

SIMIAN *KADIST*



KADIST and Simian are pleased to present *Extended Views II*, 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 second iteration includes selections by Laura Langer, whose works are being shown in the solo exhibition titled *Why am I me?*, and Simian for Iannis Xenakis, whom the presentation *La Légende d'Eer* in the second exhibition room is dedicated to.

Extended Views II 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 hub in Paris, 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 first iteration of *Extended Views* was presented from October 4 until December 14, 2025.

Selection by Laura Langer
Jordan Kantor, Taro Izumi, Mario García Torres

Laura Langer has chosen three films to be screened alongside her exhibition *Why am I me?*, which includes a selection of around 100 works made over the last decade. Rather than expanding on topics discussed within individual works, the selected short films by Jordan Kantor, Taro Izumi, and Mario García Torres highlight various aspects of art-making processes that relate to her own practice. The films are as diverse as the works presented in the exhibition: Kantor’s video consists of a simple shot of the sun in the sky, utilising the camera as a tool to create the so-called lens flare, caused by light scattering on the lens and made visible through the photographic or filmic process. Izumi filmed himself with two hand puppets working on a painting who, with the artist fallen asleep at the table, seem to gain agency and start to paint over the canvas and onto the artist’s face. For Langer, this humorous video comments on notions such as artistic freedom and the supposed genius of the artist. The third video, by García Torres, addresses the creation of meaning and sense within artistic processes, as well as trust and insistence as necessary elements therein.

- 1. Jordan Kantor**
Lens Flare, 2008-2009
16mm film, color, no sound, 03:20 min.

Lens Flare was part of a solo project by the artist presented at ArtBasel in 2009. Included in the Kadist Collection, these works continue to explore the ontology of the image to investigate the relationship between painting, photography, and a new time-based variable: film. Reduced here to the essential function of recording the exposure of light through the apparatus of a lens, Jordan Kantor then translated these film stills into painted colored canvases that retain the 3:4 aspect ratio of the 16mm film as well as the exact size of the projected image. The resulting paintings depict the “lens flares” in the film—the fleeting reflective glare inside the camera apparatus that results from when its lens is pointed directly at a bright light source.

In his works, **Jordan Kantor** (b. 1972, USA) explores relationships between painting and photographic mediums. Unified by an overarching logic rather than a singular aesthetic approach—and strongly informed by art history—his interdisciplinary practice addresses discourses in contemporary image culture through the lens of conceptually-driven painting.

- 2. Taro Izumi**
Steak House, 2009
Single-channel HD video, color, sound, 03:51 min.

Taro Izumi’s *Steak House* is a video representing two small puppets smearing the artist’s face with paint while he is sleeping. The work is based on modest means and reuses the classic theme of inanimate objects coming to life during the night while humans sleep. Is this the artist’s return to repressed feelings or fatigue provoked by the task? This silent work reflects some kind of magic linked to childhood, that can be found in Japanese culture. It recalls the Yokai culture and the spirit of Japanese mangas that has existed for a thousand years, as well as Miyazaki’s animated films.

Taro Izumi (b. 1976) lives and works in Tokyo. He combines absurd and physical experiences in his videos, creating funny and touching optical illusions. Always using raw materials and daily objects, he transports us into his burlesque and chaotic world where the videos shot in private by the artist are integrated in big installations. His world is childlike, tinted with irony and organized by absurd game rules that he follows obstinately. So as to stress the intimate relation between the action and the place, he documents his performances with fragmented videos where images and sounds are treated like purely sensorial information. Bringing to light the absurdity of daily life, each film expresses the desperate but funny mental state of a person pushing away his boredom and desperation by continuously inventing games. Some implicit references to the events of March 11, 2011 can be observed but the artist never

imposes his point of view, which remains modest, open, leaving his public free to interpret.

- 3. Mario García Torres**
Until It Makes Sense, 2004
Single-channel video, film transferred to digital, Black and White, no sound (loop), 01:00 mins.

Mario García Torres imagines cinematic devices to replay stories occasionally forgotten by Conceptual art. For him, this is a way of rethinking the tradition in a more personal way, to have a grip on events of recent history and examine them with a curiosity, both critical and sensual. The artist emphasizes the fact that new ideas and meanings may arise from these archaeological narratives. *Until It Makes Sense* seems to say that faced with the confrontation of heterogeneous elements, coherence can only emerge with the passage of time. It suggests that sensitive and personal observation, after all, is a valid form of interpretation of history. Mario Garcia Torres makes his work from already written stories, whether real or fictitious. He creates new narratives based on documents and works of “mythical” artists such as Robert Barry, John Baldessari, or lesser known artists such as Allen Smithee or Oscar Neuestern.

Mario García Torres (b. 1975) is a conceptual artist who engages with various media in his practice, including film, sound, performance, what he refers to as “museographic installations”, and video. García Torres often cites untold or minor histories, with a predilection for avant-garde art and music from the 1960s and 70s as departing points for his work. He has recreated historical exhibitions and has even ‘completed’ unfinished artworks, often blurring original and reenactment, past and present, while questioning universal ideas about truth, certainty and time – all core ideas in the development of his body of work.

Selection by Simian for Iannis Xenakis
Joachim Koester, Sebastián Díaz Morales, Euan Macdonald

On the occasion of the exhibition on the artistic legacy of Iannis Xenakis, Simian has selected a range of films from the KADIST collection that resonate with different aspects of the composer’s work. In his silent, black-and-white film, Joachim Koester documents a re-enactment of the ritualistic “dancing cure”, a method of curing a tarantula bite in medieval Italy. The six performers’ convulsive dancing explores the loss of bodily control as an inner and external phenomenon. Sebastián Díaz Morales creates a fictional moment of eternal falling with evocative, powerful images that establish connections to metaphors and myths as well as to the dimension of time (or timelessness) in Xenakis’ works. Set within a musical instrument factory, Euan Macdonald’s short video portrays the durability testing of a piano’s different parts. It focuses on the materiality of music and its tools as well as the choreographic potential of machines, while posing questions around perception, notions of cacophony, and meanings of noise.

- 1. **Joachim Koester**
Tarantism, 2007
16mm film, black and white, 09:18 min.

"Tarantism" is the name of a disease which appeared in Southern Italy, resulting from the bite of a spider called Tarantula. This bite caused various symptoms, such as nausea, difficulty to speak, delusion, excitability, and agitation. The victims then suffered from convulsions and the only way to heal them was to engage in a frenzied dance, as it was believed. Called Tarantella, this dance, appeared during the Middle Ages and was danced all along the 19th century.

To make this video, Joachim Koester asked a group of dancers to perform this uncontrolled dance in order to explore this borderline mental and physical state, close to a trance. Tarantism represents a transition in the artist’s work, who brings a story back to life simply through the movement of these completely disarticulate bodies, without referring to images extracted from reality, thus exploring a purely mental territory.

With a keen interest in the stranger corners of the long human story, and a persistent interest in the supernatural, the transcendent, and the psychedelic, the work by **Joachim Koester** (b. 1962) follows the artist’s own undying interest in physical and psychological limits. While exploration was a matter of crossing geographies before the 19th century, the 20th century brought the mental exploration of our unconscious, hastened by the discovery of psychoanalysis. Koester is interested in visualizing specific events—those forgotten, overlooked, or suppressed by the official historical record—in order to reintroduce them into collective memory. Using 16mm documentary films, photographic series, or books, his work transforms stories into images and vice versa, appearing as a quest for the invisible and the vanishing.

- 2. **Sebastián Díaz Morales**
Suspension, 2014
Single-channel 2K digital video, color, sound, 14:30 min.

In Sebastián Díaz Morales’ *Suspension* a young man is hanging in the air, falling, or perhaps drifting through time and space. There is no particular or definite way to understand it. And it is in this construction where Morales envisions the world as an endless void, or timeless gravity, that we fall deeper and deeper into our own humanity.

Raised in an isolated location between the Atlantic Ocean and the Patagonian Desert, **Sebastián Díaz Morales** (b. 1975) believes his upbringing led him to a very particular way of perceiving the world around him. Using different filmic techniques, from narrative film-like works to found-footage, he explores the relationship between large-scale socio-political power dynamics and individual objectives. His films are often surreal, include no dialogue, and create a tension between reality, fiction, and representation in a visually abstract way.

Morales’ films and videos are oftentimes surreal where social reality is reflected in a form that is visually abstract and fantasy-based. Most of his works study

the relationships between a large-scale socio-political power and the actions of individuals; they reflect the interactions between people and their environment and social structures. The methods that Morales uses are twofold—in his works, he uses both prepared scripts and the uncertainties of real life. His camera is focused on capturing documentary material, but he also uses footage that is experimental and that comes from the realms of science fiction.

- 3. **Euan Macdonald**
9000 PIECES, 2010
Single-channel HD video, color, sound, 05:00 min.

9000 PIECES by Euan Macdonald was filmed at a musical instrument factory in Shanghai where 90 percent of the pianos that they manufacture are exported around the world, and only 10 percent are “finished” and can be labeled “Made in the US (or) Europe.” The video captures an intricate network of mechanisms as they interact with each other, their rhythmic movements resulting in an intense choreography and a cacophony of metallic sounds dramatized by Macdonald’s editing.

As the shot widens, it reveals the process we see unfold: a piano being vigorously tested by a factory machine designed to determine the endurance of the instruments. Contrary to what is often relayed, the work has nothing to do with Chinese factories or fast-changing global economies. As described by Macdonald, “it’s about the way information is perceived and put together through the connection of looking at different parts of something, and then accumulating them into a larger image.” Perception and temporality are tempered with as the artist directs our focus from the micro to the macro, from the parts to their sum.

The videos, drawings and sculptures by **Euan Macdonald** (b. 1965) are informed by a wide array of philosophical, musical, and literary references, but return repeatedly to the quotidian occurrence, the everyday as subject. Slowness and stillness are set

against the relentless race of the cinematic spectacle. Many of his videos present a single conceptual mechanism: art as a machine that proceeds with its own logic, at its own pace, until its operation is complete. But they proceed with a kind of uncertainty, a tension of possible outcomes—a viewer’s attention shifting between the concrete and the abstract. Macdonald is interested in art that “causes problems and resists academic rationale,” seeing “indeterminacy as an affirmation.”

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The artists
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Laura Langer (b. 1986, Argentina) lives and works in Berlin. Recent solo and duo exhibitions include *Potential d'en face*, Établissement d'en Face, Brussels (2025); *Mothers*, Ilenia, London (2024); *Execution*, Lodos, Mexico City (2023); *Lateral*, Braunsfelder, Cologne (2023); *Headlines*, Kunsthau Glarus, Glarus (2022); *Homesick*, The Wig, Berlin, and Weiss Falk, Basel (2021); *Liberty*, Kunsthalle Portikus, Frankfurt am Main (2020); and *The World Is Round*, Piper Keys, London (2018). Her work has been included in numerous group exhibitions at institutions and galleries such as the Westfälischer Kunstverein, Münster; Galerie Oskar Weiss, Zürich; Clementin Seedorf, Cologne; Capitain Petzel, Berlin; Galerie Eva Presenhuber, Zürich; Drei, Cologne; XYZ Collective, Tokyo; MMK, Frankfurt am Main, and the Museo de Arte Moderno de Buenos Aires.

Iannis Xenakis (1922–2001) was a Greek-French composer, architect, and theorist who lived and worked in Paris. He was a central figure in the post-war avant-garde and known for integrating mathematics, probability theory, and architectural models into musical composition, including in works such as *Metastasis* (1953), *Pithoprakta* (1956), and *Persephassa* (1969). He also worked as an architect for Le Corbusier and was the driving force behind the groundbreaking Philips Pavilion for the 1958 World's Fair in Brussels. In the 1960s and 70s, he developed spatial works, known as *polytopes*, in which sound, light, and architecture merge. He founded CEMAMu in Paris and developed the UPIC system, which made it possible to compose music graphically using computer technology.

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

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