

DITCH PLAINS

VIDEO 32', 2013 BY LORETTA FAHRENHOLZ

THE THIRTY TWO MINUTES FILM DITCH PLAINS REGROUPS A SQUAD OF DANCERS AND SEEMINGLY DEAD ON THE GROUND LYING EXTRAS WITHIN THE COINCIDENTALLY CATASTROPHIC SET UP OF NEW YORK STRUCK DOWN BY HURRICAN SANDY IN AUTUMN 2012. GENERIC HOTEL ROOMS, PARKING LOTS, URBAN DARKNESS, DEVASTATED INTERIORS AND A RICH PEOPLE'S APPARTEMENT SERVE AS A BACKGROUND FOR AN EPILEPTIC INVESTIGATION ON MOVEMENT PERFORMED BY THE DANCERS WHO INCLUDE THE HISTORY OF HUMAN ROBOTS, EXTREME BODY CONTROL AND WHAT IS CALLED „THE STREETS“ BY THE COMMON SENSE INTO THEIR CHISELING PERFORMANCE. INBETWEEN THERE ARE IMAGES OF PEOPLE QUEUING FOR GAS, OF AMBULANCES, OF WINDY CORNERS AND DEEP FROZEN ALLEYS. THE OFF-TEXT PARTLY BASED ON ALTERED VIDEO GAME INTROS MASHES UP LINES OF SELF-VALUE, CRIME-TALK AND ITS HIERACHIES WITH A VISION OF A DAILY OCCUPATION THAT WOULD BE WORTH LIVING FOR. THE DANCERS DANCE AMONG THE DEAD YOUNGSTERS, WHO ARE ARRANGED AS IF A SATURDAY DEMONSTRATION FOR GLOBAL PEACE WENT TERRIBLY WRONG. RE-ANIMATION SEEMS HOPELESS OR TO CAUSE THINGS EVEN WORSE AND BY THE DINNER TABLE SURROUNDED BY THE DEAD THE DISCUSSIONS THAT WENT ON HERE JUST BEFORE THE STRIKE OF DISASTER BECOME ALMOST AS OBVIOUS AS OBSOLETE. THE RETROSPECT OF PRECEDENT DISCUSSIONS TAKES PLACE ON TRASHED SCREENS OF DEVICES SCATTERED IN THE WASTELAND, UNTIL THEIR BATTERIES WILL FADE, TOO. THE FILM DUMBFOUNDS A HEARTLESS SOCIAL DISTINCTION OF „MOVING“ AND „BEING STUCK“ IN A MOMENT OF PARALYSIS AND FANTASY, COMMON TO ANY MAJOR POWER BLACKOUT.



THIS VIDEO WILL BE SHOWN ON A LATER DATE
IN ETABLISSEMENT D'EN FACE

ZAPALKA

INK ON FABRIC, 80 X 120 CM BY DOROTA JURCZAK

A LARGE SCALE PAINTED MATCH LAYS DIAGONALLY ON THE STRETCHED FABRIC,
ITS HEAD DOWN. THE RED HEAD SHOWS A FACE, THE NOSE IS STICKING OUT,
THE EYES ARE WIDE OPEN : LOST IN THOUGHTS OR DREAMS, THE MATCH IS STARING
INTO SPACE. THE MATCH IS NOT YET BURNED OR BURNING, IT GOES ON WAITING TO
TURN ITS HEAD AND BODY IN FLAMES.
THAT'S THE KICK

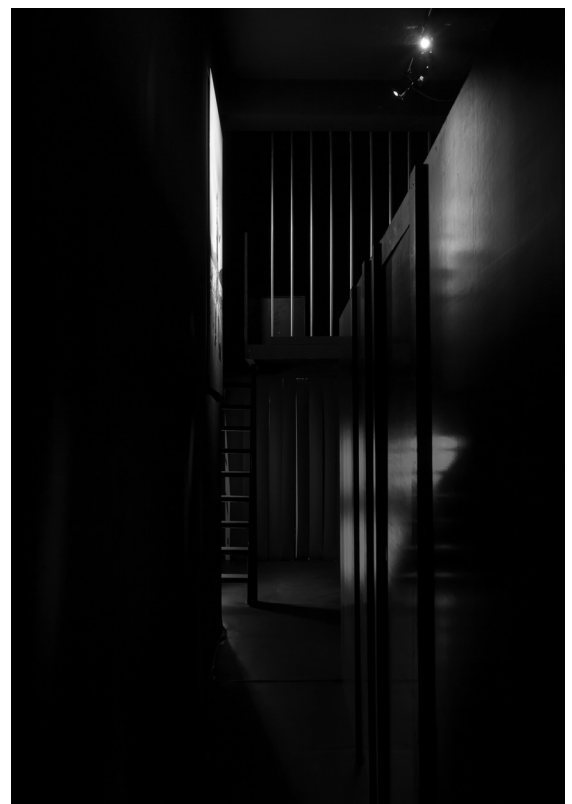
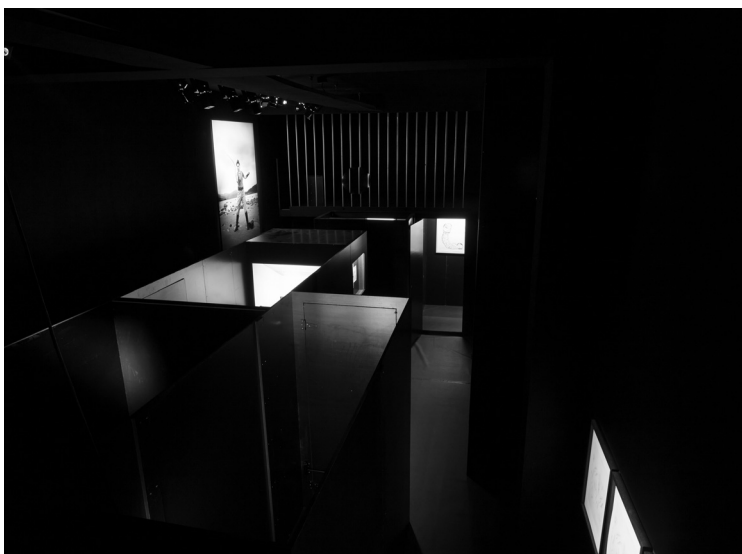


GLORY HOLE

A GROUP SHOW IN LLS 387, ANTWERP, MAY 2013

LATE SPRING 2013 THE ART SPACE OF LLS 387 IN ANTWERP GOT UNRECOGNIZABLY TRANSFORMED INTO A LABYRINTHIC DARKROOM. ALL ART WORKS BY 20 CONTRIBUTING ARTISTS SUCH AS CARLOS AIRES, ROBERT GOBER, AUGUSTE RODIN, FABRICE HYBERT, RIA PACQUÉE, MARCEL DUCHAMP, HANS WUYTS, GILBERT & GEORGE OR ZOË LEONARD GOT EACH THEIR SEPARATED 'CELL' IN AN ITINERAY AND ENVIRONMENT WHERE ONE WOULD LOOSE EACH SENSE OF ORIENTATION, GETTING HOLD OF THAT SMALL ART SPACE. AS A VISITOR ONE WOULD LOOSE ALL CONNECTION WITH 'NORMALITY'. ONE FELT COMPLETELY DISCONNECTED FROM THE OUTSIDE WORLD.

BUT DESPITE OF THAT OR EVEN BETTER THANKS TO THAT, VISITING EACH CELL AND ENCOUNTERING AN ART WORK ON DISPLAY WAS IN EACH CASE A ONE-ON-ONE RELATION, NOT DISTURBED BY ANYTHING OR ANYONE ELSE. AS A VISITOR YOU ALSO LOST SENSE OF YOUR OWN IMAGINED AND CONSTRUCTED IDENTITY OF YOUR SELF. ONE WOULD FLOAT OR SNEEK FROM ONE SITUATION INTO ANOTHER AND FELT FREED OF WHATEVER NORMAL CONTROLLED AND ALL OPEN 'NORMAL' EXHIBITION SPACE. AS MENTIONED THE PUBLIC RELEASE ; « ACCORDING TO MICHEL FOUCAULT, WITHIN THE URBAN CONTEXT THE DARKROOM IS THE MOST DEMOCRATIC SPACE, WHERE ORIGIN, SOCIAL STATUS, APPEARANCE AND AGE ARE IRRELEVANT. IN THIS DARK LABYRINTHINE STRUCTURE EVERYTHING IS GEARED TO THE EXPERIENCE OF ANONYMOUS SEX. ». IN GLORY HOLE 'SEX' GOT SUBSTITUTED BY 'ART'.



N30

PROSE-POEM 1999 -2006 BY JEROEN METTES

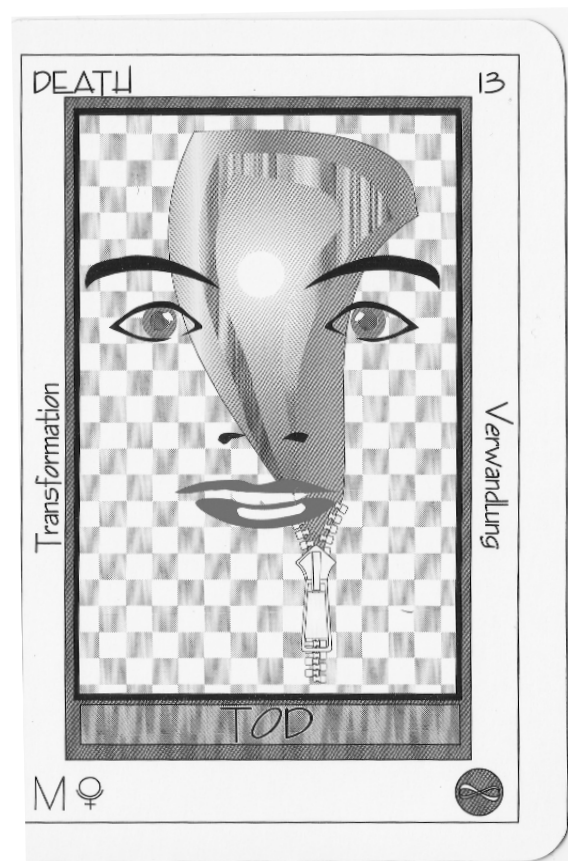
IN 1999 DUTCH POET JEROEN METTES BEGAN WRITING HIS EXTENSIVE AND AMBITIOUS POEM N30. HE WORKED OVER FIVE YEARS ON IT, REFERRING TO IT AS 'A NON-NARRATIVE EPIC PROSE-POEM'. IN 2006 METTES COMMITTED SUICIDE AND THE MANUSCRIPT OF N30 WAS ULTIMATELY PUBLISHED IN 2011 AS THE TWO-BOOK SET 'NAGELATEN WERK', CONTAINING ONE VOLUME WITH HIS ESSAYS AND POETRY-CRITIQUE AND ANOTHER VOLUME CONTAINING N30 AND TWO OTHER POEMS.

JEROEN METTES EXPRESSED HIS DESIRE TO WRITE A POETRY THAT STANDS AMIDST THE WORLD; NOT THE WAY HE EXPERIENCED THAT WORLD BUT THE WAY YOU WALK THROUGH THE STREETS: NOT RESULTING IN THE FORM OF ANECDOTE, BUT AS DYNAMIC ASSEMBLAGE. WHEN READING N30, THIS IS EXACTLY WHAT TAKES PLACE; AT ANY GIVEN MOMENT OR PLACE YOU START READING THE TEXT, YOU ARE ENTIRELY AMIDST IT AND ACTIVATED. N30 FOLLOWS NO DISCURSIVE OR NARRATIVE STRUCTURE BUT IS NEITHER SIMPLY FRAGMENTED. IT IS A METICULOUSLY COMPOSED STREAM OF OBSERVATIONS, MEMORIES, QUOTED SENTENCES AND NON-SEQUITURS. EACH OF THE 31 CHAPTERS HAS A DIFFERENT FEEL OR RHYTHMICAL CHARACTER. "FOR METTES, USING NON SEQUITURS AS A UNIT OF POETIC CONSTRUCTION WAS NOT ONLY A WAY OF REINVENTING FORMAL TEXTUAL CONSTRUCTION, BUT IT WAS ANOTHER WAY OF FINDING THE FAULT LINES IN THE SOCIAL FABRIC...CONSISTENTLY REFERENCING A WORLD THAT IS DUTCH, ALL TOO DUTCH, TAKING ON THE OPPRESSIVE ORDERLINESS OF DUTCH SOCIETY WITH ITS ENDEMIC PENCHANT FOR CONSENSUS BY INTRODUCING CHAOS INTO ITS DAILY LIFE AND LAYING BARE ITS IMPLICIT AGGRESSIONS. "

JEROEN METTES, NAGELATEN WERK, WERELD BIBLIOTHEEK,
AMSTERDAM, 2011
ISBN 9789028424340 / 538P

THE ILLUSTRATIONS OF SAMVADO GUNNAR KOSSATZ FOR HIS EXPERIMENTAL TAROT

COMPOSED ENTIRELY OF CLIP-ART IMAGES AND PATTERN, THE EXPERIMENTAL TAROT DECK DESIGNED IN 1991 BY SAMVADO GUNNAR KOSSATZ PRESENTS A COLLABORATION BETWEEN THE BRAIN AND THE COMPUTER. IT'S AS IF THE ONLY LANGUAGE AVAILABLE IS THAT OF THE DIGITAL - THE DIGITAL IMAGE AS A LETTER IN THE ALPHABET, THE GRADIENT PATTERN AS THE SCRAP OF PAPER. CONTEMPORARY IMAGES OF SPACE SHUTTLES AND WINDSURFERS COLLAGE ALONG WITH SAMURAI AND PALM TREES. THE CARD "DEATH" IS STYLIZED AS THE OUTLINE OF A WOMEN'S FEATURES VERTICALLY BISECTED WITH A ZIPPER DESCENDING TO REVEAL THE PSYCHIC RAINBOW WITHIN HER BRAIN, THE BACKGROUND LAYER BEING THE FAMILIAR TRANSPARENT PHOTOSHOP GRID.



VIVIAN MIESSEN

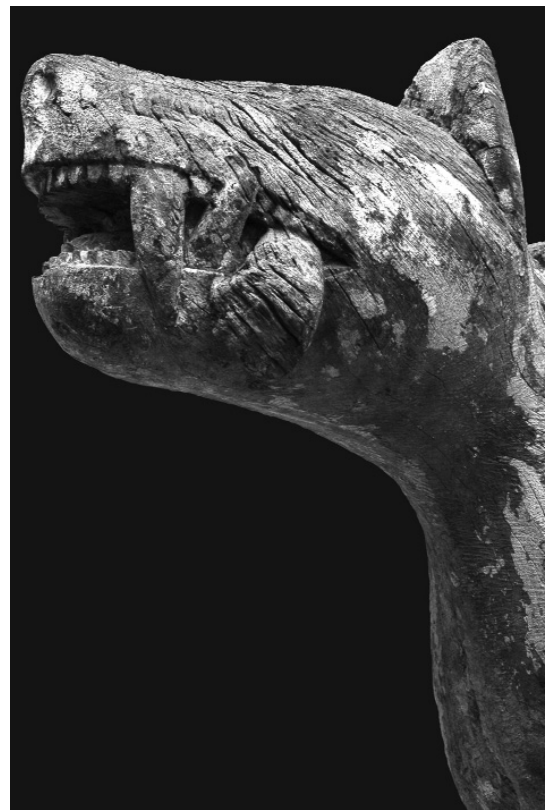
CET AUTEUR EST L'ANIMATEUR LE PLUS DOUÉ DE L'APRÈS GUERRE. LA NATURE ÉPHÉMÈRE DE L'ANIMATEUR, SES DESSINS AUX CRAYONS SONT EFFACÉS PAR L'ÉTAPE DE LA MISE AU NET PUIS DU COLORIAGE, EST EN PARTIE RESPONSABLE DE L'ANONYMAT DE CET AUTEUR AUPRÈS DU GRAND PUBLIC.



HAMPATONG (TIGERCAT)

NGAJU DAYAK, BORNEO, INDONESIA. IRON-WOOD, 104CM. MID 19TH CENTURY

TO HONOR THE DEAD AND PROTECT THE LIVING, THE NGADJU AND OT DANUM PEOPLES OF SOUTHEASTERN BORNEO CREATE A VARIETY OF WOOD FIGURES, KNOWN COLLECTIVELY AS HAMPATONG, PORTRAYING HUMANS, ANIMALS, OR SUPERNATURAL CREATURES. LARGE HAMPATONG, SUCH AS THE PRESENT WORK, ARE OF TWO BASIC TYPES: TAJAHAN (IMAGES COMMEMORATING THE DEAD) AND PATAHO (GUARDIAN FIGURES ERECTED TO PROTECT THE COMMUNITY). THE SERENE COUNTENANCE OF THIS FIGURE, WHICH LACKS THE FEARSOME EXPRESSION TYPICAL OF GUARDIAN FIGURES, AS WELL AS THE LARGE JAR ON WHICH THE SUBJECT SITS, INDICATE THAT IT IS LIKELY A TAJAHAN IMAGE.



KEMPINSKI

VIDEO 13'58, 2007 BY NEÏL BELOUFA

KEMPINSKI IS A MYSTICAL AND ANIMIST PLACE. PEOPLE EMERGE FROM THE DARK, HOLDING FLUORESCENT LAMPS; THEY SPEAK ABOUT A MAGICAL WORLD. "TODAY WE HAVE A SPACE STATION. WE WILL LAUNCH SPACE SHIPS AND A FEW SATELLITES SOON THAT WILL ALLOW US TO HAVE MUCH MORE INFORMATION ABOUT THE OTHER STATIONS AND OTHER STARS." THEIR TESTIMONIES SPARK CONFUSION AND CONTRADICTION: A SECOND READING IS NECESSARY TO FULLY UNDERSTAND WHAT IS GOING ON IN THIS UNIQUE BLEND OF FICTION (SCI-FI) AND 'REAL' DOCUMENTARY. THE SCENARIO OF 'KEMPINSKI', FILMED IN VARIOUS TOWNS IN MALI, IS DEFINED BY SPECIFIC RULES: INTERVIEWED PEOPLE IMAGINE THE FUTURE AND SPEAK ABOUT IT IN THE PRESENT TENSE. THEIR HOPEFUL, POETIC AND SPIRITUAL STORIES AND FANTASIES ARE RECORDED AND EDITED IN A MELODIC WAY; 'KEMPINSKI' THUS CLEVERLY CHALLENGES OUR EXOTIC EXPECTATIONS AND STEREOTYPES ABOUT AFRICA.



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