

RENCONTRES INTERNATIONALES PARIS/BERLIN

new cinema and
contemporary art



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RENCONTRES INTERNATIONALES PARIS/BERLIN

NEW CINEMA AND CONTEMPORARY ART

Our contemporary visual culture is located at the interjection of esthetic, social and political questionings of our times, and issues linked to the evolution of production and diffusion modes. Rencontres Internationales Paris/Berlin proposes to explore these practices and their evolutions.

From 13 to 18 June in Berlin at the Haus der Kulturen der Welt, the Rencontres Internationales creates a space for discovery and reflection dedicated to moving image contemporary practices.

Between new cinema and contemporary art, this unique platform in Europe offers a rare opening for contemporary audiovisual creation. Documentary approaches, experimental fictions, videos, hybrid forms: the programme is the result of extensive research and invitations to significant artists from cinema and contemporary art.

The event offers an international programme gathering 120 works of 40 countries.

By bringing together internationally renowned artists and filmmakers with young and emerging ones, the audience will attend indoor screenings, special events, video programmes, performances and discussions, in the presence of art centres and museums, curators, artists and distributors who will share with the audience their experience and views on new audiovisual practices and issues.

The event is entry free.

Collaborations beside the Rencontres Internationales dates are developed with occasional screenings, temporary exhibitions and workshops on the invitation of museums, art centres, biennales and art schools in Europe and internationally. These include the National School of Fine Arts in Paris, the National Museum of Contemporary Art in Bucharest, the Beirut Art Centre, the Cartagena Biennial, the Prague Triennial, the National Palace of Arts in Buenos Aires. These collaborations prolong the Rencontres Internationales, enable to reach new audiences and to support artists through regular activities.

Nathalie Hénon and Jean-François Rettig run and program Les Rencontres Internationales. Furthermore they are invited curators in museums, art schools and art centres. They regularly take part in committees of institutions, such as in the past years at Institut Français and Ville de Paris.

Nathalie Hénon studied philosophy at Sorbonne university and Louvain-La-Neuve university where she also received the higher education agregation in philosophy. She teaches at Science-Po and Paris 3 university, develop a research on Law studies, is translator and literary critic.

Jean-François Rettig studied philosophy at Sorbonne university, as well as esthetics, cinema and contemporary musicology. He has taught French and philosophy, and worked on international projects at Danaé Art Fondation. He is member of the French-German High Cultural Council, where he represented arts and multimedias fields from 2005 to 2009.



GERMAN PREMIÈRE

AES+F

INVERSO MUNDUS

RUSSIA

© AES+F

Shown at the 56th Venice Biennial, the panoramic video «Inverso Mundus» is a delirious and absurd interpretation of the series of 16th-century historical engravings, «Inverso Mundus» (The World Upside Down), through filmed episodes of contemporary life. Characters are acting out scenes of absurd social utopias, changing their masks, morphing from beggars into rich men – from policemen into thieves. Metrosexual cleaners shower the city with debris. Female inquisitors torture men on IKEA-style devices. Children and seniors are locked in a kick-boxing match. The film depicts a world where chimeras are pets and the Apocalypse is entertainment.

AES+F

AES+F is an artist collective formed as AES in 1987, by three Russian artists – Tatiana Arzamasova, Lev Evzovich, and Evgeny Svyatsky, and joined in 1995 by Vladimir Fridkes, at which point the group was renamed AES+F.

Tatiana was born in 1955 in Moscow, where she graduated from Moscow Architectural Institute (MARCHI) – State Academy in 1978. Prior to founding AES Group, Tatiana was a conceptual architect. She participated in conceptual architecture exhibitions in London, Paris, and Venice.

Lev was born in 1958 in Moscow, where he graduated from Moscow Architectural Institute in 1982. Prior to founding AES Group, Lev also worked in conceptual architecture. He participated in conceptual architecture exhibitions in Milan, Frankfurt-on-Main, and Paris. Lev also worked as an art director in film.

Evgeny was born in 1957 in Moscow, where he graduated from Moscow University of Print Design in 1980. Prior to founding AES Group, Evgeny worked in book illustration, advertising, and graphic design. Evgeny also worked as a creative director for publishing houses in Moscow.

Vladimir was born in Moscow in 1956, where he worked as a fashion photographer prior to joining the collective. His work was published in many leading fashion magazines: VOGUE, Harper's Bazaar, ELLE, Marie Claire, Cosmopolitan, Sunday Times Style and others.

The artist collective works in photography, video, and animation, as well as more traditional media, such as painting, drawing, sculpture and architecture. AES+F's early work included performance, installation art, painting, and illustration. Well-known for their monumental video-art installations that Gareth Harris of The Art Newspaper describes as «monumental painting set in motion», AES+F create largevisualfrescoes that explore contemporary global values, vices and conflicts, all while deploying a sophisticated, poetic dialogue among these media and plumbing the depths of art history and other cultural canons.

AES+F's work has been exhibited at numerous international festivals – namely, at ARS-06 at Kiasma in Helsinki and at the biennales of Venice, Lyon, Sydney, Gwangju, Moscow, Gothenburg, Havana, Tirana, Istanbul, Bratislava, Seoul etc. Their works belong to some of the world's most important collections : at the Modern Museum in Stockholm, the Musée de l'Elysée in Lausanne, the Museum of Contemporary Art in Kraków (MOCAK), the Sammlung Goetz Museum in Munich, the ZKM (Center for Art and Media) in Karlsruhe, the Art Gallery of South Australia in Adelaide, the Museum of Old and New Art in Tasmania, the Centre de Arte dos de Mayo in Madrid, and the Maison Européenne de la Photographie, the Center Georges Pompidou, and the Louis Vuitton Foundation in Paris.

Their work is represented by some of Russia's most important national museums, such as The State Tretyakov Gallery (Moscow), The State Russian Museum (St. Petersburg), and the Multimedia Art Museum (Moscow). They won the Bronze Medal from Russian National Academy of Fine Arts in 2005, the Sergey Kuryokhin Award in 2011, the Kandinsky Prize in 2012, the Gold Medal from Russian National Academy of Fine Arts in 2013, the NordArt-Prize in 2014, and the Pino Pascali Prize in 2015.



INTERNATIONAL PREMIÈRE

ANTONI MUNTADAS

IN GIRUM REVISITED

SPAIN

© Antoni Muntadas

Internationally renowned artist and one of the pioneers of conceptual and media art, Antoni Muntadas will present a new video in international première, made from Guy Debord voice recording and footage of a journey on a boat through Venice, Italy.

ANTONI MUNTADAS

Antoni Muntadas was born in 1942 in Barcelona. After studying architecture and engineering in Barcelona, Muntadas dedicated himself to art, and ever since 1971, he has focused specifically on videoproduction. He settled in the U.S., where he was granted a fellowship, then became a professor at the Center of Advanced Visual Studies (MIT) in Cambridge, Massachusetts. He now lives in New York and is a professor of the practice in MIT's Department of Architecture, heading its Program in Art, Culture and Technology (ACT). He is also a professor at the Instituto Universitario de Arquitectura del Veneto in Venice.

Antoni Muntadas was an early pioneer of video and installation art in the mid-seventies, and he has continued to work with photography, video, installation art, audio recording, and urban art. Over four decades, Muntadas has been developing these projects, which critically reflect on key issues in the configuration of contemporary experience. His aim is to detect and decode the control and power mechanisms through which hegemonic ways of seeing are built, and explore the decisive role played by the mass media in this process. In his works, which always reflect a clear creative process and often make a direct appeal to viewer participation, Muntadas uses an array of media, languages and discursive strategies that encompass interventions in public space, video and photography, the publication of printed material, the use of Internet and new digital tools, multimedia installations, and the organisation of multidisciplinary, collaborative research projects.

Muntadas has taught and directed seminars at diverse institutions throughout Europe and the United States, including the National School of Fine Arts in Paris, the Fine Arts Schools of Bordeaux and Grenoble, the University of California in San Diego, the San Francisco Art Institute, Cooper Union, the University of São Paulo, and the University of Buenos Aires. He has also served as a resident artist and consulting advisor for various research and education centres including the Visual Studies Workshop in Rochester, the Banff Centre in Alberta, Arteleku in San Sebastian, The National Studio for Contemporary Arts Le Fresnoy, and the University of Western Sydney. His work has been exhibited in numerous museums, including the Museum of Modern Art (MoMA) in New York, the Berkeley Art Museum, the Montreal Contemporary Art Museum, the Reina Sofia Museum in Madrid, the Museum of Modern Art

in Buenos Aires, the Museum of Modern Art in Rio de Janeiro, and the Museum of Contemporary Art in Barcelona. His work has been included in international events and venues such the 9th and 10th editions of Documenta Kassel (1977, 1997), the Whitney Biennial of American Art (1991), the 51st Venice Biennial (2005), and others in São Paulo, Lyon, Taipei, Gwangju, and Havana. His solo exhibitions have also appeared at the Württembergischer Kunstverein Stuttgart, the Centro de las Artes in Sevilla and the Centre d'art contemporain in Thiers. He presented an installation at the Inter-Society of Electronic Arts in San José, California in 2006, the Telefónica Foundation Space, the Recoleta Cultural Center, and the Spanish Cultural Center in Buenos Aires in 2007, and the Cervantes Institute in Paris in 2008. In 2009, he carried out an art intervention at the Mies van der Rohe Pavillion. In Montréal, his work was shown at the SBC Gallery of Contemporary Art and at the Cinemathèque Québécoise. Supported by the program Lives And Works in Istanbul, he exhibited at the Istanbul Modern Museum in 2010. More recently, there was a Muntadas retrospective at the Reine Sofia Museum, showcasing his »Entre/Between«, which ran from 2011 to 2012. In 2013, his work was exhibited inside Pinacoteca Station in Sao Paulo. It has also been shown at Galeria Michella Rizzo in Venice and at Galería Moisés Pérez de Albéniz in Madrid. His exhibit »About Academia«, previously installed in 2011 at The Carpenter Center for the Visual Arts at Harvard University, traveled to the Audain Gallery in Vancouver in early 2013.

Muntadas is the recipient of numerous prizes and grants from institutions such as the Solomon R. Guggenheim Foundation, the Rockefeller Foundation, the National Endowment for the Arts, the New York State Council on the Arts, and Arts Electronica in Linz. He received the Laser d'Or prize (considered the «Oscar of Video Art») from the International Association for Video in the Arts and Culture in Locarno, the National Prize of Plastic Arts from the Catalan Government, and the National Prize of Plastic Arts (2005) and the Velázquez Plastic Arts Prize (2009) from the Spanish Ministry of Culture.



MULTIMEDIA CONCERT - GERMAN PREMIÈRE

THOMAS KÖNER

EXPANDING ILLUMINANCE

GERMANY

© Antoni Muntadas

An hypnotic journey through two visions of the future and two utopias, from footages of the monumental «Metropolis» (Fritz Lang, 1927) and of the film 80`s cult «Tron» (Steven Lisberger, 1982).

THOMAS KÖNER

Thomas Köner studied at the Music Academy in Dortmund, and at CEM-Studio in Arnhem. His work revolves mainly on the combination of visual and audio experiences, and develops into installations, concerts, videos, photos and multimedia works. In 2000, he received the “New Media Prize” at the Montreal International Festival New Cinema New Media.

In 2004, he received the “Golden Nica” of Prix Ars Electronica, the “Produktionspreis WDR/Deutscher Klangkunst – Preis” (German prize for sound art). His media installation “Suburb of the Void” received the Transmediale prize 2005 in Berli and was presented at the Venice Biennale, at the Fenice theatre, as a live performance. Various important museums has acquired his audio-visual works for their collection: mainly the Pompidou Centre, the Museum of contemporary art of Montreal, the Comunidad of Madrid, the FRAC of Limousin. In 2008, he participated at the Media Art Biennale in Seoul. In 2009, he received the MuVi prize at the International short film festival of Oberhausen.

Thomas Köner is nominated for the Nam June Paik prize in 2012.



GERMAN PREMIÈRE

ROMAIN KRONENBERG

RIEN QUE DE LA TERRE,
ET DE PLUS EN PLUS SÈCHE

FRANCE

© Romain Kronenberg

In this movie by Romain Kronenberg, two young men have settled in the inhospitable desert region of Eastern Turkey, at the Syrian front, waiting for the return of their friend who has gone off to scout the area in search of more habitable land. They communicate through radio transmitters – the scout describing his path across the vast expanse of desert, while the two men who have stayed behind listen to him and begin to imagine and plan a more hopeful future on the other side of the desert. But when the radio signal starts to fade and the voice disappears, the two men are confronted with the responsibility of locating their friend.

ROMAIN KRONENBERG

Born in Paris in 1975, Romain Kronenberg attended the Faculty of Theology in Geneva from 1994 to 1995. From 1996 to 2001, he entered the Conservatoire Supérieur de Musique in Geneva before joining the Center for the Composition of Music Iannis Xenakis (CCMIX) from 2001 to 2002. From 2001 to 2005 he became a composer and a sound designer at the IRCAM (Institute for Research and Coordination in Acoustics/Music) in Paris. Since 2004, he has worked as a filmmaker, plastic artist and composer.

Kronenberg's most recent works define themselves by their rigor and ambiguity, focusing on the idea of renewal (and rebirth), as they attempt to seize an ever-changing vision of the world. He imagines stories where opposing views coexist, neither in black-and-white opposition nor in dialectical relation, but in simultaneity. He expresses this through the superimposition of images capturing optimism and pessimism, Titans and Gods, the individual and the collective, the organic and the inorganic, desire and fear, the human and the divine.

In 2005, he set up a display of his work at the Fondation Cartier in Paris and at the Adn Gallery in Barcelona, and then at the Xippas Gallery and The Palais de Tokyo in 2008.

His work was then exhibited at Paris's Galerie Centquatre in 2010, at Berlin's Werkstatt der Kulturen in 2012, and at Singapore's Institute of Contemporary Arts in 2013. The same year, his work was presented at the International Film Festival in Rotterdam. In 2015, there was an outdoor screening of his work at the International Contemporary Art Fair in Paris. His works have also been screened at the Fondation Galeries Lafayette, the Salon de Montrouge, Radio France, the Loop in Barcelona, the Kyoto Art Center, the Mardin Biennial in Turkey, and the Kunst im Tunnel (KIT) in Düsseldorf.



BERLIN PREMIÈRE

SALOMÉ LAMAS

UBI SUNT

PORTUGAL

© Salomé Lamas

Ubi Sunt. Porto. Cartography of an imaginary place attracted by the margins (social and geographical). Hybrid and eclectic project, it is the outcome of an audio-visual research residency of human and urban exploration of an expanding city. The project hosts two performances – ‘One Life to Live’ and ‘Requiem’ by Christoph Both-Asmus and counts with the participation of CESA.

SALOMÉ LAMAS

Salomé Lamas was born in 1987 in Lisbon. She studied cinema at the Escola Superior de Teatro e Cinema in Lisbon and at the Filmová a Televizní Fakulta Akademie múzických umění v Praze in Prague. She also studied visual arts in Amsterdam at the Sandberg Instituut and at the Gerrit Rietveld Academie. She is a Ph.D candidate in Contemporary Art Studies at the Universidade de Coimbra in Portugal.

Among Portugal's most interesting young filmmakers, Salomé Lamas explores the boundaries and conditions of documentary filmmaking, working at the intersection of ethnography, history, storytelling, memory, and fiction. Her short films and video installations – all powerful portraits – investigate the traumatically repressed, the unrepresentable, and the historically invisible : everything from the past horrors of colonial violence to the current landscape of global capitalism.

Her work has been screened both in art venues and film festivals, such the Berlin International Film Festival, the NIMK (Netherlands Institute for Media Art), the Rome International Film Festival, the BAFICI (Buenos Aires International Festival of Independent Cinema), the Reina Sofia Museum, the FIAC (International Contemporary Art Fair) in Paris, the MNAC (National Museum of Contemporary Art - Chiado Museum) in Lisbon, DocLisboa, Cinema du Réel, Visions du Réel, the MoMA (Museum of Modern Art), the Guggenheim Museum Bilbao, the Pacific Film Archive, the Harvard Film Archive, the Museum of the Moving Image in New York, the Jewish Museum in New York, FIDMarseille (Marseille International Film Festival), the Arsenal Institute for film and video art, the Vienna International Film Festival, the Hong Kong Film Festival, the UCLA Film & Television Archive, the Serralves Museum of Contemporary Art, the Tate Modern, the Centre of Contemporary Art Geneva, the BOZAR (Palais des Beaux-Arts de Bruxelles), Tabakelera, ICA (International Center for Contemporary Culture in Spain), the São Paulo International Film Festival, and the Contemporary Art Center, Vilnius (CAC). Lamas was granted several fellowships : at Harvard University (The Gardner Film Study Center Fellowship), The Rockefeller Foundation Bellagio Center, the Calouste Gulbenkian Foundation, the Orient Foundation, the Bogliasco Foundation, The MacDowell Colony, Yaddo, and the DAAD Artists-in-Berlin Program. She collaborates with the production

company, O Som e a Fúria, and is represented by the Miguel Nabinho Gallery - Lisboa 20. She won several prizes: the New Talent Award at IndieLisboain 2012, four prizes at the Doclisboa, Best Documentary in the international category at the Curtas Vila do Conde International Film Festival, and the Best Short-Film Award at Media 10-10 in Belgium. In 2013, she obtained a special mention from the jury for Best International Film at DocumentaMadrid, then an award at FID in Marseille. In 2015, the Visions du Réel in Switzerland granted her the Sesterce d'or La Mobilière. In 2016, she won Best Film in the international category at Porto Post Doc and a special mention for Best Documentary at the Festival de Cine de Lima.



GÉRMAN PREMIÈRE

JOHAN GRIMONPREZ

EVERY DAY WORDS DISAPPEAR

BELGIUM

© Johan Grimonprez

Staring into the camera, the protagonist of Johan Grimonprez's film – inspired both by the main character of Jean-Luc Godard's *Alphaville* and by the philosophical and political thought of Michael Hardt, co-author of «*Empire, Multitude and Commonwealth*» – suggests that we need to redefine the apparatus of collective political action. Opposing itself to Machiavelli's belief that, as a ruler, it is better to be feared than loved, this film tries to understand collective action as an antidote to a society run by fear – as the inspiration for a political belief system based on dialogue and cooperation.

JOHAN GRIMONPREZ

Johan Grimonprez was born in 1962 in Roeselare, Belgium. He studied cultural anthropology, photography and mixed media at the Royal Academy of Fine Arts in Ghent. He then attended the Whitney Museum Independent Study Program in NYC. He now lives and works in Brussels, Belgium and NYC and is currently a faculty member at the School of Visual Arts in New York.

Johan Grimonprez's critically acclaimed work fluctuates between practice and theory, art and cinema, and documentary and fiction, demanding a twofold approach on the part of the viewer. Informed by an archeological sifting through present-day media, his work seeks to capture the tension between the obvious and unapparent aspects of globalization. It questions our contemporary notion of the sublime, one forged through an industry of fear that has infected political and social dialogue. By suggesting new narrative forms through which to tell a story, his work emphasizes a multiplicity of stories and realities. As a child of the first TV generation, he mixes reality and fiction in a new way. Through a perspectivist lens, he presents history as open to manipulation.

He achieved international acclaim with his film essay, *Dial H-I-S-T-O-R-Y*. With its premiere at the Centre Pompidou in Paris, France, as well as its screening at Documenta X in 1997, it eerily foreshadowed the events of September 11th. His productions have traveled the main festival circuit: Telluride, Los Angeles, Rio de Janeiro, Park City (Sundance Festival), Tokyo, and Berlin (the Berlinale). They have been part of curatorial projects hosted at major exhibitions and museums worldwide, such as the Whitney Museum in New York, the San Francisco Museum of Modern Art, the Hammer Museum in Los Angeles, the Pinakothek der Moderne in Munich, Germany, and the Tate Modern in London, England. Grimonprez's work is included in numerous collections at the Centre Georges Pompidou in Paris, France, the Kanazawa Art Museum in Japan, the National Gallery in Berlin, Germany, and the Louisiana Museum of Modern Art in Denmark.

He won the 2005 ZKM International Media Award, a Spirit Award, and the 2009 Black Pearl Award at

the Abu Dhabi Film Festival. His work was also acquired by NBC Universal, ARTE, and BBC/FILM 4. In 2016, Grimonprez's film *Shadow World* was awarded a production grant from the Sundance Institute and premiered at the Tribeca Film Festival in New York that same year. It won Best Documentary Feature at the Edinburgh International Film Festival and at the 61st Valladolid International Film Festival in Spain.

GERMAN PREMIÈRE

UBERMORGEN

CHINESE COIN (RED BLOOD)

AUSTRIA

© Ubermorgen

In this film, Ubermorgen, an artistic duo considered among the most innovative digital artists, shows us how Redcoin mining has recently made the People's Republic of China the world's largest bitcoin producer. The film takes us back in time and has us witness the complete evolution of this mining landscape from the very first petahash mining farms that were built in Shanxi and Inner Mongolia, where coal was cheap and plentiful, to the recent buildup of hydropower in the west of the country, where the economic inducement of free water has surpassed the cheapness of coal.

UBERMORGEN

Ubermorgen is a collaboration between Lizvlx, an Austrian artist born in 1973, and Hans Bernhard, a Chinese-American artist born in 1971. Both are net.art pioneers.

Lizvlx was born in Linz and grew up in Wels, Salzburg and Elmira (Upstate New York). Hans Bernhard was born at the Yale University Hospital in New Haven and grew up in New Haven and Basel, Switzerland, before moving to Vienna to study with Professor Peter Weibel and later on with Professor Lev Manovich at UCSD, with Professor Peter Lunenfeld at the Art Center College of Design in Pasadena, and with Professor Emeritus Bazon Brock. He completed his studies in 1999. He was diagnosed with bipolar after a manic episode in 2002, which would have numerous consequences on his work.

Lizvlx and Bernhard have tenaciously converted code, language, concept, and aesthetics into digital objects, which have taken the form of software art, net.art, installations, abstract painting, videos, press-releases and art interventions. They are largely influenced by Rammstein, Samantha Fox, Guns N' Roses, Duran Duran, Olanzapine, LSD, and Kentucky Fried Chicken's Coconut Shrimps Deluxe. Their first works were exclusively shown online and became an important part of net.art and digital art history. Their open-ended investigations focus on the concept of corporate and governmental authority, power structures, and institutional and individual responsibility. Their productions are often used to hack the net and mass media.

Their work has been shown in major international institutions such as the Centre Pompidou in Paris, the Weisse Haus in Vienna, the Rex Gallery in Belgrade, the MoMA PS1, the Sydney Biennale, the MACBA (Barcelona Museum of Contemporary Art), the New Museum of Contemporary Art in New York, the SFMOMA, the ICC in Tokyo, the Transmediale in Berlin, the Kunstverein Hamburg in Germany, the Gwangju Biennale, the FACT in Liverpool, the NiMK in Amsterdam, and The Premises Gallery in Johannesburg. It was also commissioned by London's Serpentine Gallery and New York's Whitney Museum of American Art.

They won the Ars Electronica Prize in 1996 ;the Ars Electronica 1996, Golden Nica for etoy/digital

hijack (Hans Bernhard) ;Ars Electronica, Honorary Mentions for Injunction Generator (2003) and GWEI – Google Will Eat Itself (2005) ;the Arts Electronica 2005, Award of Distinction for Vote-Auction ;the IBM AWARD FOR NEW MEDIA/Stuttgarter Filmwinter in 2007 ;the ARCO Beep Award in 2009 for the EKMRZ-Trilogy ;the Swiss Art Award in 2011 ; and Vienna's Lifetime Achievement Award in New Media. They were also granted various residencies : the Tokyo Residency from the Austrian Embassy in Japan, the Sutherland Residency in South Africa from theGoethe-Institut Johannesburg, and the 12 Decades Residency.



BERLIN PREMIÈRE

BEN RIVERS

THERE IS A HAPPY LAND FURTHER AWAY

UNITED KINGDOM

© Ben Rivers

In «There is a happy land further away», Ben Rivers melancholically captures the landscapes of the Republic of Vanuatu, the ancient volcanic archipelago, before it was devastated by Cyclone Pam in March of 2015. The footage unfolds like a ghostly document of an ecosystem now irrevocably altered. A hesitant female voice reads a poem by Henri Michaux, “I Am Writing to You from a Far-off Country,” which recalls a life lived in a distant land. Images of active volcanoes, underwater WWII debris, children playing, and wrecked boats around the archipelago are all transformed into intangible digital recollections of Vanuatu.

BEN RIVERS

Born in 1972 in Somerset, Rivers studied Fine Arts at the Falmouth School of Art from 1990 to 1993. He became director and programmer at the Brighton Cinematheque from 1996 to 2006. He is currently a Radcliffe Fellow at Harvard University.

Rivers’s practice as a filmmaker treads a fine line between documentary and fiction. Often following and filming people who have in some way separated themselves from society, the raw film footage provides Rivers with a starting point for creating oblique narratives that imagine alternative existences in marginal worlds. Rivers uses near-antique cameras and develops the 16 mm film by hand, such that one can clearly see all the elements to which the film strip has been exposed. The materiality of the filmic medium forms an integral part of the narrative.

Ben Rivers is represented by the Kate MacGarry Gallery in London. His work has been exhibited in numerous museums, galleries and festivals around the world. His latest feature film, «The Sky Trembles and the Earth is Afraid and the Two Eyes Are Not Brothers», premiered in the main competition at the Locarno International Film Festival. His work has been shown at the St. Simon & St. Jude Gallery in Norwich in 2006, the Douglas Hyde Gallery in Dublin, Picture This in Bristol, the Temporary Gallery in Cologne, the Camden Arts Center in London, and the Kunstverein in Hamburg. His films have been screened at the Gene Siskel Centre in Chicago, the Other Cinema and the Yerba Buena Centre for Arts in San Francisco, the London Film Festival, IndieLisboa, the Centre Pompidou in Paris, the Imprint of Sound Film Festival in Taiwan, the Contemporary Art Society in London, the Fundació Joan Miró in Barcelona, and the Center for Contemporary Art in Geneva. His work has also been displayed at the National Gallery of Art in Washington, the Tate Modern and the Whitechapel Art Gallery in London, and the Kyoto Art Center in Japan.

Rivers received the London Artist Film and Video Award in 2007 and the Paul Hamlyn Award for Artists

in 2010. In 2011, he garnered both the Baloise Art Prize from Art Basel and the FIPRESCI International Critics Prize at the Venice Film Festival. He won the Robert Gardner Film Award in 2012, the Artangel Open in 2013, Best Documentary Short at the Dokufest in 2015, and the Eye Art and Film Prize in 2016. He also is a two-time recipient of the Tiger Award for Short Film at the International Film Festival in Rotterdam, in 2008 and in 2014.



GERMAN PREMIÈRE

CORIN SWORN / TONY ROMANO

THE COAT

UNITED KINGDOM

© Corin Sworn / Tony Romano

«The Coat» is a loose adaptation of Aristophanes' *The Birds* which follows the intersecting storylines of five vagabonds as they set out for a better life in the south of Italy. Naive about the Calabrian landscape that surrounds them, each character charts his own course. A young Albanian man and his daughter search for a swimming coach but are waylaid in an Arbëresh community that settled in Southern Italy 600 years earlier. Two theatre actors traverse the landscape fashioning little imaginary theaters, until a Canadian relation turns up.

CORIN SWORN

Corin Sworn was born in London, England and grew up in Toronto. She studied psychology and minored in Art History at the University of British Columbia in Vancouver. In 2001, she obtained her BA from the Central Saint Martins College of Art & Design in London, in conjunction with the integrated media program at the Emily Carr Institute of Art & Design in Vancouver, before earning her master's at the Glasgow School of Art in 2009.

Drawings, photographs and videos make up most of Sworn's creative output. Her work explores time, memory, and childhood and the shifts in meaning that take place around one's past as reality and imagination become interwoven. She thus interrogates different modes of discourse and their superposition and reconstruction, which emerge in her work as a sort of palimpsest.

Sworn has been exhibited internationally, including at the Whitechapel Gallery, the Tate Britain, the National Gallery of Canada, the Contemporary Art Gallery in Vancouver, the Neuer Berliner Kunstverein Video Forum in Berlin, the Belgrade Cultural Centre, the City Gallery in Wellington, the Istanbul Modern, the Para/Site Art Space in Hong Kong, the ICA in London, the Galeria Arsenal, Białystok in Poland, the Biennale of Sydney, the Venice Biennale at the Scotland Pavilion, the Gallery of Modern Art in Glasgow, the Centre Pompidou in Paris, and the Witte de With Center for Contemporary Art in Rotterdam.

She won the Canada Council Research and Creation Grant in 2007, the EAST project assisted research in 2008, and the MaxMara Art Prize for Women in Association with the Whitechapel Gallery in 2014.

TONY ROMANO

Tony Romano was born in Toronto and earned his B.F.A. from the Emily Carr Institute of Art and Design.

He works across a variety of artistic disciplines, including sculpture, film, video, installation, music, and text. He has explored themes related to the structures of storytelling, communication, and languages. His sculptural pieces are playful renditions of Modernist sculpture, borrowing from the archetypal silhouettes of reclining nudes, but quite reflexively playing on the minimalist and austere tendencies with a contemporary, sly sensibility. Combining references to history, pop-culture and his own penchant for shape, color, and the materiality of artistic meaning, Romano's works seem timeless, yet altogether topical.

His film installations have been exhibited internationally, with solo and group shows at the Night Gallery in Los Angeles, the Articule in Montreal, the Kulturhuset in Stockholm, the MoMA and MoCCA arts festival in New York, and The Power Plant and the Diaz Contemporary in Toronto. Recent solo shows include «The Last Act» at the Articule, «Onward Future» at Oakville Galleries, and «Notary Moon» at the MacLaren Art Gallery in Barrie. His group shows include «The Way I Am» at the Blackwood Gallery at the University of Toronto, «You Don't Really Care for Music, Do You?» at the Red Bull Projects in Toronto; «Everything will be OK» as part of the No. 9 Projects in Toronto, and «Air Conditioned Jungle.»



GERMAN PREMIÈRE

LARISSA SANSOUR / SØREN LIND

IN THE FUTURE, THEY ATE FROM THE FINEST PORCELAIN

PALESTINE

© Larissa Sansour

The film «In the Future They Ate From the Finest Porcelain» resides at the cross-section of sci-fi, archaeology, and politics. A rebel leader has an extended consultation with her psychiatrist. They speak about mythmaking in the context of nationhood and political identity. Meanwhile, a resistance group buries pieces of precious porcelain assumed to belong to a completely fictive civilization. They want to influence history and sustain future claims to their vanishing lands through this physical «evidence». Once unearthed, this tableware will prove the existence of this counterfeit people whose myth will consequently become a historical event giving birth to a nation.

LARISSA SANSOUR

Born in 1973 in East Jerusalem, Sansour studied at the Byam Shaw School of Art. She received a BFA from the Maryland Institute College of Art and a MA in fine arts from New York University. She studied art history and criticism at the University of Baltimore and was a visiting student at the Royal Danish Academy of Fine Arts in Copenhagen. She lives and works in London.

Her work is interdisciplinary, steeped in current political dialogue and utilizing video, photography, installations, books, web pages, and sculpture. She includes references to various elements from popular culture such as spaghetti westerns, horror films and superheroes. She also makes use of science fiction as a vehicle for providing an alternative perspective on current social issues.

Her recent solo exhibitions have appeared at the New Art Exchange in Nottingham, the Turku Art Museum in Finland, the Wolverhampton Art Gallery, the Photographic Center in Copenhagen, the Kulturhuset in Stockholm, Lawrie Shabibi in Dubai, the Sabrina Amrani Gallery in Madrid, and DEPO-Istanbul.

Sansour's work has been featured in the biennials of Istanbul, Busan and Liverpool. She has been exhibited at venues such as the Tate Modern, the Centre Pompidou, the LOOP in Seoul, Al-Hoash in Jerusalem, the Queen Sofia Museum in Madrid, the Centre for Photography in Sydney; Cornerhouse in Manchester, the Townhouse Gallery in Cairo; the Maraya Arts Centre in Sharjah, UAE; the Empty Quarter in Dubai, the Galerie Nationale du Jeu de Paume, the Institute of International Visual Arts (InIVA) in London, the Institut du Monde Arabe, the Third Guangzhou Triennial in China, the Louisiana Museum of Contemporary Art in Denmark, the House of World Cultures in Berlin, and the MOCA in Hiroshima. Sansour is represented by Lawrie Shabibi in Dubai, Sabrina Amrani in Madrid and Montoro 12 Contemporary Art in Rome. Her show at the Mosaic Rooms was cited as one of the world's «must-see» exhibitions during the summer of 2016.

She was nominated for the Murh Arab Award at the Dubai International Film Festival (DIFF) in 2008

and in 2015. In 2016, she received, along with Soren Lind, the GIFF award for Best Experimental Short Film.

SØREN LIND

Søren Lind was born in 1970. He is a Danish author who lives and works in London. He writes children's books and literary fiction. With a background in philosophy, he wrote his first books on language, understanding, and the mind. He has since published a novel and two collections of stories : A Story about Absolutely Nothing (2012), "Men in Pieces" (2014), and "A Story about Everything" (2015). He is also the author of four children's books. In addition to his literary output, Lind is a visual artist and writes manuscripts for art films.



BERLIN PREMIÈRE

LAURE PROUVOST

LICK IN THE PAST

UNITED KINGDOM / FRANCE

© Laure Prouvost

Récompensée lors de la première exposition indépendante de Laure Prouvost “A Way To Leak” (Une façon de répandre) à Los Angeles, la vidéo “Lick in the past” (Lécher dans le passé) est tournée dans les alentours de Los Angeles et suit la conversation joviale de jeunes adolescents à l’intérieur et autour de leur voiture. Ils invoquent des scénarios utopiques, des rêves de confort et de connectivité, de liberté et de désir. Des images pastorales de fermes animalières et de la campagne française, évoquées par une séduisante lectrice française, contrastent avec les balades urbaines sur les routes de Los Angeles, au son d’une musique hip-hop composée par le producteur WYNN, originaire de Los Angeles.

LAURE PROUVOST

Laure Prouvost was born in Croix, near Lille, France, in 1978. After graduating from high school, she studied plastic arts and entered the Saint Luc de Tournai Institute, Belgium. In 1999, she went to London to study at Central Saint Martins College of Art and Design (CSM) and settled in the capital. She became the assistant of conceptual artist John Latham, who taught at CSM until 1966. She then then to Goldsmiths, University of London where she obtained her MFA.

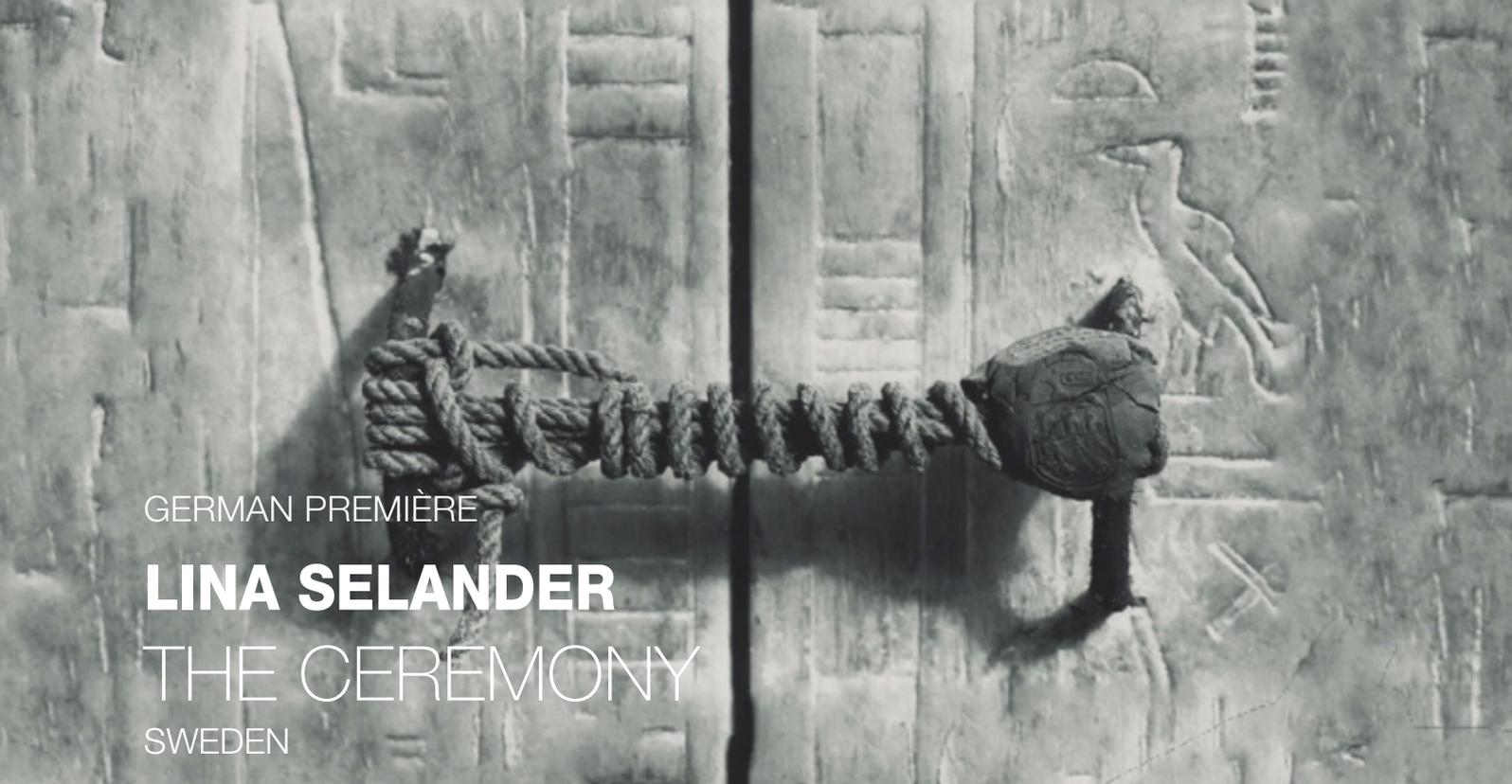
Winner of the Turner Prize, Laure Prouvost is known for her lush, immersive films and mixed-media installations. Interested in confounding linear narratives and expected associations among words, images, and meaning, she has said that in her works “fiction and reality get really tangled.” At once seductive and jarring, her films are composed of a rich, almost tactile assortment of pictures, sounds, and spoken and written phrases, which appear and disappear in quick, flashing cuts. They are often nested among installations filled with a dizzying assortment of found objects, sculptures, paintings, drawings, furniture, signs, and architectural assemblages, based on the themes and imagery in her films. Prouvost does not allow for passive viewing. Through her work, she often addresses viewers directly, pulling them into her unruly, imaginative visions.

Her work was exhibited at the Tate Britain in 2011, then at the Whitechapel Gallery in London and the Images Festival in Toronto in 2012.

In 2013, her work was presented at the Lyon Biennial and at the Institute for Contemporary Arts in London. In 2014, she set up a display at the Grand Palais for the FIAC (International Contemporary Art Fair). Her work was also exhibited at Danspace in New York and at the Laboratorio Arte Alameda in Mexico City the same year. In 2016, her work was displayed at the Kunstmuseum Luzern in Switzerland, the Museum of Modern Art (MMK) in Frankfurt, and the Red Brick Museum in Beijing.

In 2009, she won the EAST International Award. For two consecutive years, she was the winner of the

Oberhausen Short Film Festival. In 2011, she won the Max Mara Prize for Women, thanks to which she obtained a residency at the British School in Roma and at the Pistoletto Foundation in Biella. In 2013, she won the Turner Prize with her film «Wantee».



GERMAN PREMIÈRE

LINA SELANDER
THE CEREMONY
SWEDEN

© Lina Selander

This film by Lina Selander wants to be understood as an act of resistance, as an attempt to disrupt the temporal order where maximum speed and the hyper-synchronization of movement can only be expressed through flickering, stagnant and eternal present. She wants to show us that another rhythm is possible: an alien unknown time, endlessly sinking into itself, at turns revealing itself and disappearing.

LINA SELANDER

Born in 1973, Lina Selander now lives and works in Stockholm, Sweden. From 1998 to 1999, she studied at the School of Photography and Film at the University of Gothenburg. From 1999 to 2000, she went to the Royal Institute of Art in Stockholm, and in 2002, she attended the Valand School of Fine Arts in Göteborg. In 2009, she studied documentary film, art, and architecture at the Royal Institute of Art in Stockholm – Mejan Arc.

She works mostly with film, while frequently incorporating sound, photography, text and public art into her practice. Her work investigates the process of vision, the constitution of the look, and the construction of history through images at the crossroads of history, stories, and memory. Her films and installations often focus on historical junctures where a system or place collapsed and brought about something new: the narrative of mechanical cinema giving way to that of digital video, or a political or economic system that gives way to a new one. Her works revolve around images as memories, imprints and representations. Selander's process is similar to that of a scientist or a poet. Each work constitutes a dense archive of facts and observations, occasionally in dialogue with other films, works of art, or literature. The precise, rhythmic editing and use of sound in her films generate a unique temporality and dense atmosphere and make intuitive leaps between meanings and associations.

Her work has been displayed at the Centre Pompidou in Paris, the Reina Sofia Museum in Madrid, the Museum of Modern Art in Stockholm, the Istanbul Biennial, the Seoul Museum of Art, the Bonniers Art Collection, and the National Museum in Stockholm. She's had exhibitions at the Index – The Swedish Contemporary Art Foundation in 2011, the Kunsthall Trondheim and the Kalmar Konstmuseum in 2014, and the INIVA (Institute of International Visual Arts) in London in 2015. She also took part in collective exhibitions, such as the Bucharest Biennial in 2010, Manifesta 9 in Belgium in 2012, and the Haus Kulturen der Welt (HKW) in Berlin in 2014. She represented Sweden at the 56th Venice Biennial in 2015.

In 1999, she was awarded the Robert Frank Prize. In 2002, her work received a grant from the Swedish Arts Grants Committee. In 2005, she received an honourable mention at the Transmediale in Berlin, and the same year, she won the Maria Bonnier-Dahlin Foundation Award. In 2009, she obtained the Edstrand Foundation Award Prize, as well as a prize at the Kolla Competition in 2011.



GERMAN PREMIÈRE

BOGDAN SMITH

TRAUM

FRANCE

© Dorothee Smith

In an unspecified time period, Yvgueni, 21-year-old astronaut-technician working as a launch operator at a space center, dreams of travelling through space. During the critical launch of an manned Soyouz spacecraft, Yvgueni brutally loses consciousness, causing an interruption of communication with the crew in orbit and the explosion of the spaceship. The catastrophe leaves Yevgueni in a severely traumatized state.

BOGDAN SMITH

Born in Paris in 1985, Bogdan Smith entered a preparatory class in literature at Jean Jaurès High School in Montreuil, France. She obtained a master of arts in philosophy at the Sorbonne in 2007 and entered the University of Art and Design Helsinki (UIAH) in 2009. In Arles, she graduated from Ecole Nationale Supérieure de la Photographie in 2010. She was granted a residency at Le Fresnoy – National Studio of Contemporary Arts between 2010 and 2012. In 2013, she obtained a PHD atUQAM (Université du Québec à Montréal). She lives and works in Paris.

The transdisciplinary work of Dorothee Smith, both plastic and theoretical, can be understood as an observation of constructions, deconstructions, relocations and changes of identity. Her photography is mixed with cinema, video, hybrid arts and the use of new technologies. In its exploration of hybrid arts, Smith's work makes her use her own body as an artistic material : the body becomes asite where remotepresences – mediated through new technologies – can be tangibly experienced.

Her works were shown in solo exhibitions at the Rencontres Internationales de la Photographie in Arles, the Filles du Calvaire Gallery in Paris, the Pavillon Vendôme in Clichy, as well as museums around Europe : the Dask Gallery and the AnnexOne Gallery in Copenhagen, the National Museum of Photography in Helsinki, the MUDAM (Grand Duke Jean Museum of Modern Art) in Luxembourg, The Flood Wall and the Europa Punkt in Berlin, the SCAN International Photography Festival in Tarragona, the Laboral Museum in Gijon, the Officine Fotografiche in Roma, the MiCamera Gallery in Milan, and the SI FestImmagini Festival in Savignagno.

Abroad, most of her work has beenexhibited in Asia: at the Geikou in Tokyo, the International Photography Festival in Pingyao, the Photo Phnom Pehn in Cambodge, and the Photography Biennial of Daegu in South Korea. Her work is mostly represented bySpectre Productions, the Filles du Calvaire Gallery in Paris, and the Chateau d'Eau in Toulouse.



CLEMENS VON WEDEMEYER

THE HORSES OF THE CAVALRY CAPTAIN

GERMANY

© Clemens von Wedemeyer

This film, a WWII documentary by filmmaker Harald von Vietinghoff-Riesch, contains footage of a German captain filmed behind the front lines between 1938 and 1942. Using images of civilians fleeing the cavalry horses of the wermacht, the film delivers a startling picture of the war. Von Wedemeyer examines the pictorial spaces and limits of the subjective camera at the front lines of battle. He interrogates the identity of the person behind the camera and what enabled him to produce such an image.

CLEMENS VON WEDEMEYER

Clemens von Wedemeyer was born in 1974 in Göttingen, Germany. He lives and works in Berlin. Between 1996 and 1998 he studied photography and media at the Fachhochschule Bielefeld. In 1998 he transferred to the HGB Academy of Visual Arts in Leipzig and graduated from Astrid Kleins' class in 2002, and then completed his master's in 2005.

Clemens von Wedemeyer works as both a video artist and filmmaker. His oeuvre is a hybrid of documentary and fiction film. Within that vast artistic zone, von Wedemeyer explores the complexity of situations within their spatio-temporal contexts. The many facets of his work are reflected in the installations and photographs that accompany, enhance and expand his cinematic pieces by opening up multiple levels of perception. Von Wedemeyer focuses on the fundamental questions of filmic representation and how it can be visualized, distorted and ultimately extended to incorporate us, the viewers: the cinema is opened, the projection screen becomes as transparent as the curtain separating the auditorium from backstage, and suddenly we feel as if we are live witnesses to the events that unfold. We become, in other words, like extras on the set. As we watch, we ask ourselves: Are we just the audience, or are we part of the performance?

Von Wedemeyer's work has been seen in various museums and institutions – most notably at the Moscow Biennale in 2005 and at the Berlinale in 2006. In 2008 he participated in the Skulptur Projekte Münster. His solo exhibitions have been presented at the Kölnischer Kunstverein and New York's MoMA PS1 in 2006, at Brussel's Center for Art&Media (ARGOS) and London's Barbican Art Centre in 2009, and at the Frankfurter Kunstverein and Dublin's Project Art Center in 2011, and in 2012, he participated in the dOCUMENTA (13). His work was also presented at Chicago's Museum of Contemporary Art, at Bucharest Art Week and at Budapest's Off-Biennial in 2015, and in Germany at the Neuer Berliner Kunstverein in 2016. In 1998, he won the Focus Prize at the Festival for Photography and Electro Art in Dortmund, Germany. In 2004, he won the FIAV (International Festival of Video Art) Award in Tavira, Portugal. In 2005, he received the Kunstpreis der Böttcherstrasse in Bremen, Germany. In 2006, he won the German film competition at the International Short Film Festival Oberhausen, as well as the Karl Schmidt-Rottluff scholarship.



GERMAN PREMIÈRE

DIETMAR BREHM

HALLO MABUSE

AUSTRIA

© Dietmar Brehm

Dans cette vidéo, Dietmar Brehm, l'un des réalisateurs avant-gardistes les plus connus au monde, nous plonge au cœur d'un dialogue fait de gestes cryptés : tourné entre les deux tours de l'élection présidentielle autrichienne en 2016, le film nous montre le retournement négatif du monde politique à travers une conversation téléphonique. L'ouverture est symbolisée par un premier plan sur la nature, un ciel couvert et les gazouillis des oiseaux. L'arrivée à l'autre bout de la ligne nous plonge dans une atmosphère plus schématique par le biais d'une forme d'ouverture circulaire : les traits d'un homme de profil deviennent flous sous l'effet d'un clair-obscur contrastant.

DIETMAR BREHM

Dietmar Brehm was born in 1947 in Linz, Austria. From 1967 to 1972, he studied painting at the University of Fine Arts in Linz, where he later became a professor. In 1974, he began working on experimental films and photography. He created more than 180 visual productions, including 25 video works, 74 super-8 films, and 83 16mm films.

The atmosphere of his films vacillates between dreamlike and traumatic. Brehm treats the dream as a source of associations, similar to the secondary process to which Freud believed all the workings of the unconscious are subject. Dietmar Brehm is a master grammarian of non-conceptual language.

His work has been presented in places such as the Araidne Gallery in Vienna (in 1988, 1991, 1994 and 1999), the New Gallery of the City of Linz, the Upper Austrian State Museum at Künstlerhaus Wien, the Austrian Film Museum, and the Galerie Faber.

He won the Talent Award of Upper Austria in 1974, the Adolf-Schärf-Fonds-Z-Preis in Vienna in 1988, the Upper Austrian Country Cultural Prize for experimental film in 1990, the Award for best Surrealism at the Humboldt International Film/Video Festival in Arcata, USA in 1996, as well as the Paul Pierre Standifer Award for Cinematography at the Cinematexas International Short Film Festival in Austin in 2003.



GERMAN PREMIÈRE

FILIPA CÉSAR

TRANSMISSION FROM THE LIBERATED ZONES

PORTUGAL

© Filipa César

This film by Portuguese director Filipa Cesar is an experiment bringing together the statements and documents presented by a young boy. Drawing on the concept of Liberated Zones, a designation used to describe areas freed from Portuguese domination and controlled by the guerrilla militants of the PAIGC during the Guinea-Bissau War of Independence (1963-74), Cesar reawakens the specters of what has been called “Portugal’s Vietnam”, affirming that to actively recall these wartime atrocities will fortify the region against future political violence. The Swedish characters in the film are those who actually visited these zones in the early ‘70s : diplomat Folker Löfgren, filmmaker Lennart Malmer, filmmaker and psychologist Ingela Romare, and politician Birgitta Dahl.

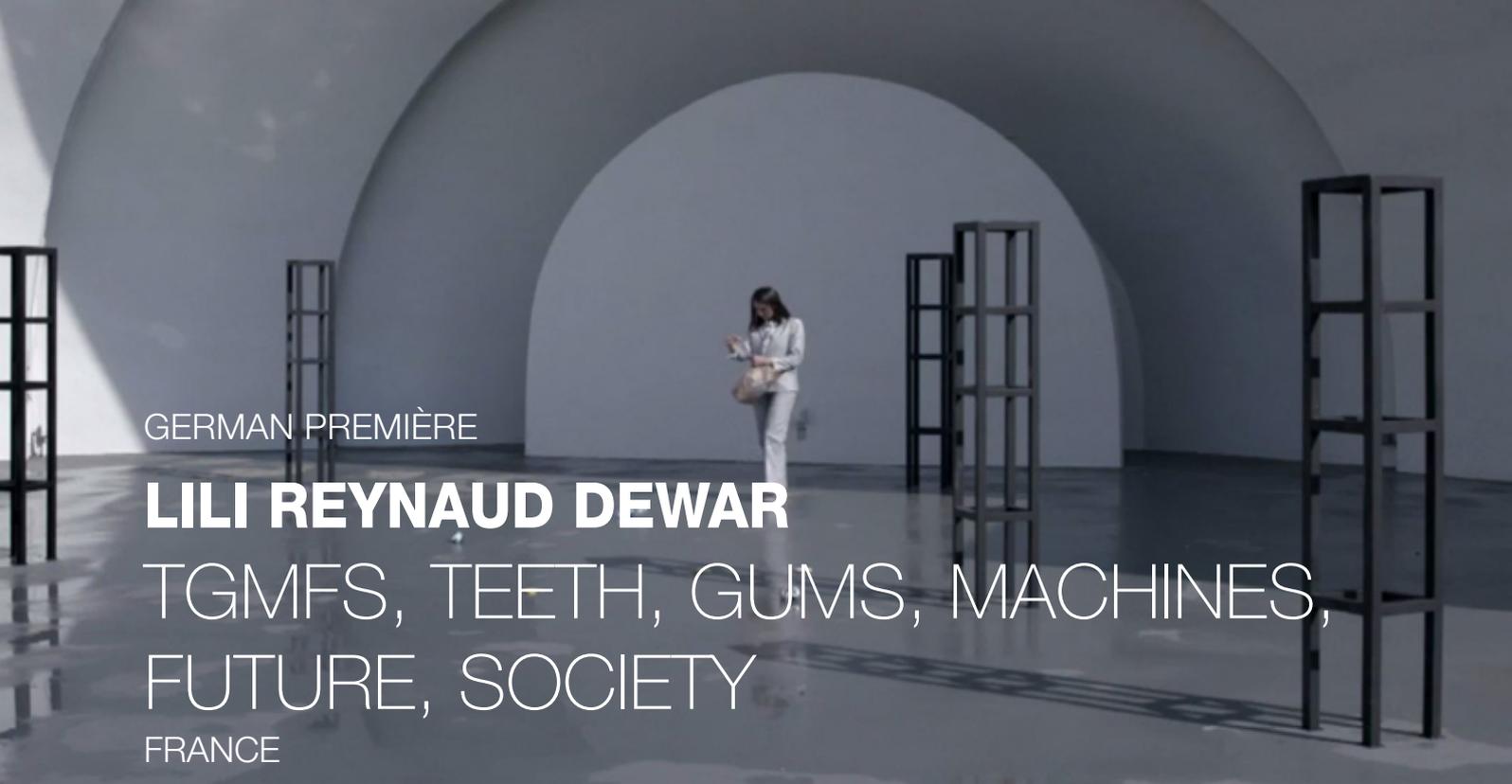
FILIPA CÉSAR

Filipa César lives and works in Porto and Berlin. She studied at the Faculty of Arts at the University of Porto (1996–1999), the Academy of Fine Arts in Munich (1999–2000), and the Fundação Calouste Gulbenkian (2003-2004). She obtained her master’s in “Art in Context” at the Berlin University of the Arts (UdK) in 2007.

Her work interrogates the porous relationship between the moving image and its public reception. It has a freeform quality that reminds one of a film essay, where the image serves as a starting point for an open-ended story that is developed through a particular line of thinking. Interested in the fictional aspects of the documentary, and motivated by a desire to point out the politics behind the moving image, César fluctuates between various artistic forms, mixing story, chronicle, documentary and experimental film.

Her installations - F for Fake (2005), Report (2007), The Ferryman (2008), The Four Chambered Heart (2009) and Memograma (2010) - were presented at the 8th Istanbul Biennial in 2003, the Kunsthalle Wien, in 2004, the Serralves Museum and the Locarno International Film Festival in 2005, the Contemporary Art Gallery (CAG) in Vancouver in 2006; the Tate Modern and the Art Museum St. Gallen in 2007, the SF MOMA in 2009, the first Architecture Biennale in Venice, the Biennial, and at the Manifesta 8 in Cartagena, Columbia.

She won the União Latina Prize in 2003, Fellow Artist from the Potsdam Film & Television Academy (HFF Konrad Wolf) in 2007, and the BES photo Award in 2009. She is also known for her films “Cuba” (2013), “Mined Soil” (2015), and The Seasons in Quincy : Four Portraits of John Berger (2016).



GERMAN PREMIÈRE

LILI REYNAUD DEWAR

TGMFS, TEETH, GUMS, MACHINES,
FUTURE, SOCIETY

FRANCE

© Lili Reynaud Dewar

Winner of the Ricard Prize in 2013, Lili Reynaud Dewar has created yet another film that pushes the boundaries of its physical space, bringing together elements of rap culture and science fiction. Focusing on consumption as an integral part of our social and political life, this new work reflects upon the articulation and translation of cultural identities and the relationship between chaos and noise in the universe.

LILI REYNAUD DEWAR

Lili Reynaud Dewar is a French artist born in 1975 in La Rochelle. She studied public law and dance before turning to art. She graduated from the School of Fine Arts in Nantes and then from the Glasgow School of Art.

Lili Reynaud's art practice takes the form of performances, sculptures, videos and installations. Her works are inspired by alternative and feminist cultures through which she pays tribute to historical figures such as Joséphine Baker and Guillaume Dustan, while including autobiographical elements. The heterogeneous forms produced by Reynaud focus particularly on questions of identity; whether related to the status of women or subjugated communities, the icons of cultural transgression reside in her work. Dance is an important part of her artistic investigations. Her body, naked and covered in black paint, is involved in different institutional spaces, as well as in her workshop. Some of her other works examine domestic space by creating new environments which transform the exhibition place's nature. Since 2002, her work was exhibited multiple times at Where the Monkey Sleeps in Glasgow and, most notably, at the Mary Mary Project Space. Her work is represented by the Kamel Mennour Gallery in Paris, the Clearing Gallery in Brussels and New York, and the Galerie Emanuel Layr in Vienna. Her work was exhibited at the FRAC (Fond régional d'art contemporain) in Bordeaux in 2008, at the Kunsthalle Basel in 2010, and at the Cultural Center in Bellegarde in 2011. It was also the object of multiple expositions throughout Switzerland – at the 1M3 in Lausanne, at the FORDE in Geneva and at the Karma International in Zurich. Her work then crossed the Atlantic in 2012 when she set up installations at the Calder Foundation in New York and then at the Clearing in 2013 and the New Museum in 2014. That same year, her work was displayed at the Foundation for Contemporary Arts in Stockholm. In 2016, it was unveiled at the Kunstverein Hamburg in Germany.

In 2013, she won the Ricard Foundation Prize and was selected by the Frieze Foundation to create bedroom installations inspired by the theme, »the artist's way of life.«

PRACTICAL INFORMATION

SCHEDULE /

From June 13 to 18, 2017

Tue. 13th: from 7pm - Auditorium

Wed. 16th: at 3pm, 5pm, 7pm, 9pm - Vortragssaal and Auditorium

Thu. 17th: at 2.30pm, 3.30pm, 5pm, 7pm, 9pm - Vortragssaal and Auditorium

Fri. 18th: at 2.30pm, 3.30pm, 5.30pm, 7pm, 9pm - Vortragssaal and Auditorium

Sat. 19th: at 2pm, 3.30pm, 4pm, 5.30pm, 6pm, 7pm, 9pm - Vortragssaal and Auditorium

Sun. 20th: at 1pm, 3pm, 5pm, 7pm - Auditorium

Opening night on Tuesday, June 13

7pm: Thematic short film programme

8.15pm: German première of "Inverso Mundus" by AES+F

9.30: German première of "Expanding illuminance" a multimedia concert by Thomas Köner

10pm: Party

Closing screening on Sunday, June 18, at 7pm

ONLINE /

DETAILED PROGRAMME ON WWW.ART-ACTION.ORG

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TICKETING /

THE ENTIRE PROGRAMME IS ENTRY FREE
WITHIN THE LIMIT OF AVAILABLE SEATS

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Subway: S5, S7, S9, S75, Hauptbahnhof station
Free entry (within the limit of available seats)

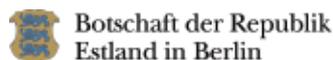
VENUE /

The Haus der Kulturen der Welt is a place for international contemporary arts and a forum for current developments and discourse. Located in Berlin, it presents artistic productions from around the world, with a special focus on non-European cultures and societies. Visual arts, music, literature, performing arts, film, academic discussions and digital media are all linked in an interdisciplinary programme that is unique in Europe. In a time when local and national issues are inextricably tied to international developments, the Haus enables the voices of the world to be heard in their great diversity and gives them a productive place in the inner-societal dialogue.



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