

VIDEO PRESENTATION OF JOHAN GRIMONPREZ ON WITH BLINKVIDEO

Johan Grimonprez's critically acclaimed work dances on the borders of practice and theory, art and cinema, documentary and fiction, demanding a double take on the part of the viewer. Informed by an archeology of present-day media, his work seeks out the tension between the intimate and the bigger picture of globalization. It questions our contemporary sublime, one framed by a fear industry that has infected political and social dialogue. By suggesting new narratives through which to tell a story, his work emphasizes a multiplicity of realities.

Grimonprez's curatorial projects have been exhibited at museums worldwide, including the Hammer Museum, Los Angeles; the Pinakothek der Moderne, Munich and MoMA. His works are in the collections of Centre Georges Pompidou, Paris; the 21st Century Museum of Contemporary Art, Kanazawa; and Tate Modern, London. His feature films include *dial H-I-S-T-O-R-Y* (1997), *Double Take* (2009) and *Shadow World* (2016). Traveling the main festival circuit from the Berlinale, Tribeca to Sundance, they garnered several Best Director awards, the 2005 ZKM International Media Award, a Spirit Award and the 2009 Black Pearl Award at the Abu Dhabi Film Festival and were also acquired by NBC Universal, ARTE and BBC/FILM 4.



Blue Orchids, 2016, Color film with sound, 48 Min.



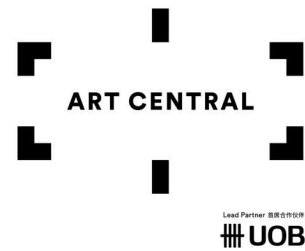
Dial H-I-S-T-O-R-Y, 1997, Digital betacam color and b/w film, 68 Min.



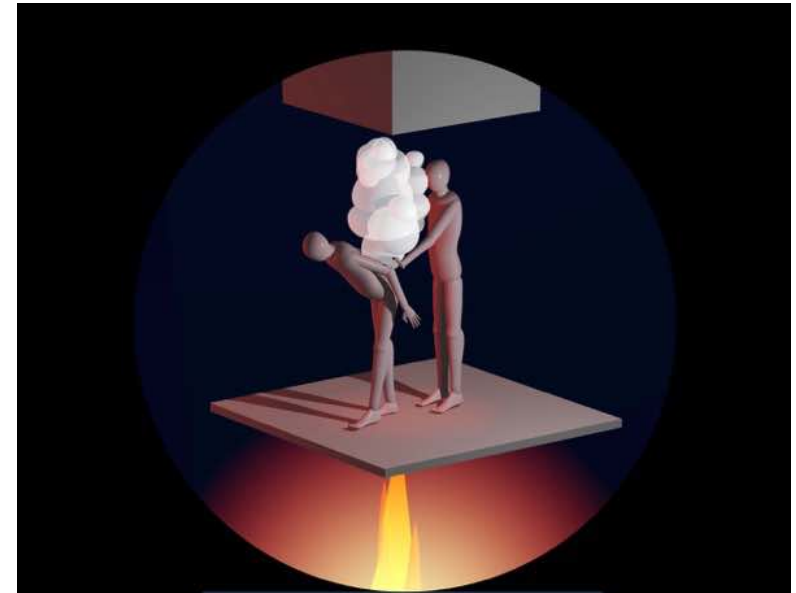
Looking for Alfred, 2005, Digital betacam color film, 10 Min., Loop



I may have lost forever my umbrella, 2011, Digital color film, 3 Min.



**ANITA
BECKERS**
CONTEMPORARY ART
& PROJECTS



Yves Netzhammer | Tage ohne Stunden | 2015 | Video installation, 8 Min.

BOOTH B05

Video Art presentations in and during Art Central

VIDEO PRESENTATION AT GALERIE ANITA BECKERS, BOOTH B05

CARLOS AIRES has exhibited at (Selection) the Pavillon de L'Exile, Paris; MACBA, Barcelona; the Basque Museum-Center of Contemporary Art, Vitoria; the Aeroplastics Contemporary, Brussels; the State Museum of Contemporary Art, Mexico; Kunst Haus Wien, Vienna and the 9th Lyon Biennial of Contemporary Art, Lyon. His works are part of many public collections, including, MACBA, Barcelona; ARTIUM Museo Vasco de Arte Contemporáneo, Álava; MAS Museo de Arte Contemporáneo de Santander; 21c Museum, Kentucky; MAK, Vienna and the Ministerio de Cultura de España.

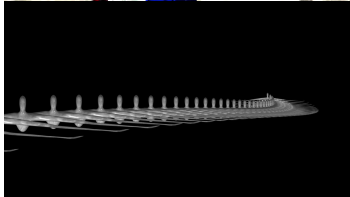
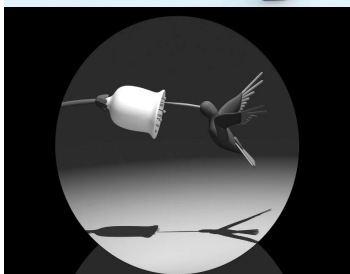
KOTA EZAWA's work has been displayed in exhibitions at several internationally renowned museums and institutions, including at the Hirshhorn Museum and Sculpture Garden, Washington DC; the Metropolitan Museum of Art, New York and the San Francisco Museum of Modern Art, San Francisco. His work is included in renowned collections such as, the Metropolitan Museum of Art, New York; Hirshhorn Museum and Sculpture Garden, Washington, DC; MOMA, New York; San Francisco Museum of Modern Art, San Francisco and the J. Paul Getty Museum, Los Angeles.

ZHENCHEN LIU has shown his video works at the following museums and institutions (Selection): Centre Pompidou, Paris; Chi K11 Art Center, Shanghai; the Kunstverein Pforzheim; Palais de Tokyo, Paris; the Museum für Angewandte Kunst, Cologne; the National Taiwan Museum of Fine Arts and the Seoul Museum of Art.

YVES NETZHAMMER has exhibited at various national and international institutions, such as the FOSUN Foundation, Shanghai; the Minsheng Art Museum, Shanghai; the Kunstmuseum Bern; the 2007 Venice Biennial; the Kusthalle Bremen; the Museum Chasa Jaura, Valchava; the Museum of Contemporary Art, Krakow; the B3 Biennial of the Moving Image, Frankfurt and the Württembergischer Kunstverein, Stuttgart.

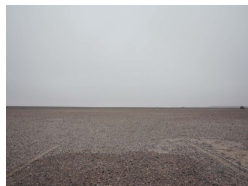
FEDERICO SOLMI's videos have been featured in the First Shenzhen Animation Biennial in China (2013), the 54th Venice Biennial (2011), and the B3 Biennale for the Moving Image in Frankfurt (2015, 2017). He has exhibited internationally at (selection): Centre De Pompidou, Paris; Reina Sofia National Museum, Madrid; Haus der Kulturen der Welt, Berlin; CA2M Centro de Arte Dos de Mayo, Madrid; National Center for Contemporary Art, Moscow; Herzliya Museum of Contemporary Arts, Israel; OCT Contemporary Art Terminal, Shanghai; Australian Center of Moving Images, Melbourne; Victoria Memorial Museum, Calcutta, India; Palazzo Delle Esposizioni, Rome, Italy.

ANKE RÖHRSCHEID works are part of, among others, the Sprengel Museum Hannover, Städel Museum Frankfurt, Deutsche Bank, Hessen Ministry of Finance, Hessisches Landesmuseum, Rausch Collection, and the Von Kelterborn Collection. She has exhibited at the K10 Arthema Foundation, Düsseldorf; Städel Museum, Frankfurt; the Goethe-Institute Porto Alegre; the Cinque Garzoni Art Film Festival, Venice and the Kunstverein Leverkusen (selection).



VIDEO PRESENTATION AT ART CENTRAL IN COOPERATION WITH BLINKVIDEO AND ANITA BECKERS

JANET BIGGS is drawn to extreme environments, exploring such remote locations as the Taklamakan Desert in China, the Afar Triangle of Ethiopia, Eritrea, and Djibouti in Africa, and the Arctic. In her video, *A Step On the Sun*, she documents sulfur workers as they extract minerals from inside Indonesia's Ijen volcano, located in the East Java province of Indonesia. Biggs's imagery confronts us with a provocative mix of natural beauty and exploitative labor. Her video centers on a crater situated almost two miles above sea level, which houses the world's largest sulfuric lake. We watch as a miner collects hardened sulfur crystals and packs them into a basket. Amid clouds of toxic sulfur dioxide gas, he carries heavy loads up a steep, rocky path from the crater floor to the rim, then to a distant weigh-station. Throughout her work Biggs assumes the role of a wanderer in search of unexplored territory.

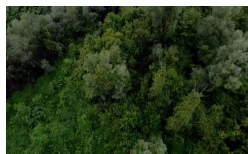


WILLIAM LAMSON's *Hydrologies* represents two interventionist projects set in opposite hemispheres in which the reciprocal acts of adding and removing water from the landscape become catalysts for generative works. *Hydrologies Atacama* involved irrigating linear sections of the Atacama desert in Chile with the hopes of activating the dormant seeds and creating a line of flowers across the landscape. In *Hydrologies Archaea*, I performed an inversion of this action by removing gallons of super saline water from the Great Salt Lake near Spiral Jetty and installing it in an array of glassware at UMOCA two months prior to the opening of the exhibition. As the water evaporates, the salt crystals move over the edge of the glasses and down the sides, enveloping the vessels in a thick layer of salt that continues to spread out onto all the adjacent surfaces. Like the calcified remains of pottery found in caves after thousands of years, the glass installation appears to have undergone a similar geologic process in a fraction of the time. With both of these projects my intention was to engage the material agency of an ecological system and its geologic and cultural history.



CLARE LANGAN's *The Floating World* comprises of a film in three parts, shot in three distinctly different places, geographically, symbolically and historically. It is the interplay and progression between the three sections that gives the project gravitas, adding up to a very powerful study of mankind's relationship with the earth, from high aspirations, to its fall from grace. The first section explores the conquering of extreme landscapes driven by a spiritual quest; while the second explores the side tracking of humanity towards things that are more temporal/the *mundane world*, leading to mankind's eventual free-fall towards instability as this balance becomes questionable. The third explores ideas of man's *Fall*, as the earth itself reasserts its dominion over mankind and brings him face to face with his own mortality. It poses deep questions for the historical relationship between mankind and the earth.

YVES NETZHAMMER's *Suburb of the Bodies* is a consequential animation film which casts the medium of film back on its origin, the image. Beginning with divers on a platform in the sea, the viewer is simultaneously immersed in pictorial spaces in pictorial worlds, whose associative inner logic collides with the customs of conventional narration.



IGOR SIMIC's film *Melancholic Drone* is based upon a military drone during his last morning in Belgrade. The drone reflects on his wasted existence as a drone out of combat, while flying on autopilot to a couple having sex, a route his previous operator would take to spy on them. The drone is learning the importance of euphemisms in military language, and increasingly sees his human operator as machine-like. The video was shown during the EIKON Festival, Vienna; the Centre d'Art Contemporani La Sala; LOOP Barcelona and the Museo de Museu d'Art de Cerdanyola (selection).

STACEY STEERS' video *The Edge of Alchemy* shows Mary Pickford and Janet Gaynor, delicately lifted from their early silent films, and cast into a surreal epic with an upending of the Frankenstein story amid a contemporary undercurrent of hive collapse. In this handmade film, Stacey Steers selects sequences from early cinematic sources, prints the frames and re-contextualizes the action, allowing the 'story' assembled from appropriated images to evolve over time. She inserts her actors into newly imagined collage environments, built by hand from fragments of 19th century engravings and illustrations. *Edge of Alchemy* is the third film in a trilogy examining women's inner worlds. Music by the Polish composer Lech Jankowski (Brothers Quay).

