

Céline Condorelli
Vært
Filmprogram
Abstractions
26.04.–19.05.19

Céline Condorellis installation *Vært* består af en stor gardininstallation samt et filmprogram i syv dele – *Abstractions, Land, Water, Enclosures, Distance, Sea* og *Seed* – som hver især vises i cirka to uger. Programmet er sammensat af dokumentarer, kunstnerfilm og spillefilm, der beskæftiger sig med konsekvenserne af at leve i en faretruende varmere verden for mennesker, dyr og landskaber.

Ilha das Flores, Jorge Furtado (1989)
35 mm | 12:31 min.

Blomsterøen (*Ilha das Flores*) er et sted, hvor nogle mennesker spiser resterne af grises måltid efter alle andre tilsyneladende også har spist. Filmen følger en tomat, der ender som måltid for fattige kvinder og børn, gennem et vidtrækkende hændelsesforløb, som startede, da den forlod hr. Suzuki, som dyrkede tomaten. Affaldets tilsyneladende meningsløse livscyklus ledsages af utallige, nøgterne beskrivelser af de hændelsesforløb, som producerer affaldet. Intet af dette formår i sagens natur at retfærdiggøre forbrugersamfundets uretfærdighed, men fremhæver snarere dets absurditet.

Coal Money, Wang Bing (2009)
53 min.

’Coal money’, eller kulpenge, er hvad chaufførerne af 100 tons lastbiler bestandigt forfølger – frem og tilbage, dag og nat – på vejen mellem Shanxi-minerne og havnen i Tianjin i det nordlige Kina. Kina hungrer efter kul, men kul er tungt, beskidt og fyldt med støv, sten og sand. Langs ruten møder chaufførerne prostituerede, politibetjente, småkriminelle, ejere af autoværksteder og mekanikere, og der forhandles og afpresses. Gadekapitalismens barske virkelighed indebærer, at alle forsøger at snyde hinanden. Alt imens kullet bevæger sig mellem forskellige købere og sælgere, iagttager Wang tålmodigt menneskets utallige forsøg på at udvinde profit uanset prisen.

Urth, Ben Rivers (2016)
16mm & Super 8 overført til HD, 19 min.

Urth er filmet i Arizonas Biosphere 2 og består af en navnløs forskers monolog, der dokumenterer hendes sidste dage i et eksperimentelt økosystem. Hun er måske den sidste kvinde på jorden, eller den sidste forsker, som forsøger at leve i en afsondret og aflukket men dog bæredygtig verden. Filmen er en meditation over muligheden for liv i menneskeskabte miljøer og umuligheden af liv i miljøer, som mennesket har ødelagt. I mange af Rivers’ film udgør utopier levede erfaringer forankret i virkelige mennesker og situationer. I *Urth* foregår det ved at understøtte og opretholde menneskeligt liv i en fortløbende udveksling mellem livssystemer. Filmens titel stammer fra oldnordisk og betegner skæbnens forvredne tråde (jf. Timothy Morton i sin seneste bog, *Dark Ecology*).

Céline Condorelli
Host
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Céline Condorelli’s installation *Host* consists of a large-scale curtain installation and a film programme in seven parts – *Abstractions, Land, Water, Enclosures, Distance, Sea* and *Seed* – each on view for approximately two weeks. The programme combines documentaries, artists’ films and feature-length films dealing in some way with the consequences of living in a dangerously warmer world for people, animals and landscapes.

Ilha das Flores, Jorge Furtado (1989)
35 mm | 12:31 min.

The island of flowers (*Ilha das Flores*) is a place where some people eat the leftovers of pigs’ dinners, after seemingly everyone else has eaten too. This film follows a tomato that ends up being the dinner of poor women and children, via the myriad turns and loops its life went through since it left Mr Suzuki, who grew it. This seemingly meaningless life-cycle of waste is accompanied by a deluge of relentless descriptions of the chain of events that led it to be; and this of course fails to justify the unfairness of consumer society, but on the contrary only highlights how absurd it is.

Coal Money, Wang Bing (2009)
53 min.

’Coal money’ is what the drivers of 100-ton trucks are following endlessly, to and fro, day and night, on the road linking the Shanxi mines with the port of Tianjin in northern China. China is hungry for coal, but coal is heavy, dirty, filled with dust, rocks and sand. Along the route the drivers encounter prostitutes, cops, petty racketeers, garage owners, mechanics, haggling and blackmail, everyone trying to cheat everyone else, according to the harsh reality of street capitalism. As the coal moves between different buyers and sellers, Wang patiently observes the endless human attempts to extract a profit at whatever cost.

Urth, Ben Rivers (2016)
16mm & Super 8 transferred to HD, 19 min.

Filmed in Arizona’s Biosphere 2, *Urth* records a nameless scientist’s monologue describing her final days inside an experimental ecosystem. She might be the last woman on earth, or the last scientist attempting life in a separate, closed and yet sustainable world. The film offers a meditation on the possibility for life in human-made environments, and the impossibilities of life in human-damaged ones. As in many of Rivers’ films, utopias are lived experiences, rooted in real people and situations, here through the efforts to support and maintain human life as an ongoing relationship between life systems. The film takes its title from an Old Norse word suggesting the twisted threads of fate (as cited by Timothy Morton in his recent book, *Dark Ecology*).



Inhabitants, Artavazd Pelechian (1970)
35 mm. overført til digital video, 9 min.

Inhabitants afbilder langt overvejende dyr i panik. Filmen er fyldt med scener af enorme migrationer af dyr i vild flugt – inklusiv, overraskende nok, nogle optagelser fra en helikopter. Menneskelig tilstedeværelse antydes blot: vi ser nogle enkelte silhuetter, som tilsyneladende er årsagen til dyrenes frygt. Filmen er på mange måder en hyldest til dyrenes verden, en hyldest, som nærmer sig formel abstraktion med flokke af sølvfarvede fugle, som pulveriserer lyset. De er jordens beboere. Instruktøren Pelechian siger, “it’s hard to give a verbal synopsis of these films. Such films exist only on the screen, you have to see them”.

Total spilletid: 95 min.

En tidligere version af filmprojektet fandt sted i haven ved The Agricultural University i Athen i form af udendørsbiografen *Cinema Zagara* i 2018. Projektet var kommissioneret af Locus Athens for *Geometries* og produceret i samarbejde med AREA (Architecture Research Athens). Biografen var vært for filmprogrammet *Ecodrome*, organiseret i samarbejde med Filipa Ramos. Filmprogrammet er blevet udvidet til Kunsthall Aarhus.

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Inhabitants, Artavazd Pelechian (1970)
35 mm. transferred to digital video, 9 min.

For the most part, *Inhabitants* depicts animals in panic. The film is filled with shots of large-scale migrations and stampedes (with, surprisingly, some helicopter shots), but merely alludes to the presence of human beings—a few silhouettes who seem to be the cause of these vast anxious movements of animal fear. In many ways this film is an ode to the animal world, through a movement towards formal abstraction, with clouds of silver birds pulverising light. They are the inhabitants of the earth. Pelechian said that “it’s hard to give a verbal synopsis of these films. Such films exist only on the screen, you have to see them”.

Total duration: 95 min.

A previous iteration of the film project took place in the garden of the Agricultural University of Athens as the outdoor *Cinema Zagara*, commissioned by Locus Athens for *Geometries*, and produced with AREA architects in 2018. It hosted the film programme *Ecodrome*, co-programmed with Filipa Ramos, which has been expanded for Kunsthall Aarhus.

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