific moment and situation on their meaning. These phenomena, which form an important part of the contemporary cultural economy, belong to the most prevailing conditions for artists working today. The exhibition presents works of artists responding to these conditions.

As an exhibition, *Version Control* creates an open space in which artworks are not confined to their own spatial and theoretical interpretation - they overlap, interacting and creating new relationships and meanings, sometimes even interfering with each other. As a kind of choreography though the spaces, each of the galleries focuses on a specific aspect of the field of research – the documentation and re-enactment of performances in Gallery 1, sculptures as performative objects in Gallery 2, appropriation as performance in Gallery 3, new information economies after the internet in Gallery 4. Other questions run throughout the exhibition, such as how can objects that appear passive be activated at specific times, occupying a certain amount of time rather than space. Another area of investigation is an ambivalence or ambiguity between documentation and an artwork. Sculptures become poems, which become records of (real or imagined) past acts, or alternate histories are explored and re-imagined. Some artistic strategies seem mirrored in others, using similar approaches, such as the idea of a 'talk' or 'presentation' to camera as a way to (re)present information. These video works are dealing with the mixing and editing of a subjective voice, and with its mediated quality, marking another layer of the meaning of performance.

GALLERY 1

Amalia Pica
(born 1978, Argentina)

Strangers, 2008
Tableau vivant by two actors that have never met before holding a string of bunting for hours at a time

Amalia Pica uses simple materials in her work, such as a bunting, photocopies, light bulbs, drinking glasses and beer bottles, to explore the process of communication. She is particularly interested in the translation of thought to action, and how an idea becomes an object. *Strangers* is a tableau vivant – a living picture – where two actors hold a string of bunting for hours at a time. The actors who participate in the work have never met before; they spend time and space together, but are distanced by the bunting which limits their communication to looks and gestures. When the work is not being performed it takes a different form, and is installed in the gallery as an object which represents an activity. Strangers will be performed every Saturday 1pm–5pm throughout the exhibition.

Felix Gmelin
(born 1962, Germany)

Farbtest, Die Rote Fahne II, 2002
Two channel video, 12 min

Understanding Negative Dialectics
Performance, 2013

Felix Gmelin's work explores the role of memory, particularly exploring its cultural and political significance. He often uses his own family history as a starting point for his work. *Farbtest, Die Rote Fahne II* consists of two films: the first film is by the German director Gerd Conradt from 1968, in which students (including Gmelin's father) carry a red flag through the city of Berlin to the city hall, where they hang it from the balcony as a gesture of anti-capitalist protest. The second is a remake from 2002 that shows Gmelin and his students passing a red flag through the streets of Stockholm, but failing to raise it. This re-enactment repeats the initial work, but also diverts from it. Shown next to each other, the differences in the works become obvious and are an invitation for reflection on the changing meaning of political symbols.

For the performance *Understanding Negative Dialectics*, children will read a theoretical text written by Gmelin's father in 1968. The text describes the necessity for social change, and the relationship between the individual and the collective. Initially, Felix Gmelin produced a film version of the work with his own son, then ten years old, struggling to read the text to the camera. His difficulty in understanding the text poetically underlines the tension between a theory and the subject of the text. For *Version Control*, the work will be repeated with children from Bristol, reading an English translation of the original text.

Tim Etchells
(born 1962, UK)

Untitled (After Violent Incident), 2013
Single channel video with performance to camera by Bruno Roubicek and Lucy McCormick, 60 min, furniture installation, inkjet print

City Changes, 2008
20 inkjet prints, framed

Tim Etchells' work shifts between theatre, visual art and writing, often questioning performance practice and the boundaries between stage and life. He is interested in cultural codes, systems and rules; considering these to be methods as functional means, as well as methods of enquiry. For *Version Control,* Etchells has reworked Bruce Nauman's seminal 12-screen video work *Violent Incident* (1986). Nauman's work is an elaborate, psychologically informed investigation into violence between people, staging endless repetitions of a domestic fight at a kitchen table. Etchells' version consists of a descriptive text of the scene in *Violent Incident*, a simple stage set with table and chairs, and a video of a performance by Bruno Roubicek and Lucy McCormick which is based on the text. The work deconstructs the original video sequence into its elements, suggesting a link between social behaviour and notions of the script and performance. The second work, *City Changes*, is a re-worked text about a city which never changes.

Giles Bailey
(born 1981, UK)

Talker Catalogue - All Whirlwind, Heat, and Flash (Undertone), 2011, 10 min; *The Nineteen Sixties*, 2011, 15 min; *Tom/Lütz: Two Scenes in 1983*, 2010, 15 min

Giles Bailey presents works from his ongoing project *Talker Catalogue*, which proposes divergent re-readings of performance art's histories. Referring to works such as Vito Acconci's *Undertone* (1972) or a film by Chantal Akerman about the dancer Pina Bausch, Bailey subjectively reworks original material and looks at its legacy and potential significance for today. The installation presents this source material – images, texts, and videos – together with filmed versions of Bailey's performances. His focus on the overlooked and footnotes of the official historical narrative suggests an alternative model for the assembling of history, and there is a conflict between the original works and their interpretation by Bailey. This challenges our understanding of documents as representations of the past, and suggests a more performative understanding that makes a link to the past and present at the same time. The interpretation of documents in this way creates history.

Rabih Mroué
(born 1967, Lebanon)

The Pixelated Revolution, 2012
Video projection, 21 min

For *The Pixelated Revolution*, Rabih Mroué performs a text in news broadcast-style about the use of mobile phones during the Syrian revolution 2011/2012. The text is edited together with images collected from the Internet that have been posted by civilians attempting to document acts of violence with their mobile phones. The piece looks at the central role that these films and photographs play in informing and mobilising people during revolutionary events, due to their ability to be shared and spread through virtual and viral communication platforms. In some instances, people filming the events become victims of the violence. In an especially dramatic clip which Mroué discusses, a camera phone is filming a sniper, when the sniper turns and shoots at the person with the phone. Here the image stops. The work demonstrates the impact of images on politics and real life, and also raises questions about the responsible use of images – what should be circulated and what should not. Mroué originally worked primarily as an actor and director. He very consciously investigates the act of performing images and brings them into a specific context, creating new meaning.

Andy Holden & David Raymond Conroy
(born 1982 and 1978, UK)

Leaving the Relationship, 2013
Video projection and sound, 6 min

Andy Holden and David Raymond Conroy work individually and together as artists, and have recently collaborated on a stage play which uses the theatre space as a frame for contemporary artistic practice. *Leaving the Relationship* is based on David Foster Wallace's book *Brief Interviews with Hideous Men*. Every hour, a dramatic monologue from the book is played in the exhibition space, punctuated by the unspoken questions of the audience in the form of a projected letter 'Q'. Talking through the end of a relationship, the text addresses fundamental questions about our relationships with things and people, such as the implicit power structures which are inherent in the way we look at exhibitions. The audio work activates and transforms the exhibition space temporarily for its duration, taking the space as its stage.

GALLERY 2

Ruth Buchanan
(born 1980, New Zealand)

No Solitary Beat, 2012
Slide projection, powder coated boards and steel,
carpet, sound, 8 min

Ruth Buchanan creates formally precise and
reduced constellations of works, including objects,
photography, text, sound, and architectural forms.
These constellations suggest spaces, both literally
and as narrative scenarios. Often these speculative
scenarios depart from what she calls "meetings with
meaning", staged encounters with particular figures,
historical events, or architectural locations. These
encounters subsequently become groups of objects,
spatial propositions or collections of words. In *No
Solitary Beat*, the artist is heard reading a script which
becomes a narration for the room and the encounters
between the audience and the objects in the space,
describing interaction between people and things. On
two delicately painted screen-like boards, a still from
a TV documentary about museum pedagogy in New
Zealand is projected as a 35mm slide.

Gerry Bibby
(born 1977, Australia)

The Screens / The Islands
Screen-printed paper, concrete, metal, 2009-2013
Scene 1: Eat Me / Beat Me
Scene 2: Weep More Cheaply, Ruthless Sentimentality
Scene 3: I am a receptacle for your extremities
Scene 4: A happily dissatisfied insufficient quantity
Scene 5: Stay Hungry, Filthy Beauty of Togetherness,
Witness the maddened calculating approach of intent
Scene 6: Perpetual profanity, Infernal Vigilance
Scene 7: Coming Soon

Gerry Bibby's large-scale installation is a poem
realised in space. Built from concrete-covered sheets
of paper, the seven "scenes" of the work expand
through the exhibition space, allowing the artist to
perform in the installation, and the audience to read
the text while walking through the space. In this way,
a spatial experience of the installation is necessary
component to complete the work, which is presented
as fragmented and disjointed. The viewer then
creates their own imaginary reading. Bibby builds
on the tradition of collage, where existing materials
are mixed and merged. He occupies objects and
images, such as the newspaper pages on which the
text pieces of *The Screens / The Islands* are screen-
printed, creating new conditions for the content of
the materials.

Nora Schultz
(1975, Germany)

*ESAT-Printer (Echo-Sound Applicable Transformative
Printer)*, 2012
Foam sheets, steel bent profile, printing roll, string,
cardboard, yoga mats, print

Nora Schultz's work examines the making of pictorial
representation. She is less interested in the finished
work than in how images and objects come into
being, and the physical traces that processes leave
behind. Working primarily with industrial materials,
Schultz assembles these into fragile, precariously
balanced abstract sculptures which are also used as
analogue printing stations. Process remains central,
and the moment of production plays a central role
in her prints, printing machines, installations, and
performances. Materials used are directly printed
on, an act of translation from one state of matter to
another through a process of visualisation. During
Version Control, Nora Schultz will activate the objects
for one day and create a new series of prints which
will become a part of the installation.

GALLERY 3

Tobias Madison & Emanuel Rossetti
(born 1985 and 1987, Switzerland)

Feedback, 2012
Looped video projection, light bulbs

Shrine, 2012
Banana box top, various materials

Untitled, 2013
Light boxes

Swiss artists Emanuel Rossetti and Tobias Madison often work in collaboration with other practitioners from different fields, including musicians, designers and film makers, combining the production and distribution of cultural practices. Their works are full of playful references and symbolism. They collaboratively run the alternative cinema and bookshop APNews in an abandoned shopping mall in Zurich and the exhibition space New Jerseyy in Basel. Their works for *Version Control* focus on the lighting in the gallery space, several sources are added including a large-scale video projection and transformed light boxes which were found by the artists in a store adjacent to APNews. Rather than occupying the space for its own means, the installation creates an infrastructure for other works, and references other social venues by their absence. The projected video was produced by the artists with friends, experimenting with video feedback loops in a space lit with the blue of the video standby screen. Another work is arranged in a cardboard box which is usually used to transport fruits from Asia to Europe. The artists found these boxes in Zurich as part of a trade system organised by immigrants from Southeast Asia. They set up a global network connecting themselves with family members who remained in their home country, transforming the family structure into a trade route. Madison and Rossetti transformed these globally travelled cardboard boxes into individual universes which accommodate an inner life of lights and objects, surreal, socio-politically activated waste material.

Ken Okiishi
(born 1978, US), with APNews

The Deleted Scene (Poster), 2013
U.V. print on brass sheet

The Deleted Scene was filmed at the project space APNews in Zurich in a now-defunct shopping mall.

APNews, which functions as an independent cinema and bookstore, acted as the producer for the film, creating a collaborative and open-ended process with constantly shifting roles. A TV set was constructed in the space, and two of the artists built a giant coin, which was rolled all over Zurich. The film is presented in the Foyer and two posters, printed on sheets of brass, announce the film presentation and serve as a material representation of the event in the exhibition space. The posters are co-produced with the graphic designer Mathis Altmann using simple layout templates which are freely available online.

Antoine Catala
(born 1975, France)

Fantasstic, 2012
Various materials

Antoine Catala is interested in the structure of language and how it creates meaning, especially reflecting on changes in information economy after the Internet. With today's powerful digital networks, images have become an increasingly important medium of information exchange. Certain pictures – cats, for example – have developed their own lives, referring to both the meaning of the image itself, and to a shared understanding of a joke. This is a phenomenon generally described as 'memes'. Catala's work is a machine that employs tricks used in amusement parks and magic shows. Part tongue-in-cheek visual pun and part investigation into the concepts informed by digital technology, *Fantasstic* shows a series of objects that perform two roles at once. They are recognisable, nameable things in their own right, and when looked at from a specific interpretive angle, their names spell out a word, as a rebus.

Gretchen Bender
(1951-2004, US)

Bizarre Love Triangle, New Order, 1986
Edited by Gretchen Bender, directed by Robert Longo, 4 min

Gretchen Bender began exhibiting in the early 1980s, and was part of a group of artists including Richard Prince, Cindy Sherman and Sherrie Levine who were associated with critical strategies of appropriation. Described as the 'Pictures Generation', after an exhibition curated by Douglas Crimp at Artists Space in New York (1977), these artists were interested in reusing existing images to understand how the

meaning of images is affected through quotation, framing and staging, especially in the mass-media. Bender's approach was especially conscious of the power of corporate media representations, in television in particular, as an area where politics and entertainment are conflated. Between 1986 and 1990, Bender edited music videos for bands such as Megadeth and Babes in Toyland, developing a trademark style of rapid editing and the use of found images, which visually anticipates much of MTV's aesthetics. The video for New Order's *Bizzare Love Triangle*, a collaboration with Robert Longo, shows Bender's approach of infiltrating mass media in order to highlight the seductive quality of images, and the power of the narrative frame.

Nicolas Ceccaldi
(born 1983, Canada)

Wearables, 2013
Various materials

The title of Nicolas Ceccaldi's *Wearables* employs an adjective as a noun. The works displayed leads us irresistibly to imagine their practical use as vehicles of transport; displayed as sculptural objects, we can't pick the wings up and try them on, and even if we could they would not actually enable us to fly, yet both impossible acts are suggested. Symbolically, the wings speak about different types of mobility, from childhood memories to the freedom of imagination. The artist wrote in a statement:

"*When the sunburnt carcass lays asprawl in a pool of gasoline, and mobile urbanites buzz like flies attracted by putrescence, the still-living matter hurls at the sky a hateful shriek to borrow the wings of an immense northern raven and tears itself from this vast septic tank (modern society), on its way to greener pastures. Flying over the battlefield, the eagle looks down with disdain and resentment while people below press their foreheads against the mud, croaking in disbelief.*

For these naked forms-of-life (disrobed of supernatural clothing), the confusion of the actual with the imaginary is always suspect and threatening because the world they inhabit like toads in the swamp lays its foundation on a repeated movement of separation: separation between public and private, exterior submissiveness and interior freedom, political conduct and moral sovereignty, actual and imaginary.

'Wearables' account for their prescribed purpose as vehicles of transport, enhancing different types of mobility (symbolic mobility: freedom of imagination,

from the alienation of the intimate within the institutional via increased obscurity - from studio to gallery, professional elevation, etc) in the same way that relational art does: proceeding from the descending motion of grace, they are laid on the gallery floor heavy with potential and exposed to contamination from the real, yet floating in the void left by the absence of conviviality."

Bernadette Corporation
(founded 1994, US)

The Earth's Tarry Dreams of Insurrection Against the Sun, 2010
Two channel video

Bernadette Corporation has been operating as a fictional corporation since 1994. Working from behind the blank façade of its logo, the core members Bernadette van Huy, John Kelsey and Antek Walzcak reorganise the collective on an ad hoc basis, frequently collaborating with others on magazines, films, fashion shows, and exhibitions. The Corporation serves as a form of contemporary social and economical subjectivation: as an organisational structure and as an object of enquiry. *The Earth's Tarry Dreams of Insurrection Against the Sun* displays deep sea video footage of the 2010 BP oil spill on two leaning large-scale flat screen monitors. Usually these large screens are used in commercial spaces for advertising 'info-tainment' purposes, showing instant news. Here, the screens show an endless spill of the Deepwater Horizon disaster as a metaphor for the violence of circulation and consumption.

Loretta Fahrenholz
(born 1981, Germany)

Grand Openings Return of the Blogs, 2011
Video, 40 min

Return of the Blogs was a two week-long performance program by the collective Grand Openings at the Museum of Modern Art in New York – one of the most ambitious experimental performance works of the past decades. Collaborating with musicians, performance art scholars, sound artists, filmmakers, writers, and friends; the group (consisting of the five core members Ei Arakawa, Jutta Koether, Jay Sanders, Emily Sundblad, and Stefan Tcherepnin,) composed a multifaceted live program that related to the history of performance art in general, as well as MoMA's particular institutional structure. Some sections were informed by encounters with the

museum archives, current exhibitions, the museum's architecture, and staff members; others were indirect meditations on the practice of performing itself. The partly scripted, partly improvised actions, loose choreographies, musical scores, and acts of self-reflection coexisted within a chaotic structure. As part of the group, Loretta Fahrenholz filmed the events. The resulting work is both documentation of the project, and a reflection on performance practice and its documentation.

Louise Lawler
(born 1947, US)

It is Something Like…, 1988
Plexiglass box, postcards printed on both sides

Keeping to Yourself, 2007/2008
Cibachrome face mounted to plexi on museum box

From the late 1970s onwards, Louise Lawler's work has focused on the social life of artworks, the performance of works with their context. Mostly working with photography, she records and investigates art and the context in which it is viewed – in a private collector's home, with art handlers, at auctions, or in specific viewing conditions. Her project is a witty pictorial interrogation of the institutional framing devices which effect and transform the artwork and its meaning. As Robert Storr has noted about Lawler, "she combines a patient determination with an irrepressible delectation of art for art's sake - portraying a comedy of contemporary manners." *Keeping to Yourself* shows the painting *Jumbo*, 1986, by American artist Ed Ruscha, photographed at Christie's in November 2007. The work is placed under spotlights, which interfere with the contrasts in the painting as if on a badly lit stage. A second work, *It is Something Like…*, belongs to another series of projects by the artist for which she distributes simple objects, often resembling promotional material, in this case two versions of a postcard. The postcards are free to take – Lawler is interested in the distribution of the works outside of the context of the gallery.

Morag Keil
(born 1985, UK)

Eye1, Eye3, Eye4, Eye6, Fence, all 2011

Out of Your Head – Mannequin and Scarf, 2010
mannequin, clothes, bag, digital print on silk

Morag Keil works in many different mediums including installation, painting, and film. Often, her work deals with the relationship between formal expressions and personal identities, looking at influences and the way in which social positions or political standpoints are reflected in matters of taste and interest. The series of paintings in *Version Control* follows Keil's interest in the performative quality of the act of painting, which results in an object which documents the process of its making. As images of a moment, in which a contact lens is put into an eye, they focus on the act of viewing, or rather its apparatus – the eye, which performs looking as an activity of observing and interpreting. The fence, on the other hand, is a device which creates a border, it separates us from others. The second work, *Out of Your Head*, is a mannequin holding a handbag with a scarf hanging alongside, printed with an image of the handbag contents, suggesting a description of a person through objects.

Louise Hervé & Chloé Maillet
(born 1981, France)

Spring Water & Sea Monsters (A Treatise on Baths), 2013
Diaporama, 1 min 16 sec

Louise Hervé and Chloé Maillet have worked together in Paris since 2000. With their own organization *I.I.I.I (International Institute of Important Items)*, they produce genre movies, performances and installations, dedicated to the promotion and circulation of knowledge, commentaries, and new formats of narration. The artists research and develop scripts which they perform or direct, including themselves as actors. Sometimes described as "didactic performances", Hervé and Maillet reflect upon their own role as creators of a narrative, which is often embedded in appropriated popular formats such as guided tours, 'sword-and-sandal' films, or superhero movies. For *Version Control*, the artists will develop a new script, which will be performed during the exhibition. In the exhibition, a short slideshow, a so-called diaporama, will act as a trailer for the performance.

GALLERY 4

Simon Denny
(born 1982, New Zealand)

All You Need is Data: DLD 2012 Conference REDUX
(final eight panels), 2013
Inkjet on canvas, metal fittings and structure

Berlin-based artist Simon Denny has created a large-scale installation based on a re-translation of a moment from the Munich-based conference *Digital Life Design (DLD)* – a high calibre platform for the exchange of ideas between digital media, the sciences and culture. Focusing on the conference from 2012, entitled *All You Need Is … DATA?*, Denny has created a display structure for eight canvases in the format of outdoor advertising screens. Each of the panels features photos, quotes and various computer / app-style imagery, illustrating the last eight events of the conference. The artist has taken on the challenge of exploring the materialisation and commodification of "future visions and experiences", which have become a feature of this forward-looking venture. The work looks at the moment of "translation" – the interpretation from one medium to another, and how this impacts on the content which is represented. The work becomes a format for how predetermined futures are promoted; as such, the 'REDUX' in the title not only suggests a revisit of future forecasts but is also indicative of the 'Director's Cut' or re-edit.

Eva & Franco Mattes
(born 1976, Italy)

The Others, 2011
Video projection, 38 min
Please note that this work includes some explicit content

Stolen Pieces, 1995–1997
Vitrine, installation, framed prints, CCTV monitor, video, 5 min

Eva and Franco Mattes' are known as subversive investigators of mass media, appropriating its technology to create performances against its initial intention. *Stolen Pieces* presents an elaborate display with objects that are supposedly stolen fragments of masterpieces of modern art, including a label peeled from one of Jeff Koons' equilibrium tanks and a tiny chip of porcelain from Marcel Duchamp's *Fountain*. The objects are presented both as originals and photographs, and with a video suggesting an act of stealing. Presented as forensic objects of a potential crime, which was revealed only when the statute of limitations on the thefts had run out, the work questions our trust in the evidence of objects and images. In fact, we don't know if the story is true or not.

The Others is comprised of 10,000 photographs stolen from random personal computers, played with a sound track of cover songs also found on the subjects' hard-drives. These images contain different private moments which were initially not meant to be shared in public and create a precarious tension, due to its sometimes explicit or awkward content.

Seth Price
(born 1973, US)

Redistribution, 2007
Single channel video, 44 min

In his video *Redistribution*, Price uses images of an artist's talk on his own work and translates it into a video that he manipulates and updates every time it is exhibited. The lecture format itself is the first act of redistribution, translating years of work into words and slides. Price then reworks the material, introducing diversions, enigmatic images and gaps between the verbal and the visual, allowing the material to perform its own narrative.

The work of Seth Price arises from an interest in the shifting importance from production to distribution in contemporary culture. His works observe and experiment with objects circulating and performing through networks of value, desire and exchange. For his publishing platform, *Distributed History*, Price appropriates music which has lost importance in the contemporary discourse and seems dated – such as certain kinds of industrial music – and re-publishes them on self-compiled CDs.

GALLERY 5

Melvin Moti
(born 1977, The Netherlands)

The Black Room, 2005
16mm film transferred to video, 28 min

Benjamin Barker: *Seascape with a rocky coast and lighthouse*, 1827
Oil on canvas

Venetian School: *Portrait of a Gentleman in black gown and cap*, 18th century
Oil on canvas

The viewer's imagination is essential in this film by Melvin Moti, which presents a dialogue between historical and contemporary phenomena. The film focuses on wall paintings from the 'Black Room' in a villa at Boscotrecase near Pompeii which belonged to Agrippa Postumus (11 BC–7AD), and a fictional interview with the surrealist Robert Desnos about his experiments in writing under self-hypnosis. Both aspects deal with the limits of perception and consciousness – the film being largely dark due to the nature of the documented painting – which makes us all the more aware of the active role of looking and hearing in the creation of meaning. Alongside this are two works in the collection of the Holburne Museum in Bath, *Seascape with a rocky coast and lighthouse* (1827), and *Portrait of a Gentleman in black gown and cap* from the 18th century. The paintings were selected for their dark tone, a criteria not usually considered as a quality, showcasing work which might otherwise be overlooked.

FOYER

Oliver Laric
(born 1981, Austria)

Versions, 2010
Single channel video

EVENTS

Keith Fullerton Whitman, concert
2 February, 8pm, £7/£5 concs

All This Can Happen (2012), film screening
introduced by co-director Siobhan Davies
7 February, 6.30pm, £6/£4 concs

Tim Etchells with Bruno Roubicek and Lucy
McCormick: *Untitled (After Violent Incident)*,
performance
14 February, 8pm, free

Andy Holden & David Raymond Conroy: *Brief
Interviews with Hideous Men*, performance
22 February, 7pm, £5

A season of dance films (by Charles Atlas,
Babette Mangolte and others)
1, 8, 15, 22 March, 6.30pm, £6/£4 concs

Giles Bailey: *Extracts from the Talker Catalogue:
On Telling and Whatnot*, performance
16 March, 6.30pm, free

Things that talk, talks and discussions with
Eyal Weizman, Judy Radul and others
20–21 March, 6.30pm, £6/£4 concs

Ken Okiishi: *The Deleted Scene* (2012),
produced by APNews, film screening
23 March, 6.30pm, free

Weekend of Returns, family events
30–31 March, 11am–6pm, free

Keren Cytter: *Poker Face* (performed by Andrew
Kerton), performance
Louise Hervé & Chloé Maillet: *Spring Water &
Sea Monsters (A Treatise on Baths)*, performance
5 April, 7.30pm, £5

Performing Documents Conference
Please register at www.bristol.ac.uk/performing-docs
12–14 April

Felix Gmelin: *Understanding Negative Dialectics*,
performance
12 April, 11am–8pm, free

Tim Etchells with Bruno Roubicek and Lucy
McCormick: *Untitled (After Violent Incident)*,
performance
13 April, 7.30pm, free

For further programme information please visit
www.arnolfini.org.uk

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