



MAUMAUS
Residency Programme

Sid landovka & Anya Tsyrlina
with Leslie Thornton & Thomas Zummer
once in a hundred years
27.04–28.07.2024

A combined exhibition with Kunsthalle Friart Fribourg (18.05 – 28.07.2024)

once in a hundred years brings together work by Sid landovka and Anya Tsyrlina with that of Leslie Thornton and Thomas Zummer. landovka and Tsyrlina embrace and dismantle technologies and form in a peculiar meditation on the ridiculous and the sublime loitering in the dark corners of consciousness, memory, history and humanity. Thornton is a distinguished and renowned pioneer of media as contemporary art form. Zummer is a conceptual/materialist artist and his unusual skills as a photo-realist draftsman are often a subterfuge for the practice of philosophy through acts of image making.

once in a hundred years features historical and new works, including a collaborative video by landovka and Thornton, which explore, among other things, the affinities the artists have sensed in each other's work from the beginning of their recent encounter. The exhibition orbits around a new eponymous media work by landovka and Tsyrlina – a bold experiment in slow flow that allows the work to create itself on its own terms, unsteady and strange, untethered to familiar orders of mediated perception.

With an instability disguised as a story, **once in a hundred years** conjures a reimagined post-punk tale, a 'story-space' in which narrative form breaks into ephemeral songs, a eulogy for the living present, a roll call in an eerie wasteland.

A combined exhibition between Lumiar Cité and Kunsthalle Friart Fribourg (Switzerland) **once in a hundred years** also engages with the historical and architectural differences between these two institutions.

Sid landovka and **Anya Tsyrlina** (both born in Novosibirsk, USSR) discovered video when they met playing in a teenage noise band. They have collaborated ever since, ultimately creating a uniquely independent production approach to their work across different media. Theirs is a practice that occurs within a condition of statelessness, separate from community, identity and known context. Similarly, their working methods are not products of any educational/professional institutions, and they find it both impossible and unnecessary to create a theoretical framework for what they show.

Leslie Thornton's (USA) work spans more than fifty years and bridges film to contemporary media practices and technologies. Her works have been exhibited worldwide in a range of venues, such as: MoMA (New York), MoMA PS1 (New York), Whitney Biennial (New York), documenta (Kassel), Centre Pompidou (Paris), Raven Row (London) and CAPC Musée d'art Contemporain de Bordeaux. Retrospectives of her work include shows at Anthology Film Archives (New York), Brooklyn Academy of Music (BAM) and MIT List Visual Arts Center (Cambridge, MA). Thornton has been honoured with numerous awards, including the Maya Deren Award for Lifetime Achievement, the Alpert Award in the Arts for Media, Guggenheim

Fellowship and the Rockefeller Fellowship. Recent artist residencies took place at CERN (Meyrin) and CalTech (Pasadena). Leslie Thornton is a Professor Emerita of Brown University.

Thomas Zummer (USA) is a scholar, writer, artist and curator, whose work in each of these fields is informed by the fluidity with which he crosses their boundaries. His work has been featured in exhibitions at the Drawing Room (London), Fundació Antoni Tàpies (Barcelona), Exit City Kunsthal (Antwerp), Exit Art and White Box (New York), among other venues. In 1994 Zummer curated 'CRASH: Nostalgia for the Absence of Cyberspace' (with Robert Reynolds), the first major exhibition with a significant proportion of digital/online, telepresence and other forms of transmission works. Zummer has curated major exhibitions at the Wexner Center for the Arts, Thread Waxing Space, the Katonah Museum of Art, CinéClub/Anthology Film Archives, and the Palais des Beaux-arts Brussels. He lives and works in Croton-on-Hudson with his partner Leslie Thornton.

List of works

Entrance level:

Window Mural
landovka/Tsyrlina

From left to right (all work by Thomas Zummer)

photograph of a drawing of an aircraft circa 1944 (Nachtjäger), 2024
monoprint 1/1 plus 1AP

photograph of a drawing of a photograph of a projected transcription error, 2024
monoprint 1/1 plus 1AP

drawing of a minute section of a 16mm gun camera image of falling bombs, USSR 1943, 2012
drawing; graphite, carbon, pigment, chalk on arches 88 paper

photograph of a drawing of a fragment of a photograph of falling bombs, no. 30, 2024
monoprint 1/1 plus 1AP
[from the series *Studying Landscape*]

photograph of a drawing of a fragment of a photograph of falling bombs, no. 5, 2024
monoprint 1/1 plus 1AP
[from the series *Studying Landscape*]

photograph of a drawing of a fragment of a photograph of falling bombs, no. 11, 2024
monoprint 1/1 plus 1AP
[from the series *Studying Landscape*]

Portrait of 'Denning Security Robot', 2004
study for *Portraits of Robots* series, no. 20
drawing; graphite, carbon, chalk on arches 88 paper

Portrait of 'ODEX', 2006
study for *Portraits of Robots* series, no. 6
drawing; graphite, carbon, chalk on arches 88 paper

photograph of a drawing of a photograph of a page of a book on Violence and the Brain ('throws guitar against wall'), 2024
monoprint 1/1 plus 1AP

Upper-level antechamber:

Thornton, landovka/Tsyrlina, *beloved/memory*, 2024
site-specific installation on CRT monitors
video and 16mm film to video, sound

Upper-level interior:

site-specific installation by landovka/Tsyrlina

Clockwise

landovka/Tsyrlina, *escape goat*, 2020, video, sound, 6:23 min.

landovka/Thornton, *twin of earth*, 2024, video, sound, 15:31 min.

landovka/Tsyrlina, *once in a hundred years*, 2024
site-specific installation, multiple screens, video, sound

landovka, drawings

Funded by:



Co-production:



Support:



Partnership:



Notes on Drawing

Thomas Zummer

What is an *image*?

On close inspection our common definitions fall away, revealing the strange instability of images, hidden aporias of the visual. We are compelled to admit that we don't know. Like Augustine of Hippo, in speaking of time, we have a confidence in images, until the moment we are asked what they are, or when we look a bit too closely. We presume to know what we are doing, and proceed with a fidelity in our acts and means, maintaining a certain proximate disposition.

While these works may at times look like drawings, photographic prints, or objects, ~~but~~ on closer examination they are revealed as something quite strange. While using conventional, naturalistic methods of representation and reference, the works are wedded to a rather wild conceptual and philosophical project.

A drawing of a digital print of a photograph of an archival photograph of a 16mm film frame of an 'event' reveals the hidden iterations of mediation, rendering the (re)appearance of the invisible within the visible. Many of these works have a similar approach, tampering with, dissimulating the common frame of reference, to get at what is truly interesting in the register of visual, material thinking.

Combining traditional notions of portraiture (already a strange leap of faith in the eye, hand, or apparatus of another) with the uncanny anthropomorphisms in the cultural history of robots reveals the deep instabilities of both. How do we apprehend the faceless faces of these figures.

The aestheticization of violence is extremely problematic, and, in our contemporary context, more dangerous than ever. In a project entitled *Studying Landscape*, a suite of 100 drawings, there is an attempt to circumvent and disarticulate our complacency with mediated images of violence, to render them inconsumable. In a series of images of falling bombs the horror of conflict and of aesthetic mediation are rendered consonant.