



Abb.: Richard Mosse, *Platon, North Kivu, Eastern Congo*, 2012
Courtesy the artist and Jack Shainman Gallery, New York

nonliteral

Artistic positions on new narratives

"In my art I am interested in describing how we became who we are [.....] and the role of the media in all this." (Candice Breitz)

nonliteral presents thirteen international positions, and provides a spectrum on the different approaches of new storytelling in video art.

In addition to works by Rebecca Allen, Bjørn Melhus, Yves Netzhammer, Kota Ezawa, Julia Charlotte Richter and Katrin Stroebel, films by Inbar Ben Ishay, Candice Breitz, Stefan Constantinescu, Cao Guimarães, Richard Mosse, Jack + Ruby Leigh and Julika Rudelius can be seen, these celebrate their German premiere.

Current works and works that made history are put in relation. The timeline ranges from Bjørn Melhus's „The Oral Thing“, a 2001 work which is a parabola of the U.S. entertainment TV, to - this year's Venice Biennale Irish Pavillion exhibition - the 5-channel installation "The Enclave" by Richard Mosse, which speaks of the horrors of

the ongoing war in Congo and the suffering of the population in images of a strange and seductive beauty.

Key scenes of Canadian director David Cronenberg inspire Candice Breitz's new work "Treatment". It addresses fundamental questions of narration in art and thus provides an excellent example of the Biennale's topic.

Jack + Leigh Ruby's installation translates real events directly into cinematic fiction: produced by the artists Eve Sussman and Simon Lee, "Car Wash Incident" is an re-enactment of an actual insurance fraud, whose planning and implementation doesn't differ from some artistic strategies.

The other film and video works reflect phenomena of everyday culture or larger social and political contexts. In this case, the artists use very different narrative modes as well as different visual languages.

The exhibition was curated by Anita Beckers in collaboration with Corinna Bimboese and Heike Strelow.

Atelierfrankfurt, Schwedlerstraße 1 – 5, 60314 Frankfurt

Opening: 31.10.2013 at 8.30 pm

Exhibition Duration: 01.11. – 07.11.2013

Opening Hours: Monday – Sunday, daily from 10 am – 8 pm

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nonliteral: Die Arbeiten

Rebecca Allen

***Figures in Motion*, 2013**

Figure Waiting, 2013

Duration: 00:45

Figures Crawling, 2013

Duration 2:00

Additional Credit: *Movement Composition and Execution*: Hannah Sim, Mark Steger

Figures Hanging, 2013

Length: 1:30

Additional Credit: *Movement Composition and Execution*: Hannah Sim, Mark Steger

Courtesy: of the artist, Los Angeles, CA, USA

“Figures in Motion” is a series of video works inspired by a lifelong study of the human body in motion. Human forms appear as otherworldly fluid abstractions; their intricate, undulating movements are realistic and unaltered. The compelling and at times disturbing movements draw from our deep familiarity and visceral response to human motion. The abstracted forms emphasize this response and together they create mesmerizing perceptual effects in the mind of the viewer.

Inbar Ben Ishay

***Ink Bird*, 2011**

Film by Inbar Ben Ishay

Photography by Daniel Miller

Duration: 15min

Colour, Stereo

Courtesy of Inbar Ben Ishay

Ink Bird explores the borders between innocent play and violence, inducing pleasure and causing pain, arbitrary and planned behavior. At first glimpse the film seems to be a performance piece staged among nature, which then slowly slips into the repetitive loop of dream logic. In the first scene one can see a group in the forest, shifting in their movements between playfulness and a violent act. In a second scenery, which is woven with the first one, a woman is seen in her home, shifting between dream to wakefulness, between the will to be again part of a group and the need to keep herself isolated.

Candice Breitz***Treatment*, 2013**

Dual-Channel Installation 2 Hard Drives

Duration: 8 minutes

Commissioned by Toronto International Film Festival 2013

Courtesy: White Cube London + Kaufmann Repetto, Milan and the artist

Treatment (2013), a new dual-channel installation by Candice Breitz, brings an original soundtrack to three key scenes from *The Brood* (1979), a film that David Cronenberg has often described as his most autobiographical. Each of the scenes—now severed from the plot of the original film—invites us to voyeuristically observe a therapeutic exchange between maverick psychotherapist Dr Hal Raglan and one of his patients. Breitz riffs on Cronenberg's exploration of the self-perpetuating psychological horror that lies potential in family relationships: the artist, her parents and her therapist lend their voices to the three scenes to create the new soundtrack.

Stefan Constantinescu***Family Dinner*, 2012**

Fuji Film, export to Hard Disk

Duration: 14 minutes, 25 seconds

Produced by Helene Lindholm, ATMO, Stockholm

Courtesy: Dommering Collection, Amsterdam

Family Dinner (2012), the newest piece by Ștefan Constantinescu, is part of an ongoing series devoted by the film director and visual artist to "Love Stories". In the prosperous and chic apartment of the Christiansson family, strange things are happening. While Niclas is in the kitchen preparing dinner, his wife is committing adultery in the bathroom. Maja, wife and mother, is in bathtub exchanging kinky messages on her mobile phone while her husband and daughter are impatiently waiting for her to have a family dinner. Even when her phone is out of battery, she cannot bring herself to stop. The film is an example of how technologies and social media have penetrated our intimacy and are changing our lives.

Family Dinner was shown at the 51th Semaine de la Critique in Cannes (16. - 24. Mai 2013), and at Art Rotterdam 2013. The German Premiere of Family Dinner will take place in Frankfurt during the B3 Biennale.

Kota Ezawa***City of Nature*, 2010**

Installation with 5 monitors

Duration: 6 minutes

Commissioned by Madison Square Art

Courtesy: Städtische Galerie Wolfsburg

City of Nature depicts landscape scenes taken from over 20 feature films, ranging from "Deliverance" to "Fitzcarraldo" to "Brokeback Mountain". Drawn frame by frame using vector-based animation, each scene leads into the next (for instance a bird from one scene flies into the landscape of another), creating a narrative in which the landscape becomes the protagonist. All scenes are devoid of human presence or overt signs of civilization. The video *City of Nature* was commissioned

by Madison Square Art and installed in Madison Square Park in 2011. The installation of the four screens in the centre of the park's natural but constructed environment further accentuated the dichotomy of real and artificial landscapes.

Kota Ezawa

***Last Year at Marienbad*, 2007**

One-channel Video

Duration: 4 minutes

Courtesy: the artist, San Francisco

Last Year at Marienbad draws inspiration from homonymous film made by Alain Resnais in 1961. Reinterpreting key scenes of the original work in the format of digital animation, Kota's adaptation reflects mirrors the purity of the French director's narrative in terms of form and content. He cites essential moments of the film as icons of the history of cinema, brings the faded images back into the present, and adapts them to the narrative technique of modern animation with the same formal rigor. Taking for granted that the film and its plot are well known to the public, he obtains the same magical atmosphere as the original through minimal means – in black and white and with no sound – and makes it live again in the mind of the spectator.

Cao Guimaraes

***Limbo*, 2013**

Single-Channel HD Video

Duration: 17 minutes

Courtesy: Nara Roesler Gallery and of the artist, São Paulo

Mainly concerned with the question of “the Other”, even if this “Other” can only be grasped through his gestures, traces, memories and absence, Cao Guimarães focuses on every day objects and situations so that human presence can only indirectly be inferred. Establishing acute correspondences with the photographic medium, *Limbo* (2011) deals with both the unpredictability and the banality of the real. These images progressively transform and acquire a strange subjectivity, to the point of an almost hallucinatory quality that finally dissolves all distinctions. Less an obsessive or exhaustive but more an affective and fictive collection of images, *Limbo* transpires a phantasmagorical, desolate and melancholic mood.

Bjørn Melhus

***The Oral Thing*, 2001**

Single-Channel Video

Dauer: 8 minutes

Courtesy: Sammlung Goetz, München

The video *The Oral Thing* is a tall tale about embarrassing confessions in so called daytime-talkshows. The promise of salvation never becomes true, the selfportrayal in front of millions of viewers rather satisfies the desire for sensation of the entertainment industry, which is been used in commercial television.

The bodily activities which are a preferred topic in these shows seem to be detached from the presented bodies and are reduced to the language of the “talking heads” – an oral TV-culture.

In a form of ritual – a mixture between televisionchurch, musical and quiz – a talkmaster produces two candidates without lower abdomen or arms. He worms secrets out of them, confessions about incestuous love, sex and violence, which are commented by the audience in the studio.

Bjørn Melhus explores identity formative patterns of American and global Mass culture apart. He is one of the most important video artists in Germany and has won several awards.

Richard Mosse

***The Enclave*, 2013**

16mm infrared film transferred to HD video

Duration: 39 minutes 25 seconds

Commissioned by The Pavilion of Ireland at the 55th International Art Exhibition - La Biennale di Venezia

Courtesy: von Kelterborn/ OSMO Collection, Frankfurt

The Enclave is a search for more adequate strategies to represent eastern Congo's overlooked humanitarian disaster, in which at least 5.4 million people have died of war-related causes since 1998. Employing an obsolete military surveillance film which registers infrared light, *The Enclave* immerses the viewer in a challenging and sinister world, exploring aesthetics in a situation of profound human suffering. At the heart of the project, as Mosse states, is an attempt to bring “two counter-worlds into collision: art's potential to represent narratives so painful that they exist beyond language, and photography's capacity to document specific tragedies and communicate them to the world.”

Yves Netzhammer & Bjørn Melhus

***Die umgekehrte Rüstung*, 2003**

Single-Channel Video

Duration: 23 minutes, 30 seconds

Courtesy: von Kelterborn/OSMO Collection, Frankfurt

Die umgekehrte Rüstung (The Reversed Armory) is a co-production by Bjørn Melhus and Yves Netzhammer. In vivid images, the video deals with contagion and injuries to the body, with bacterial and viral attacks on the human organism.

In analogy to the pulsing flow of the pictures, the video circles around the subject of blood, that „transformable material, equally physical and psychological“

(Netzhammer), the appearance of which has always evoked a maximum of human emotions, from vulnerability, to horror, power and helplessness.

Bjørn Melhus produced the soundtrack to the film by manipulating snippets of American western and science fiction films.

Julia Charlotte Richter

***Promised Land I und II*, 2013**

Single-Channel HD Video

Duration: 3 minutes & 50 seconds

Courtesy: the artist, Berlin

The view goes to a modern conference room. Young and smart looking men in suits stand around. Sliding doors are moved, covering the windows. The view out is blocked. Puzzled, the men sit around the table. Not a word is spoken. Once more, the room is being sealed off. A man pours mineral water in a glass. The sound of the bubbling is so intense that one instinctively thinks of peeing. He pees his fear into the glass. Is it fear? Rather despair. Suddenly, the facade can no longer be maintained. The men struggle not to cry, but the urge is too strong.
(Jean-Christophe Ammann, catalogue extract *Promised Land*, 2013)

Jack+Leigh Ruby

***Car Wash Incident*, 2013**

Dual-Channel Installation

Duration: 40 minutes

Courtesy: Jack + Leigh Ruby, Simon Lee and Eve Sussmann, New York

Car Wash Incident by Jack+Leigh Ruby is a dual screen film installation inspired by the artist's 25 year career as confidence artists carrying out theatrical insurance frauds. Based on a single surviving photograph from one of Jack+Leigh's earliest scams *Car Wash Incident* uses their original image as a jumping off point to create a cinematically confounding situation of doppelgängers and conflicting story lines. The World Premiere of *Car Wash Incident* will take place in Frankfurt am Main during the B3 Biennale.

Car Wash Incident has been produced by Simon Lee and Eve Sussman with support from Panavision.

Julika Rudelius

***And I for no woman*, 2013**

HD Video

Duration: 12 Minuten

Courtesy: the artist, Amsterdam, Netherlands and New York, USA

With her German premiere video artist and photographer Julika Rudelius enriches the B3. In her brand new video work *And I for no woman*, 2013 „beauty meets and joins art, Shakespeare and Feminism“. Amsterdam and New York-based artist Rudelius explores through the mediums of video and photography aspects of the human behavior. Her interest deals with communicative codes, facial expressions, gestures, gender-specific and culturally-determined behavior patterns.

Katrin Ströbel

***How to rock the Casbah*, 2007**

3-Channel-video installation

Duration Video No. 1: 4 Min 57 Sec

Video No. 2: 6 Min, 59 Sec ; Video No. 3 : 4 Min 2 Sec
Courtesy: Knolle Societät, Offenbach am Main

The three-channel video installation takes the well-known punk rock song *the Casbah* by British band The Clash, as a starting point for a reflection on the often contradictory reception of globally distributed Artifacts. All three videos work with different visual found objects and various versions of the songs, from the original to a rock variant to an Algerian interpretation. These collages awaken a sense of ambivalence, which results from the confrontation with strangeness and intimacy. Through the reinterpretation of cultural paradigms as well as the narrative-based structures the political aspects of the work become significant.