

A MAIOR

Av. Tenente Coronel Silva Simões 144-46
3515-150 Viseu, Portugal
amaior.carrd.co

Horário Nobre

25.07.2026 – 27.09.2026

with B'L'ing (Amy Yao, Anne Eastman, Chris Moukarbel, Matt Connors, Mike Stickrod), Steve Bishop, Patty Chang, Alexandre Estrela, Parastu Gharabaghi, Morag Keil, Anne-Mie Van Kerckhoven, Nina Könnemann, Michael Landy, Klara Lidén, Sabina Maria van der Linden, Sam Lipp, Mírka Lugosi, Julia Scher, Jordan Strafer, Ming Wong, and Alivia Zivich.

Horário Nobre is the Portuguese term for 'primetime television.'

Horário Nobre shows wobbly grass, a person tripping over, a sports car, butterflies, high heels, a fast walker, a spinning figurine, a haunted hand, four extremities, a beautiful siren, hovering over the movie posters of *Pearl Harbour* and *Perfect Storm*, a glass of water, a staircase, a WWII soldier turned self-help guru, bootlegged video art, a commercial for AA Records, a promotional video for Scrapheap Services, people in tears, freaking out in public transit, Jesus, Jessica Chastain, *Zero Dark Thirty*, Lady Gaga, Miley Cyrus, lip-syncing, running through office corridors, lava lamps, leather jackets, a-line skirts, RGB colours, a humongous pencil, boots, nail polish, *The Ring Two*, *Signs*, *Chinatown*, *After Chinatown*, film noir, a fedora, wavy blonde hair, alleyways, the closing ceremony of the 1980 Olympic Games, Norah Jones, more people crying, being by the beach, two humanoids, and a video camera.

Special thanks to all the artists, Bonny Poon, Carlos/Ishikawa, dépendance, DREI, EXILE, Filmform, Galerie Tenko Presents, Josey, Lars Friedrich, and Thomas Dane Gallery.

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Works in order of appearance



Patty Chang, *Losing Ground*, 2000
SD video
5:45 minutes

Losing Ground (2000) is a performative video filmed in a suburban backyard in New Jersey. Underneath the monotonous suburban grass is a waterbed—with every precarious step Chang takes, the unstable grassy surface sloshes. Walking on land becomes an impossible feat. While land is typically conceived of as fixed and the body as mobile, *Losing Ground* suggests that the “land” is moved by the body, the body is moved by the land, and the camera is subsequently moved by both. Chang’s body is in direct distress with and lacking coordination with the land, rendering a spatial confusion that brings attention to the instability of the surface and its ability to make new again. The performance becomes an investigation into suburbs as spaces and facades of erasure: in New Jersey in particular, the suburbs are a fertile setting to discuss White flight, Black migration, segregation, and a locating of identity.

Courtesy of the artist.



Parastu Gharabaghi, *SpiaGgiA ReLaX*, 2026
Animation with sound
18 seconds

Courtesy of the artist.



Morag Keil, *VTS_01_1.VOB*, 2008

Digital video

1:11 minutes

Courtesy of the artist.



Anne-Mie van Kerckhoven, *De 4 Uitersten* [*The 4 Extremities*], 1984

16mm animation film

6 minutes

A film built according to the logic of the Spiritual Exercises of Ignatius of Loyola, founder of the Jezuit Order. Death, the Ordeal, Hell and Devine Glory are the four extremities of the Jezuits. Those are the phases one has to go through to attend a state of mercy wherein sin, Evil, can be restrained. I figured out my own extremities whereby I conclude, through banality and repetition, sacrifice and devotion, that Evil exists by the grace of Good, and vice versa.

Sound: AMVK

Camera: Danny Hiele and AMVK

Actors: Guy Cassiers, Danny Devos and Marc Vanrunxt Animation: AMVK

Assistance: Stef Viaene

Producer: AMVK/ Club Moral en Akademie Merksem

Courtesy of the artist and dépendance, Brussels.



Sabina Maria van der Linden, *Beauty 1.1* in *PERFECTLY YOU*, 2007
Single channel video with sound
1:07 minutes

Actors: Krylon Superstar

Courtesy of the artist.



Nina Könnemann, *Talon*, 2006
Video, no sound
2:00 minutes

“*Typhoon* and *Talon* (2006) are shot with a hand-held digital stills camera using more than two-thousand images each and focus on two sets of four Hollywood film posters (German versions) attached to a wall in a vertical grid-like grouping: *Ring 2*, *The Core*, *Signs* and *Open Water* for the former, and *The Fog*, *Pearl Harbour*, *The Dark*, and *Perfect Storm* for the latter. Both works cite recent horror, war and science fiction genre films, the kind of films that employ ever-new modes of special effects that are effectively missing from Könnemann's deceptively rough-hewn ('jittery') camerawork - thus, she 'reveals' the framework, lets us see the exposed wall and the edges of the posters. *Typhoon* is shot in bright, lurid colour with oranges and reds set against deep blue horizons and bottomless black depths; and although both films are in colour, *Talon* suggests an otherworldly twilight landscape. Similarly, however, they both possess a dreadful sense of the unknown.” David Bussel

Courtesy of the artist.



Jordan Strafer, *DISSONANCE Trailer*, 2025

Video, colour with sound

32 seconds

Courtesy of the artist, Heidi, London, and Fluentum, Berlin.



B'L'ing (Amy Yao, Anne Eastman, Chris Moukarbel, Matt Connors, Mike Stickrod),

B'L'ing RGB Spectrum Trailer, 2006

Video, colour with sound

2:45 minutes

Courtesy of the artists.



Alivia Zivich, *AA Records Compilation LP Commercial*, 2006

Single channel SD video

39 seconds

Courtesy of the artist.



Michael Landy, *Scrapheap Services*, 1995
Single channel video with sound
11:20 minutes

Courtesy of the artist and Thomas Dane Gallery.



Sabina Maria van der Linden, *Tinkerbell in PERFECTLY YOU*, 2007
Single channel video with sound
1:29 minutes

Actors: Krylon Superstar

Courtesy of the artist.



Jordan Strafer, *DISSONANCE*, 2025
Video, colour with sound
12:43 minutes

Writer/Director: Jordan Strafer
Producer: Tess Sahara
Cinematographer: Alex Brack

Assistant Camera: Matthias Meisen
Additional Camera Operator: Karam Ghossein
Sound Recordist: Jorge Hermann
Makeup: Jesse Strikwerda
Makeup Assistant: Yu Kunaeva
Hair: Lou Matznetter
Casting: Konstantina Levi
Score: Kieran Adams
Sound Mix: Vaggelis Makris
Production Assistant: Talya Krupnick
Production Assistant: Tore Wallert
Production Assistant: Miuccia Judd

Editor: Alan Martín Segal
Starring: Jim Fletcher

Talk Show Audience: Erika Landström, Daniel Malone, Daniela Reichert, Melanie Reichert, Katharine Spatz, Daria Geske, Cornelia van Renswoude-Giersch, Regina Rogge, Harald Schmidt, Gina Markowitsch, Nozipho Makhandla, Izabela Lenz Moncef Kebir, Sebastian Zett, Rémi Galtay, Andrea Lausevic, Heleen Klooker, Carmen-Sibha Keiso, Minsuh Kang, Karin Muehlhoff, Wibke Tiarks

Camera Rental: a prima vista Teams und Technik GmbH & Co KG, Berlin

Poster: Alan Martín Segal

Courtesy of the artist, Heidi, London, and Fluentum, Berlin.



Klara Lidén, *Paralyzed*, 2004
DV transferred to digital file, colour with sound
3:10 minutes

Music: The Legendary Stardust Cowboy
Distribution: Filmform, Stockholm

Courtesy of the artist and Filmform, Stockholm.



Sam Lipp, *Copyrights of Man*, 2024

Digital video

3:44 minutes

Courtesy of the artist and Bonny Poon, Toronto.



Julia Scher, *Lip Sync 2015*, 2016

Single-channel video, colour, sound

3:47 minutes

In *Lip Sync 2015*, Julia Scher explores the contradictions of contemporary surveillance culture between self-exposure and the desire for privacy. Set in an ordinary office corridor, the video follows an intentionally amateur lip-sync performance to Miley Cyrus *Wrecking Ball* that gradually shifts into a tense game of pursuit between camera and performer. The home movie aesthetic creates a sense of intimacy, while the persistent presence of the camera undermines it. What begins as a willing act of self-exposure turns into distrust and withdrawal, as the camera's persistent presence transforms intimacy into vulnerability and control.

Courtesy of the artist.



Mirka Lugosi, *RGB Fashion Show*, 2012
 VHS produced with Gilles Berquet
 3:21 minutes

Courtesy of the artist.



Nina Könnemann, *Typhoon*, 2006
 Video, no sound
 1:40 minutes

“The works are titled after roller coasters located in Belgium (*Typhoon*) and the United States (*Talon*). Roller coasters were invented in the 19th century, but their prototype emerged centuries earlier in Russia – which is why today they are called Russian Mountains in some countries – and are founded upon elementary principles of railway technology: an articulated carriage on a track that is propelled employing potential and kinetic energy, where the former creates the latter as one ascends and descends and so on. In Könnemann's films, the camera movement follows an approximate path of the two coasters: the artist has imitated their respective circuits to produce the films' action, paralleling, most significantly, the duration of the films with the duration of the individual amusement park rides themselves. Here a 'close-up' signals the coaster's nearness to earth, whilst a 'long shot' suggests its height or distance from the ground.” David Bussel

Courtesy of the artist.



Ming Wong, *After Chinatown*, 2012
Single channel video, black & white with audio
7:09 minutes

“My research and experience from making *Making Chinatown* in Los Angeles in early 2012, led to the creation of *After Chinatown*. Triggered by the iconic last line of Polanski’s 1974 ‘neo-noir’ homage to film noir detective movies from the ’40s – *Forget it, Jake, it’s Chinatown* – I found I couldn’t ‘forget it’ – instead I embarked on a research journey into the legacy of ‘Chinatown’ as a cinematic symbol (of despair? helplessness? lawlessness? etc).”

Courtesy of the artist.



Steve Bishop, *Standard Ballad*, 2015
Single channel video with sound
5:10 minutes

Courtesy of the artist and Carlos/Ishikawa, London.



Parastu Gharabaghi, *SpiaGgiA ReLaX*, 2026
Video, no sound
48 seconds

Courtesy of the artist.



Sabina Maria van der Linden, *Favorit 1a*, early 1990s
Animation, sound
1:59 minutes

Courtesy of the artist.



Alexandre Estrela, *I to Infinity* (excerpt), 2006
Single channel video, colour, no sound
4:57 minutes

I to Infinity presents a video camera in a cubist manner. All sides of the camera have been flattened with each plane connected to a lens. Locked in a seamless loop, the lens renders a gravitational pull, endlessly zooming in and out.

Courtesy of the artist.