

OBJECTS IN MIRROR MIGHT BE CLOSER THAN THEY APPEAR



In collaboration with Anthology Film Archives, Swiss Institute will host a series of film and video premieres. Taking its title from a work by artists Julius von Bismarck and Julian Charrière, this series will explore how changes to our ecology and landscape appear from the perspective of non-human vision.

Featuring screenings of new works and accompanying source materials with in-person appearances by Andrew Norman Wilson, Fabrizio Terranova and Donna Haraway, Ursula Biemann, and Julius von Bismarck and Julian Charrière.

Andrew Norman Wilson

The Order of Ought

Stan Brakhage, *Mothlight*, 1963 (16mm. Silent. 3')

Andrew Norman Wilson, *Ode to Seekers 2012*, 2016 (HD Video. Color. Stereo. 8' Loop)

Yuri Ancarani, *Da Vinci*, 2014 (35mm film. Color. 5.1 Dolby Digital audio. 25')

Andrew Norman Wilson, *The Unthinkable Bygone*, 2016 (HD Video. Color. Stereo. 2' Loop)

Werner Herzog, *The Mystery of Kasper Hauser*, 1974 (35mm film. Color. Stereo. 4' excerpt)

BBC, *Chimpanzee Enjoys a Cigarette*, 2010 (Video. Color. Stereo. 34")

Jos De Gruyter and Harald Thys, *Die Aap van Bloemfontein*, 2014 (HD Video. Color. Sound. Video. 23')

My Finger Family Rhymes, *Funny Animals Swimming Race Animals INDOOR PLAYGROUND For Kids 3D Colors Animals Finger Family Songs*, 2017 (Video. Color. Stereo. 5' excerpt)

February 15, 2018



This screening, featuring videos and selections by Andrew Norman Wilson, presents works in which artificial and animal intelligence play a role in the production of images to emphasize alien perspectives for human viewers. Wilson writes: "The works amount to an ethical disturbance in which the involvement of intelligent, amoral actors complicates a humanist legacy that understands the world as having been given for our needs and created in our image. From these revisionary vantage points, this stagnant legacy begins to contradict itself, amounting to an ecologically murderous, even suicidal tendency. I also sense an order of ought, a program for escape"

Donna Haraway and Fabrizio Terranova
Donna Haraway: Storytelling for Earthly Survival
BE / 2016 / 82' / V0 En / Sub. Fr - Dutch - Esp / 16:9
February 22, 2018



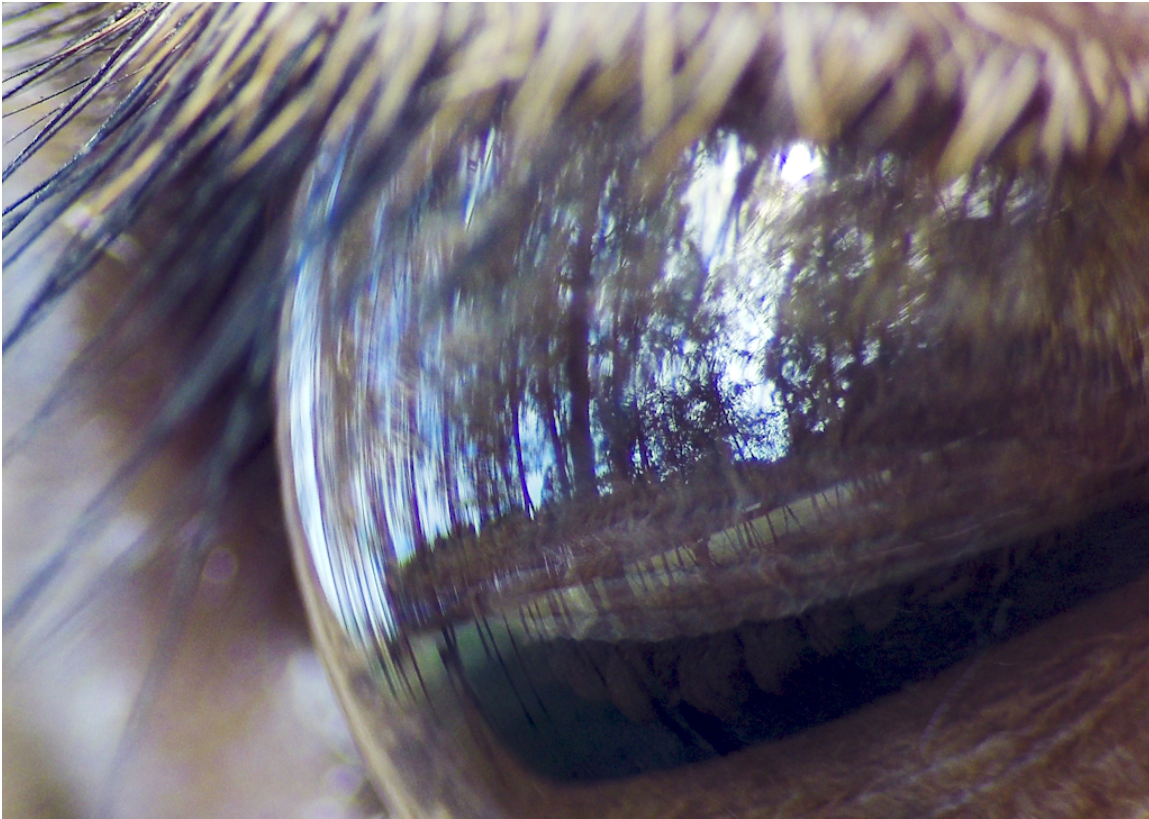
Fabrizio Terranova's *Donna Haraway: Storytelling for Earthly Survival* portrays the groundbreaking thinker's pioneering work in science, technology, gender and trans-species relationships over the last four decades, which is marked by her deep commitments to feminism and environmentalism. Refusing to distinguish between humans and animals and machines, she proposes new ways of understanding our world that challenge normative structures and boundaries. Her approach to writing is equally distinct, breaking with prevailing trends in theory by embracing narrative techniques in painting a rebellious and hopeful future. Recognizing her singular talent for storytelling, Fabrizio Terranova spent a few weeks filming Haraway and her dog Cayenne in their California home, exploring their personal universe as well as the longer development of Haraway's views on kinship and planetary welfare. For the New York premiere of the film, Donna Haraway will give a video introduction, and Fabrizio Terranova will present a collection of Youtube clips that he and Haraway have selected.

Ursula Biemann
Geomorphic Videos
Forest Law, 2014 (HD. Single-channel edit. 32')
Subatlantic, 2015 (HD. 11')
Preview of *Acoustic Ocean*, forthcoming (4K. Excerpts)
March 5, 2018



Drawing attention to the social and biological micro-dynamics at work in the massive physical encroachments of resource extraction and engineering, artist Ursula Biemann elaborates far-reaching territorial and climatic transformations in her videos. Her recent fieldwork has taken her to the Amazon and the Arctic region. Engaging with the political ecology of oil, ice and water, the artist interweaves vast cinematic landscapes with documentary footage, SF poetry and academic findings to narrate a changing planetary reality. In this screening and presentation, Biemann will discuss her artistic practice in the projects *Forest Law*, *Subatlantic* and *Acoustic Ocean*, raising questions regarding the entanglement of aesthetics, ecology and geopolitics.

Julius von Bismarck and Julian Charrière
Objects in Mirror Might Be Closer Than They Appear, 2016 (Color video, stereo
2.0 sound, 4:3 ratio, 17'17" looped) with performance
March 12, 20, 21, 22, 2018



Objects in Mirror Might Be Closer Than They Appear is a collaboration between Julius von Bismarck and Julian Charrière. This project was shot in the Exclusion Zone, an area stretching 30 kilometers in all directions centered on the Chernobyl Nuclear Power Plant whose explosion in 1986 rendered the land uninhabitable. The series is an excursion into the “involuntary park” which this region has become--a glimpse into a non-human space overrun by wildlife and forest as seen through the perspective of a living deer made possible by mounting a camera onto a deer's antlers and directed towards its eye. What is then seen is the reflection of the landscape onto the animal's retina: a mixture of an invisibly decaying but thriving natural ecosystem and the ruins left by the humans that once dominated this space, rejected infrastructures of a forgotten nuclear past. The deformed image, a direct product of the curvature of the animal's ocular perception system, serves as a metaphor to an altered present, an altered environment in which these animals now live. These images dialogue within the piece with found footage of the first spacial mission, the subjectivity of the astronaut looking at the earth from above directly responds to the subjective perspective of the deer itself.