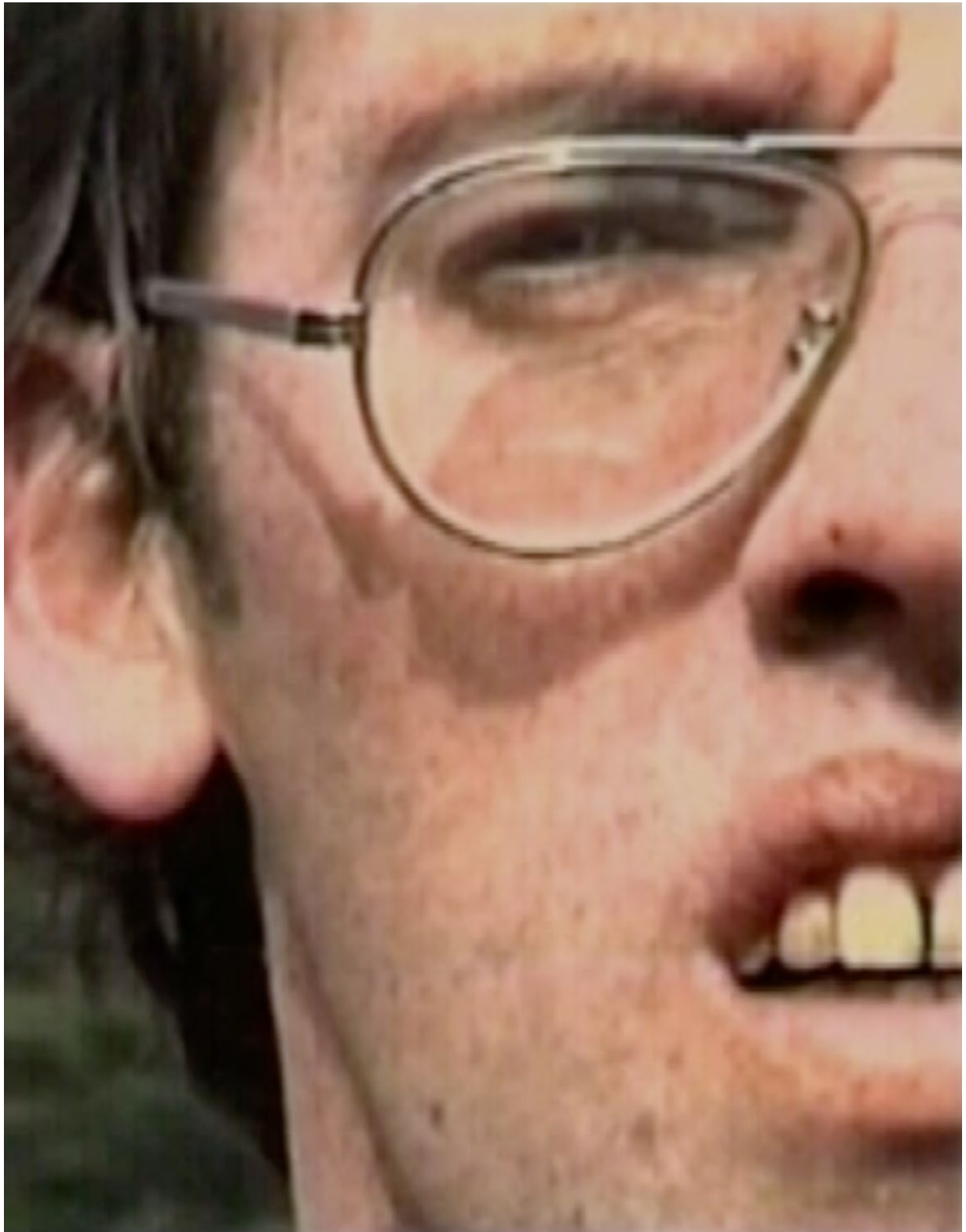


SIMIAN *KADIST*



Cover Image: Marion Scemama & David Wojnarowicz,
After Word, 1989, film still (detail).

Extended Views

KADIST and Simian are pleased to present *Extended Views*, a collaborative film program showcasing a curated selection of moving-image works from KADIST’s extensive collection, selected by the artists and curators exhibiting at Simian. This first iteration includes selections by Fabian Flückiger, curator of the group show *Emotional Terrains of Change*, and Moyra Davey, whose works are being shown in the solo exhibition titled *2HB*.

Extended Views explores diverse artistic expressions and practices, unfolding the underlying ideas brought into conversation by the exhibiting artists at Simian. The films and video works from artists in the KADIST archive create a dynamic dialogue, influencing and enhancing each other. This program invites visitors to explore the concepts and sensibilities of the current exhibitions through their interplay with the films presented in the screening room.

KADIST is a non-profit contemporary art organization. Representing artists from more than one hundred countries, its collection affirms contemporary art’s role within social discourse, and facilitates new connections across cultures. With the collection as a starting point and its local hubs in Paris and San Francisco, KADIST organizes on-site and online exhibitions, programs as well as residencies and develops international collaborations. The collaboration with Simian is part of KADIST’s ongoing international program *Double Takes*, which activates film and video works through physical and online presentations at partner institutions and on KADIST.tv.

The second iteration of *Extended Views* will be presented from January 24, 2026 until April 12, 2026.

Selection by Fabian Flückiger
Dineo Seshee Bopape, Anton Vidokle, Isadora Neves Marques

Emotional Terrains of Change, curated by Fabian Flückiger, focuses on the increasingly rapid and disruptive transformations the world is undergoing and faced with. Featuring works by six artistic positions, the exhibition highlights some of these developments and their emotional implications. The video works selected by Flückiger and screened alongside the show directly relate to this topic: while Dineo Seshee Bopape examines the relations between objects, living beings, their physical environments and mental landscapes, Anton Vidokle combines real and fictional narratives and scenes to reflect on collective forces, ritualistic traditions, ecological dimensions as well as ethical questions. Isadora Neves Marques' short video discusses the politics of nature, environmental colonialism, and technology in relation to cultural production. The film selection – like the exhibition – thus represents diverse (artistic) tools used to make visible, understand, or cope with the changes or crises that continuously occur at different scales and paces.

1. **Dineo Seshee Bopape**
Why do you call me when you know I can't answer the phone, 2012
Single-channel digital video, color, sound, 10:42 min.

Interested in the collection of objects and their potential to evoke various emotional reactions in the audience, Dineo Seshee Bopape's *Why do you call me when you know I can't answer the phone* is an invitation into the limitless netherworld of the unsaid and unspoken. Exploring the metaphysical landscape of secrets, lies, and psychosexual ambivalence, this work is an attempt to create a site for contemplation. The video ventures to provoke a rhythmic trance through transporting the mind into a distant illusionary world constructed by vignettes of fractured spaces. Bopape interrogates the notion of space within video through a celestial journey to a contemporary sublime disturbed by constant movement and disruption. Through employing images and sound that are loud, dissonant, and displaced, Bopape isolates her references

creating a sense of awe, anxiety, and dysphoria within the chaos. *Why do you call me when you know I can't answer the phone* challenges the viewer's understanding and familiarity to contemporary objects, animals, and landscapes.

“My work is a search through a minefield of metaphors in spaces: spaces of memory and of the present, spaces of the real and the imagined, the hidden and revealed. It is an attempt to conceal and mask, whilst simultaneously to peel away the husk and layers that crust over secretive stories embedded in objects and in people.”
– Dineo Seshee Bopape

Dineo Seshee Bopape (b. 1981) is known for her playful and experimental video works and installations of found objects. Through weaving together a variety of media, from video and installation to drawing, painting, and performance, Bopape's practice focuses on the performative aspects of culture. Bopape engages the viewer with the explicit questioning of political and social positionings of the self and other. Taken from her own experience, Bopape traverses themes of sex, gender, and race in her dense and chaotic installations of brightly colored objects, often accompanied by plastic bags. Bopape's installations refuse and call attention to consumerist culture and waste to provoke an ethical response by the audience in positioning themselves within this challenged environmental landscape.

2. **Anton Vidokle**
AUTOTROFIA, 2020
HD video, stereo and 5.1 sound, 33:52 min. Italian with English subtitles.

Shot in Oliveto Lucano, a village in the south of Italy, *AUTOTROFIA* (meaning self-eating) by artist Anton Vidokle is a cinéma vérité style film that slides fictive characters into real situations, and vice-versa, to draw a prolonged meditation on the cycle of life, seasonal renewal, and ecological awareness. Combining fictional and non-fictional content, the film slips an interpretative script based on the writings of the painter Vassily Chekrygin, and the

scientist Vladimir Vernadsky, within the context of an ancient pagan fertility ritual still practiced in the region.

The film's impressionistic plot revolves around the ecological dimensions of Russian Cosmism. In particular, characters discuss a quasi-scientific, yet ethical quest: to learn how to generate nutrition directly from the Sun so as to eschew killing and consuming other living beings. This mystical philosophy is juxtaposed with the older pagan celebration of King Oak and King Holly: a harvest festival in which two trees that represent summer and winter are joint into one supernaturally tall tree, completing and connecting the seasonal cycle created by the orbit of our planet, the Earth, around the Sun.

The entire village of Oliveto Lucano participated in the making of the film, some helping with production and others taking on acting roles. Shot in Italian, the script was translated by the contemporary and highly influential communist autonomist philosopher Franco (Bifo) Berardi. With music composed by Alva Noto (Carsten Nicolai), *AUTOTROFIA* represents an experimental collaborative process that may indeed mirror new ways of mystical collectivizing that organizes not only the means, but the memes of production as well.

Anton Vidokle (b. 1965) is an artist and a co-founder of e-flux magazine. Working primarily in film, Vidokle's current practice focuses on Russian Cosmism, a school of thought developed by the Russian librarian Nikolai Fedorov (1828–1903) that tried to unite science, technology, religion, and art, and heavily influenced Fyodor Dostoyevsky, Lev Tolstoy, Kasimir Malevich, Konstantin Tsiolkovsky, and Leon Trotsky, among many others. Along with the critic and philosopher Boris Groys, Vidokle's work with this repressed (by USSR) and buried philosophy has revised the historical record; its revival has become influential to contemporary artists working today, particularly in the Slavic sphere.

3. **Isadora Neves Marques**
The Pudic Relation between Machine and Plant, 2016
Single-channel video, color, sound (loop), 02:18 min.

Isadora Neves Marques' *The Pudic Relation between Machine and Plant* shows a looped scene where a robotic hand touches a “sensitive plant” — Mimosa Pudica, a species characteristic for closing on itself when touched. The plant's name was derived from Carl Linnaeus's sexual taxonomy of plants: pudica referring to the external sexual organs, shyness, and modesty. In a poem written by Erasmus Darwin (Charles Darwin's grandfather) titled *The Loves of the Plants* (1789), this plant is associated, jokingly, with British Botanist Joseph Banks' famous sexual adventures during his botanical expedition to the tropics. Native to South America, today, this sensitive plant is an invasive species in Southeast Asia, Australia, and the Pacific, precisely the geography where Banks had his sexual adventures. The video, and its references, speak to environmental colonialism, the heralding of so-called pioneers as producers of knowledge. The film perhaps speaks to a new frontier, the cultural colonization through technology. The film subtly references the past and implores that we reconsider the previous methodologies in understanding sexuality, technology, and science.

The work of writer, visual artist, and filmmaker **Isadora Neves Marques** (b. 1984) focuses on the politics of nature, in specific relation to ecology, economics, cultural production as well as social and ontological segregation. In recent years, she has explored South American animist cosmologies, in order to understand current cosmopolitical transformations of both capitalism and anti-capitalist struggles. Marques is the editor of the book *The Forest and the School / Where to sit at the dinner table?* (Archive Books & Akademie der Künste der Welt, Cologne, 2015), an anthology on Antropofagia (literally, cannibalism) through the lens of anthropology and ecology in Brazil.

Selection by Moyra Davey
Marion Scemama & David Wojnarowicz

A few years after meeting Marion Scemama and shortly after receiving his HIV diagnosis, David Wojnarowicz developed *Sex Series (for Marion Scemama)* (1988–90). This group of eight black-and-white photomontages brings together rural and urban imagery with vignettes showing pornographic elements and fragmentary text. At the time, achieving the desired effect of layering and complexity required a laborious analogue process of repeated masking, exposing, and printing. Having become familiar with these works in the late 80s, Moyra Davey continued to draw inspiration from them even decades later, especially for *Visitor* (2022), which is part of her “mailer” works (photographic prints that are folded into envelopes, stamped, and sent to institutions or individuals) and held in the KADIST collection. In these black-and-white prints, Davey combines image and language, namely photographs with journal-like and autobiographical notes — in a similar way to Wojnarowicz. As an admirer of *Sex Series* in particular and Wojnarowicz’s practice in general, Davey has long been interested in his collaboration with Marion Scemama, which spanned several years and took different forms, including their *Collaborative Film Collection* (1989) now presented at Simian.

Marion Scemama & David Wojnarowicz

1. ***What is this Little Guy’s Job, 1989***
Single-channel video, 8mm film
transferred to Beta and digital video,
color, sound, 02:05 min.
2. ***When I Put My Hands on Your Body, 1989***
Single-channel video, 8mm film
transferred to Beta and digital video,
color, sound, 04:09 min.
3. ***Inside This Little House, 1989***
Single-channel video, 8mm film
transferred to Beta and digital video,
color, sound, 03:16 min.
4. ***After Word, 1989***
Single-channel video, 8mm film
transferred to Beta and digital video,
color, sound, 01:34 min.

5. ***Last Night I Took A Man, 1989***
Single-channel video, 8mm film
transferred to Beta and digital video,
color, sound, 04:33 min.

Political artist, painter, writer, performer, and photographer David Wojnarowicz, who died of AIDS in 1992 in New York City, was one of the leading figures of the New York City art scene of the 80s. His use of image, language, and collage generated a new method of idea communication. *Collaborative Film Collection*, the series of five videos made in collaboration with Marion Scemama in 1989 is emblematic of his artistic practice, as it unfolds through performance, film, photography, text, and painting. Taking a highly subjective point of departure, he shares poetic and touching moments, moving through the material until his voice achieves a universal dimension.

Marion Scemama (b. 1950) is a French photographer and filmmaker. She and Wojnarowicz met in 1984 in New York while on an assignment for ICI, the two became close friends and went on to collaborate on multiple works. Often, their projects would combine his imagery with her photographs or they would frequently pose for one another. When Rosa von Praunheim asked Wojnarowicz to be in the film *Silence=Death*, Scemama helped him to develop new material and repurpose footage from his earlier work *A Fire in My Belly*. Scemama travelled the length of the country with Wojnarowicz and assisted him in his studio throughout 1989.

David Wojnarowicz (1954–1992) was a major figure in the New York City art scene of the 70s, 80s, and early 90s. Wojnarowicz accumulated raw images, sounds, memories, and lived experiences, reworking them through fiction, poetry, memoirs, painting, photography, installation, sculpture, film, and performance. Wojnarowicz is remembered for his biting political work; he was combative in his address of issues of poverty, abuse of power, blind nationalism, greed, homophobia, and the devastation of the AIDS epidemic. His artworks are part of institutional collections the world over.

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The artists

KADIST Collection

Fabian Flückiger (b. 1986) is a Swiss curator and artist whose work explores the intersection of visual art, film, and performance. His curatorial practice is informed by a deep engagement with themes of identity, memory, and cultural exchange.

Moyra Davey (b. 1958, Canada) is a New York-based artist, working across photography, video, and writing. She has a BFA from Concordia University in Montreal, and an MFA from the University of California in San Diego. Davey's interdisciplinary practice is a contemplative, diaristic and personal examination of domestic time and life. Applying an investigative interest in the detritus of daily life, Davey documents and reflect upon the nature of existence, thought, and the human condition. Recent solo exhibitions have included greengrassi (London), Galerie Buchholz (Berlin/New York/Cologne), MoMA (New York), National Gallery of Canada (Ottawa), Kunstverein Bielefeld. She has also produced numerous artists' books and publications.

**Simian, Kay Fiskers Plads 17
2300 Copenhagen
Denmark (DK)**

**Opening hours during exhibitions:
Friday, Saturday, Sunday 12-17
or by appointment**