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ΙΔΡΥΜΑ
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ΝΙΑΡΧΟΣ

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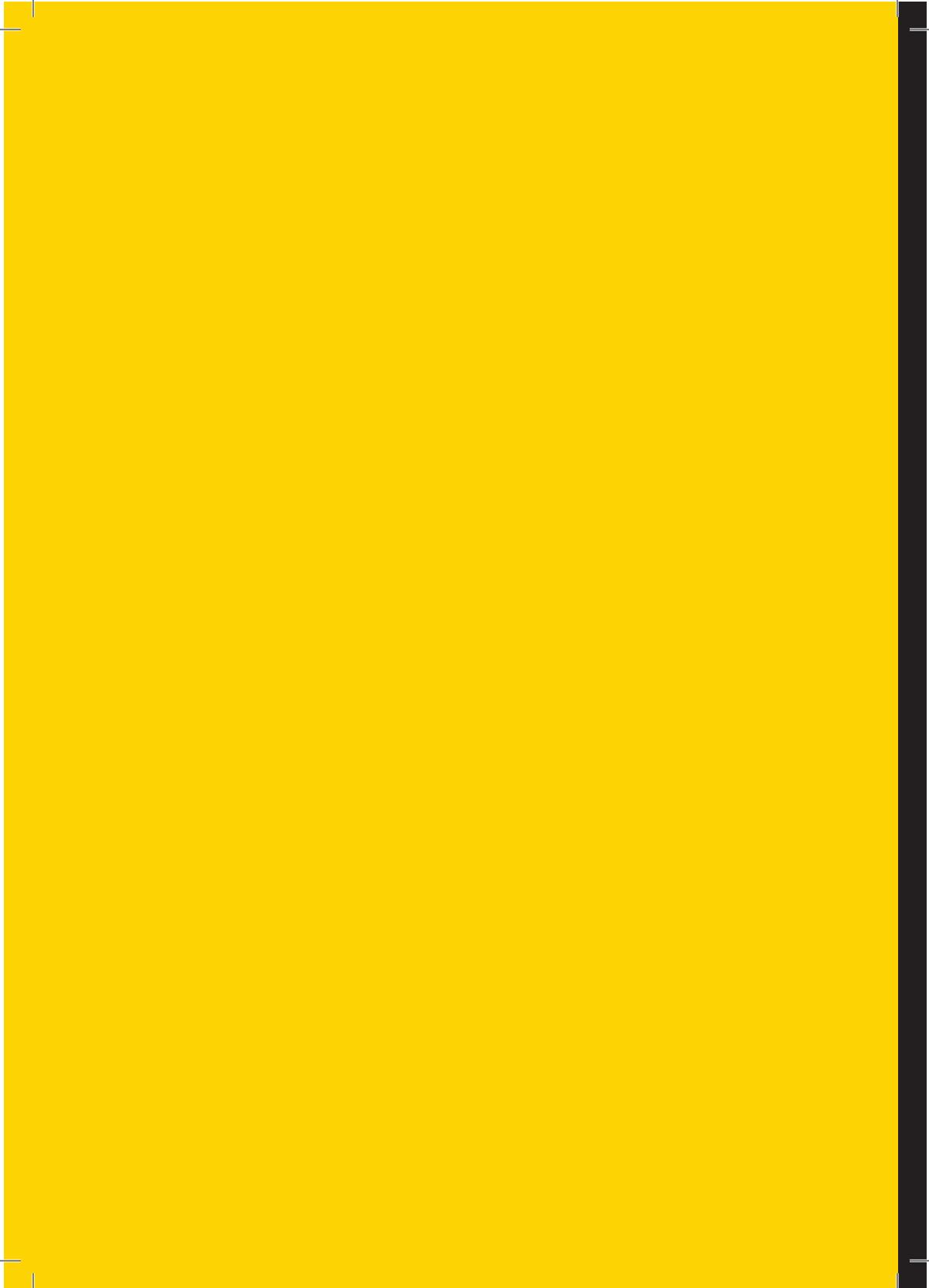
Fireflies in the Night Take Wing

Video Art Survey

Exclusive Donor



ΙΔΡΥΜΑ ΣΤΑΥΡΟΣ ΝΙΑΡΧΟΣ
STAVROS NIARCHOS FOUNDATION



Fireflies in the Night Take Wing

Post midnight Video Art Survey

Following last summer's *Fireflies in the Night*—a three-night non-stop dusk-to-dawn video survey of some of the best art of its kind produced internationally that was projected on screens located on the Great Lawn of the Stavros Niarchos Park—this year's installment, titled *Fireflies in the Night Take Wing* will consist of ten separate looped video programs screened at ten sites scattered throughout the SNFCC buildings and grounds. In addition the program will include two immersive works by Shirin Neshat that will fill the "Book Castle" at the pinnacle of the National Library of Greece. Each of these hour-long loops will be composed of different works by a wide array of international artists - including Greek artists active in the cosmopolitan context of contemporary art. In the spirit of French modernist poet and critic Charles Baudelaire's concept of the urban wanderer - "flâneur" who discovers the marvels of the city according to chance and whim - this dispersed and varied program may be discovered in whatever sequence suits the viewer's fancy. Moreover, these far flung screenings will in effect map the key areas of the SNFCC and will be presented to the general public after each evening's schedule of stage events. People will be encouraged to come-as-they-are, make themselves comfortable and follow their curiosity.

It is our firm belief, that whether seen only in parts or in its entirety, the video program being made available to the diverse audience for which it is intended will be of genuine interest to any and all comers. Moreover, we sincerely hope that under the circumstances, it will also be the predicate for free discussion among those who give it their attention and that in combination with the other events of *Metamorphosis: The SNFCC to the World*, these videos —fireflies— will foster an understanding that the new complex of the Greek National Opera (GNO), the National Library of Greece (NLG) and the Stavros Niarchos Park truly belong to the Greek people and to the world and are dedicated to uncompromised artistic expression in a cosmopolitan culture.

Curators:

Barbara London, Kalliopi Minioudaki, Francesca Pietropaolo
with **Robert Storr**, Artistic Director.

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Every night the following programs will be screened in a loop at the above sites of the SNFCC, starting at midnight until 04:00 am. They may be discovered in whatever sequence suits the viewer's fancy and curiosity.

NAUTICAL ATHLETIC CENTER KALLITHEA

POSIDONOS AVE

NANARACHOU NOTSI

LAMBROU KATSONI

GATE 1

GATE 4

GATE 2

GATE 3

SYGROU AVE

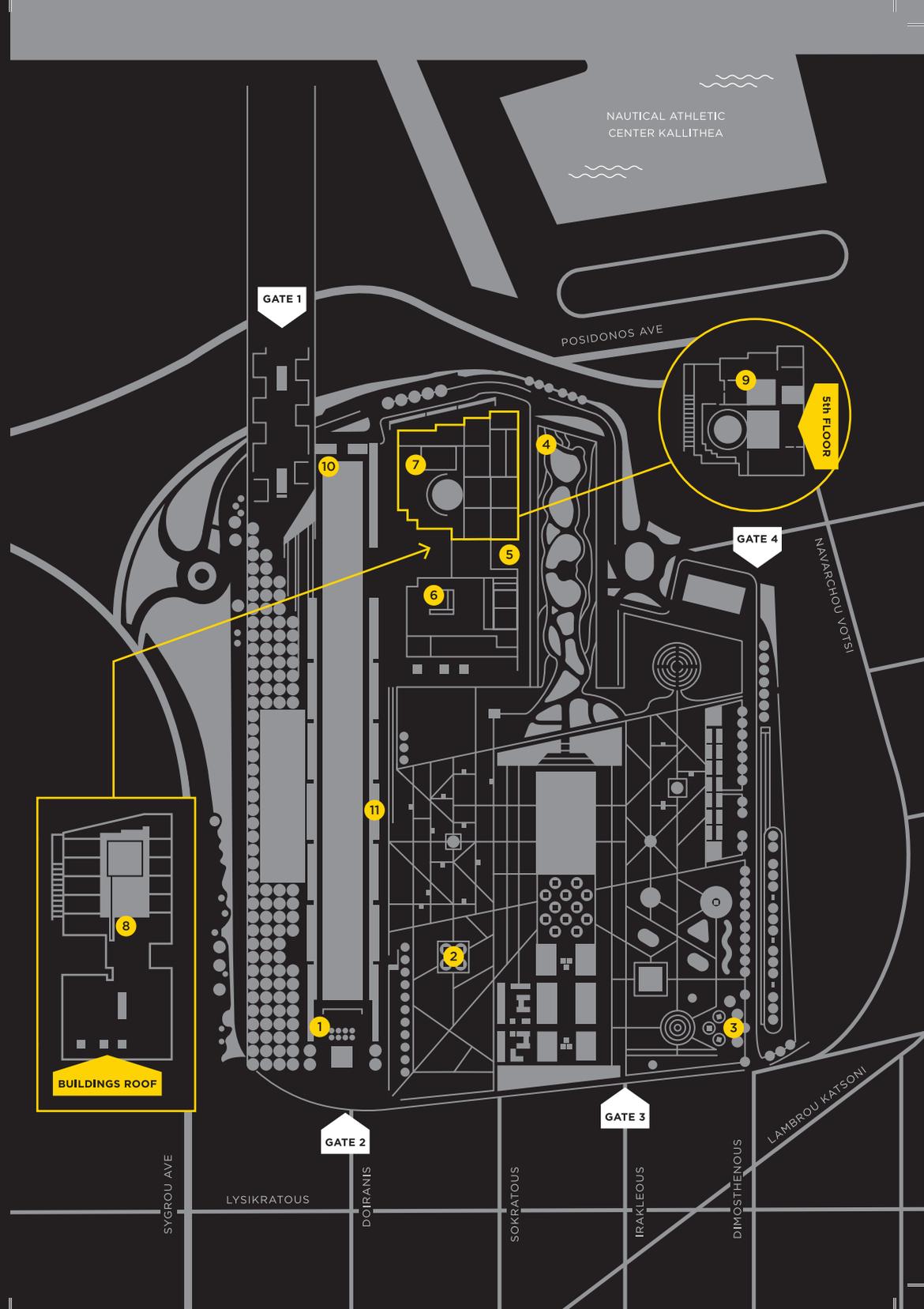
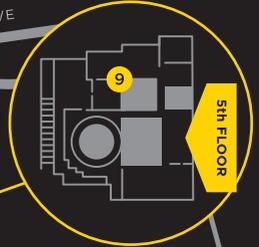
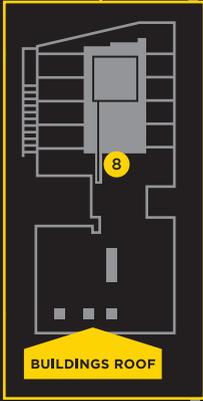
LYSIKRATOUS

DOIRANIS

SOKRATOUS

IRAKLEOUS

DIMOSTHENOUS



Screenings at Visitors Center Terrace

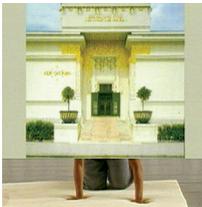
Yvonne Rainer
(American, b. 1934)

***After Many a
Summer Dies the
Swan, 2002***

Video (color, sound),
31 min.

© Yvonne Rainer

Courtesy of Video Data
Bank at the School of the
Art Institute of Chicago.



Masterfully combining text, dance performance and music, this seminal work blends the personal and the political, the ironic and the poetic, the elegiac and the paradoxical, while drawing our attention to universal issues about art and life in moments of crisis. Interestingly, it does so through the lens of avant-garde culture. The featured texts are quotes from some of the most important innovators emerged in *fin-de-siècle* Vienna—composers, architects, artists and thinkers such as Oscar Kokoschka, Adolf Loos, Arnold Schoenberg, and Ludwig Wittgenstein. The dance in question is one choreographed by Rainer in 2000 and commissioned by the Mikhail Baryshnikov Dance Foundation. As is characteristic of Rainer’s vocabulary, spoken words are often interwoven in the fabric of movement configurations. In this case, they comprise the poignant last utterances of well-known as well as unknown individuals on their deathbed. The work’s title itself invokes the passage through time and the end of a way of life. As the video unfolds, the quoted text, at first juxtaposed with historical still images, mingle with the footage of the dance movements giving life to a rich visual and conceptual layering. Texts and dance images seem to slide in and out of the other, so to speak, in enticing compositions. All the while, the music of Schoenberg’s “Transfigured Night” envelops the viewer.

In Rainer’s words, “the 21st Century dance footage (itself containing 40-year-old instances of my 20th Century choreography) can be read multifariously—and paradoxically—as both the beneficiary of a cultural and economic elite and as an extension of an avant-garde tradition that revels in attacking that elite and its illusions of order and permanency.” She concludes, “Some may say the avant-garde has long been over. Be that as it may, the idea of it continues to inspire and motivate many of us with its inducement—in the words of playwright/director Richard Foreman—to ‘resist the present.’”

Katarina Zdjelar
(Serbian, b. 1979)

Shoum, 2009

Video (color, sound),
7:00 min.

Courtesy of the artist.



Singing, pronunciation, alteration and forgetting of language plays central role in Katarina Zdjelar's exploration of notions of identity, authority, community and the fallacies of globalization. *Shoum* takes its title from an erroneous phonetic transcription of "Shout," a 1984 megahit by the popular group Tears for Fears. Bracketed by imageless singing—first of the original song by Tears for Fears and at the end of its incomprehensible acoustic mimicry by two non-English speaking men ("Shoum")—the video zooms in and on the explicitly working-class hands of the two men as they struggle to transcribe the original lyrics on paper with Serbian characters and debate their meaningless transcription, while listening to the song from an iPod and phonetically mimicking it in a nonsensical hybrid language. Audiovisual juxtapositions of the original lyrics and their deformed transcription, turn the humor of their struggle into a critical commentary on the power of English as the lingua franca of the contemporary world, as well its cultural and class-based exclusions. When at a loss, the Serbian men try to perfect their mimicry of "in such violent times, you don't need to sell your soul" by defiantly shouting a meaningless approximation of its sounding. While frustrated themselves in their struggle to understand—"Damn English," says one of them—the incomprehensible, yet parapoetic outcome of their labor, their clumsy yet passionate singing of "Shoum" itself, adds to Zdjelar's critique of assimilation a positive note about the role of music, voice and collaboration in the creation of community and the sense of belonging.

Bouchra Khalili
(Moroccan, b. 1975)

**Garden
Conversation,
2014**

Digital film (color,
sound), 17 min.

Commissioned by Abraaj
Art Prize, 2014.

Courtesy of the artist.



This film takes cues from an historical fact, the meeting in Cairo in January 1959, at the Embassy of Morocco, between Ernesto "Che" Guevara and Abdelkrim Al Khattabi, the exiled Moroccan hero of the Rif War (1921-26) and a precursor of the anti-colonial struggle. Almost three years after the beginning of the "Arab spring", Moroccan-French artist Bouchra Khalili imagines in this work, "And what if a young Arab man and a young Arab woman were to meet, literally embodying the words of Guevara and Khattabi, to engage today in a conversation about struggle, its means and its purpose? And what if each of them were to speak in his/her own language - Moroccan Arabic and Iraqi Arabic - and yet fully understand each other?" This fictional encounter takes place in the middle of a garden, in the middle of a forest bordered on one side by a Spanish military training camp and on the other side by the sea. Furthermore, the park where *Garden Conversation* was shot overlooks the border fence that was built to prevent African immigrants from reaching Europe. By way of an historical, geographical, and linguistic displacement, this film eloquently investigates the notion of history as a constellation of traces of the past that informs the present in haunting ways while suggesting the transformative possibilities for a potential future. For, as underscored in the film's captivating dialogue, "a youth who does not create is an anomaly," and "the future is ours."

Screenings at Visitors Center Terrace

Diana Fonseca
Quiñones
(Cuban, b. 1978)

Los amantes, 2007

Video (color, sound),
1:11 min.

Courtesy of Sean Kelly,
New York.



Diana Fonseca Quiñones is a young Havana-based artist who uses simple objects and ordinary experiences that she takes from daily life to devise narratives that mix reality and fiction. Quiñones' poetic metaphors cleverly comment on broader social issues, as well as politics, and universal human desires.

In *Los amantes* the humblest of materials, a pair of burning matches, becomes a parable for the sharing, longing, restraint, and death that everyone experiences in life.

"Usually my work involves the meticulous construction and transformation, almost obsessive, of simple and ordinary things around me. I grant importance to the process, from the persistence, from the tiny repetitive gestures, searching how to make transparent my faith in artistic creation. Video art for me has a narrative character such as a story and I find it interesting that the final is abrupt at times. I am also interested in having a visual manufactured image without exaggerating the use of technology. By this I will try to disrupt the perception and instances where our experience makes us believe that we can predict the course of an event. In this transformation of the ordinary, I also manipulated the perception we have about life events. The daily event is my most interesting area. I assume creation without prejudice to the inconsequential and banal."

Ninar Esber
(Lebanese, b. 1971)

Triangle: For Women Who Disobey, 2012

Video (color, sound),
6:00 min.

Courtesy of the artist
and Gallery Imane Fares,
Paris.



*Women who enter the
university without the
consent of their legal
guardian, 2011. Drawing,
felt pen.*

Ninar Esber's video probes the concept of identity, while tracing a poetic vision of the world. She uses language and the human body as elements to support a collective symbolism, made to work in relation to architecture and everyday objects in order to play on the notion of context, in the social, interpersonal even political sense of the term. Esber organizes her practice around performance and video, as she plays on notions of slowness, immobility, and resistance. The sensuality that runs through her work questions genres, morality and their authority.

Esber is one of the few female Arab artists who address the question of women's rights in that part of the world. In *Triangle* she does this through a sequence of quotes, which as they accumulate take on a confrontational tone of rebellion and protest. The video's subtitle is "For disobedient women." The quotes that transpire one after the other outline all of the things women cannot do in the Arab world. She thus alludes to punishment rendered to:

"Women who show their hair"
"Women who show their face"
"Women who wear trousers"
"Women who wear clothes close to their body"
"Women who are seen nude in pictures"
"Women who are seen nude in a film"
"Women who pose nude for a site or a blog..."

Accompanying the quotes and driving the pace is an upbeat and rhythmic track of music released by the French underground singer Jacno in 1979.

Screenings at Mediterranean Garden

Eleni Kamma
(Cypriot-Greek b. 1973)

**Yar bana bir
eğlence. Notes on
Parrhesia, 2015**

Video (color, sound),
37:24 min.

Courtesy of the artist.



In *Yar bana bir eğlence. Notes on Parrhesia* Eleni Kamma explores the history of the Karaghiozis shadow theater and celebrates the popular hero at its center, who thrived under different names throughout the Ottoman Empire, as a fearless spokesperson of the people's problems, desires and sociopolitical critique. Kamma synthesizes diverse filmed and archival material that allows Cypriot, Greek and Turkish Karaghiozis masters, along with actual performances and her own text, to speak of the boldness and nature of his parrhesia. Continuing her exploration of parrhesia as the freedom but also the obligation to speak up for the common good, the film begins by recycling an excerpt from an earlier video that deals with the issue by means of a breathing performance. Moreover a variety of documentary and performative material, especially from the Gezi Park protests of 2013 in Turkey, foregrounds the performative and creative side of contemporary forms of parrhesia linking it to Karaghiozis while celebrating recent social movements.

Rather than a bifocal documentary the film amounts to a visual contemplation on the space left for people's voice in contemporary democratic society and the role of popular entertainment in enabling political voice and the creation of public sphere. It laments the death of the Karaghiozis tradition, the replacement of his bold and multicultural political voice by the homogenized and tamed voices of the national cinematic traditions that emerged upon the fall of the Empire. Above all it proposes Karaghiozis's parrhesia as role model for radical citizenship. The participatory performative aspects that go along with this popular art form or entertainment are framed as an antidote to the complacency produced by contemporary entertainment, if not art. We are all in "search of a Karagiöz," is tellingly the closing phrase of the poetic interlacing of Kamma's visual thoughts and questions in this film that also includes footage from a performance staged by the artist particularly for this work, as her own answer.

Screenings at Mediterranean Garden

Adrian Paci
(Albanian, b. 1969)

***Centro di
Permanenza
Temporanea, 2007***

Video (color, sound),
5:30 min.

Courtesy of the artist,
Galerie Peter Kilchmann,
Zurich and Kaufmann
Repetto, Milan.



A group of people patiently yet eagerly moves towards the boarding staircase of an airplane. Their gaze meets ours, and, albeit momentarily, we detect on their faces the expression of intimate feelings and thoughts of hope, fear, and disenchantment. They wait in line. Each face suggests a different personal story. They are migrant men and women. Planes take off and land in the background, capturing the busy activity of the airport where the video is set, its everyday routine. The stair fills up, people squeeze together to make space for the others who keep coming. Their visages, captured in close-ups, mirror the yearning for a humane life without discrimination and cultural uprooting. The camera slowly reveals that the staircase is but a freestanding object, a poignant metaphor: it is nameless and stateless like the individuals on it, forever caught in a dramatic limbo. In its title *Centro di Permanenza Temporanea* (*Center of Temporary Permanence*) the video refers to the temporary camps for illegal immigrants that are common in Italy. The travelers it depicts are displaced, uprooted individuals, perhaps migrants being deported back to their countries of origin despite the wars and the economic and health crisis that forced them to flee in the first place.

Lina Theodorou
(Greek, b. 1970)

Sunglare, 2012

Video (color, sound),
8:00 min.

Courtesy of the artist
and Zina Athanassiadou
Gallery, Thessaloniki.

In *Sunglare*, Lina Theodorou reveals the underside of the contemporary Athenian urban landscape by piecing together everyday rituals of madness. With disturbing, dramatic effect, her editing, music collage and the harsh natural sunglare combine to create a series of portraits of outcasts encountered in the streets of Athens during 2011. The video starts with the macabre choreography of a suicide attempt and ends with a bent figure obsessively removing parasitic plants from a park. An Athenian might recognize a few of these tragic “fools” as urban fixtures that preexisted the financial crisis. However, the body language of depression and insanity that is the object of Theodorou’s attention, metaphorizes the deep spiritual imbalance that has been altering the life of the city like a spreading epidemic since the break of the social fabric under economic stress. This is perhaps why Theodorou retains the digital dates of her recordings for the viewer.

With the exception of those who watch the suicide attempt, the work also highlights the isolation of these antiheroes of desperation and madness by the passerby’s averting gaze. As a form of redemption, the work proposes to the viewer, according to Theodorou, “to take the difficult position of the observer of a continuously changing emotional state, which is expressed through the bodily gestures of people in the city’s public space. From humiliation to despair/from alienation to annihilation/ from social indifference to suffering/from abandonment to anger/from paranoia to paralysis, etc.” Unlike sunshine, the favorite characteristic of



the artist's hometown, *Sunglare* highlights "the reversal of a situation in which the familiar becomes alien ...and the act of wandering in the city is transformed into persecution mania... The *Sunglare* is no longer the warm light that could give strength and heal people. It is the merciless sign of an upcoming social havoc."

Yang Fudong

(Chinese, b. 1971)

First Spring, 2010

35 mm film transferred to video (black and white, sound), 9:11 min.

Music: Jin Wang. Art Project in cooperation with Prada.

Courtesy of the artist and ShanghArt Gallery, Shanghai.



Yang Fudong's elegiac images in *First Spring* seem to spring from dreams. Passersby float gracefully in the air; holding umbrellas for balance, they teeter on streetcar cables. Fudong's protagonists assume delicate dancers' poses as they move around the cityscape of Shanghai. Yesterday and today become superimposed. Two young western dandies, alienated and arrogant, stumble like somnambulists through streets, restaurants, and stores populated by eunuchs, court ladies, and post-communists. Contrasting with their uncertainty is a pair of Chinese lovers seemingly imbued with tragedy beneath their elegant exterior. Looks are exchanged between East and West in surreal slow motion. Created for Prada's spring/summer collection in 2010, Fudong's video uses perfectly arranged, cool images reminiscent of the black-and-white aesthetic of 1930s or 1940s thrillers, and the French New Wave cinema.

For the production of *First Spring*, Fudong entered the realm of fashion and advertising and pushed motifs familiar in his work to the extreme: the youth and beauty of his actors, an aesthetic borrowed from film noir, references to the various ancient Chinese traditions of calligraphy and ink painting, Zen philosophy and the grace of bodies engaged in martial arts. *First Spring* envisages another phenomenon: the symbiotic relationship between the luxury goods industry and the art establishment, so blatant in China's museums and magazines today.

Screenings at Water Jets

Paolo Canevari
(Italian, b. 1963)

Continents, 2005

Video (color, sound),
5:45 min.

Courtesy of the artist.



In this video, Italian-born artist Paolo Canevari conjures a contemporary allegory of the world's continents. With its distinctive economy of means, *Continents* delivers a powerful invocation of issues of identity and representation of otherness that are of profound urgency today. The five continents are represented by five tires – a signature object recurring in Canevari's multifarious practice – placed directly on the ground in an unidentified location, a desolate-looking no-man's-land. Each tire bears the name of a continent and is associated with a domestic animal. The visual composition of these elements is not random. The layout of the overall installation is meant to loosely evoke the Olympic rings, a symbol of the world's continents. That the video was shot in Belgrade and that the Olympics in ancient times were associated with the suspension of war and hostilities is no coincidence either, in light of Canevari's symbolism. The artist chooses domestic animals that “could be found at any latitude or known to everyone”: the pig, the cat, the mouse, the dog and the rabbit. Popular signs of easy identification. For instance, the pig epitomizes Africa. Every part of the animal's body, the artist's underlines, “is used to make something useful to man”, and additionally the pig stands as “a caricature of capitalism in the grotesque iconography of the 20th century.” Thus, as a symbol, it emphasizes “the exploitation of Africa by the colonial powers.”

Sylvie Blocher
(French, b. 1953)

Alamo, 2014

Video (color, sound),
16 min.

Courtesy of the artist.

Sylvie Blocher has developed media work that addresses such themes as the construction of identity, self or collective expression, and the porous boundaries between masculine and feminine. She engages the participation of outsiders, whom she invites to speak or to act in front of the camera, creating what she calls “Living Pictures.” Blocher listens closely to the desires, dreams, anxieties, and stories of individuals who volunteered to be filmed. She compiles footage of the sessions into nuanced portraits. The resultant work interrogates authority, control of bodies, and the concept of otherness.

“When I visited Fort Alamo, the site of the pivotal battle during the Texas Revolution, Ramon Vasquez y Sanchez, the last chief of the Auteca Paguame tribe, who took me there kept on protesting as the museum guide was telling the story of the battle, whispering, ‘It’s not true! It’s not true!’. When we left, I asked him why he had reacted in such a way.



He angrily replied: *'This is the Anglo version. I have a totally different version because I'm a Native American.'* I went to the museum library to find other versions, other voices of this historic event, the founding myth of Texas but also of the United States. I didn't find any. This gave me the idea to shoot four different version of it: the official version told by the museum guide, a Latino version, a Black version and a Native American version. The narratives that construct us are always more complex than what we are being told!" (Sylvie Blocher)

Jenny Marketou
(Greek, b. 1954)

***The Choir*, 2015**

Video (color, sound),
7:07 min.

Commissioned by the
Greek Film Archive,
Athens 2015.

Courtesy of the artist.



In *The Choir*, Jenny Marketou contemplates semi-diaristically on life in areas of conflict and the fallacies of decolonization, while exploring voice as means of resistance. Interspersed with car-window views of the desert, the video is a collage of found and filmed footage that weaves together scenes from the everyday life of Sahrawi refugees with conflict and protests scavenged from the Internet, presided over by the performances of three children's choirs from the refugee camps of Bojador, Smara and Auserd in Tindouf that the artist visited in 2014 during an art residency in Western Sahara.

Showing the camps that house almost 200,000 citizens of the contested state of Western Sahara after their violent flight from their homes in the years that followed the decolonization of Sahara by Spain in mid-1970s, Marketou raises awareness about one of the most prolonged and neglected recent instances of forced displacement and tragic expulsion. By focusing on the children's chanting of the belligerent national "Polisario Anthem" fraught with the colonial and postcolonial anger of the Sahrawi people struggle for self-determination and reclamation of their homes and prisoners, she affectively illuminates the fear, anger and revenge that underpins the harsh militarist molding of national identity from childhood in the Sahrawi refugee camps. These children do not sing "kiddy stuff" or innocuous religious chants. They celebrate the martyrs of decolonization and wish "freedom forward," promising to "sweep away everything that hurts." They are raised with no alternative but an embattled road to a "perfect Sahara":

"Back, back, back, back to a free country. With flags in our hands. The song of victory is calling us. We sing, there is no alternative, there is no alternative, there is no alternative but the nation, there is no alternative, there is no alternative but self-determination. There is no alternative but self-determination. God is great, long live the struggle, God is great, lives were delivered...God is great, oh my homeland back." (Excerpt from the Polisario Anthem heard in the film, based on its translation to Spanish for the artist by a Sahrawi woman, Aziza Aalia)

Screenings at Water Jets

Stefanos
Tsivopoulos
(Greek, b. 1973)

Geometry of Fear, 2012

Video, (color, sound),
7:00 min.

Courtesy of the artist,
Prometeogallery di Ida
Pisani and Kalfayan
Galleries Athens -
Thessaloniki.



For the art world, “geometry of fear,” as coined by Herbert Read, signifies the violent, disfiguring effect on sculpture of the Second World War. Stefanos Tsivopoulos’s use of the phrase turns the formal beauty of the geometries of the plenary hall of the Greek Parliament into an abstract document of the Eurozone crisis as Europe’s most significant postwar trauma.

The video begins with the occasion of its filming: “In 2012, Greece was on the verge of an economic collapse and its imminent exit from Eurozone, became known as Grexit. The two successive national elections, the first on May 10th and the second on June 17th, left Greece for 37 days without government. For the first time in its history, there were no sessions in the Greek Parliament. At that time of no governance, I requested permission to film the interior of the plenary hall. It is perhaps the only time that an external director was granted permission to film the Greek Parliament empty. The film documents a unique image of stillness, of a space otherwise at the epicenter of domestic and international political turmoil.”

The opening images of *Geometry of Fear* are to the dramatic sound of switches as the lights in the hall are turned on to reveal the empty heart of Greek democracy. The video unfolds with an awesome combination of still and roaming views of the hall, zoom ins and zoom outs of empty seats and murmuring mikes, all seen from various points of view. Near silence speaks volumes of the governmentless state of Greece but contrasts with the riots, protests and deaths throughout the crisis, not only effectively capturing the fear and standstill of those 37 days but also questioning where the real politics of the time were taking place—inside or outside the parliament?

Pauline Boudry
(Swiss, b. 1972)
and Renate Lorenz
(German, b. 1963)

Salomania, 2009

Video (color, sound),
17 min.

Courtesy of the artists.

In Pauline Boudry’s and Renate Lorenz’s *Salomania* the artist, filmmaker and performer Wu Tsang revisits two dances associated with Oscar Wilde’s view of the biblical heroine Salome. Tsang reenacts the “dance of the seven veils” as choreographed and performed by Alla Nazimova in the 1923 silent film *Salomé*. Salomé was one of the first experimental art films and was produced by Nazimova herself—a highly successful Hollywood actress known for her lesbian affairs—in defiance of her exoticizing roles but to the detriment of her career. Moreover avant-garde artist and choreographer Yvonne Rainer explains her minimalist response to Nazimova’s dance in *Salomé* in the early 1970s with “Valda’s Solo,” while guiding Tsang’s reperformance of it.

The film takes its title from the early 20th century wave of excitement about Salome—known as “salomania.” Several dancers became famous for their interpretation, women of all classes imitated the Dance of the Seven Veils in the UK, and Salome was seen as a symbol of entrepreneurial independence, sexual freedom and “sodomite” subjectivity. Boudry and Lorenz don’t trace a lineage of non-heteronormative Salome dancers or choreographers with *Salomania*. Instead, they engage with the biblical figure and the dance identified with her in a gesture of “queer archaeology” that foregrounds the potential of Salome’s “image” to make space for female and “transvestic” desires, fantasies and identifications



(in light of the space that this image allowed to emerge beyond the dualism of gender or Orient and Occident during 20th century's colonialism, homophobia and industrial capitalism).

The film is part of an installation that reconstructs Nazimova's film and variously comments on the industrial and colonial politics of its era and aesthetics, as with the Art Deco and orientalist props that are featured in both films.

Tom Sachs

(American, b. 1966)

Space Camp, 2012

Video (color, sound),
6:27 min.

Directed by Van Neistat.

Courtesy of Tom Sachs
Studio.



Tom Sachs is well known for a dynamic and idiosyncratic practice in which he addresses such issues as appropriation, branding, consumerism, globalization, entertainment, and the space race. He works with homespun materials and processes drawn from a do-it-yourself aesthetic.

Sachs's video *Space Camp* reflects the dream of children who grew up in the 1960s and 1970s avidly tracking every Apollo space program shuttle launch, fantasizing about attending NASA's space camp. Working with Van Nisset, his collaborator of many years, they take a witty approach to media, art, and science. Set in the environment of his action-packed New York studio, Sachs and his team of assistants engineered the component parts of the mission preparation complete with suiting stations, special food, and fitness training. They expose as much the process of their making as the complexities of the culture they reference.

"The manner in which we do things is always based on a triangle of good, cheap, and fast—you choose two out of three. I always say make it good and show how you made it. Don't hide the screw, show it. Always show the glue mark. Let the tape show the dirt that it picked up while being handled. There are other rules too." (Tom Sachs)

Screenings at Southern Walks

Sondra Perry
(American, b. 1986)

***Black Girl as a
Landscape, 2010***

Video (color, silent),
10:07 min.

Courtesy of Electronic
Arts Intermix (EAI),
New York.



Sondra Perry uses video, computer-based media, and performance to explore what she calls the “slippages of identity” that define subjective experience in the digital world. She investigates themes of power and agency, especially as they are determined by race and gender identities. Embracing and integrating new digital platforms for her artwork, Perry puts these questions of identity in conversation with contemporary articulations and embodiments of desire, materiality, labor, and history.

In the making of *Black Girl as a Landscape*, a camera slowly panned the silhouetted body of a horizontally framed figure (Dionne Lee). Her breathing, blinking, and subtle movements become enormous events. As the distance between her body and the camera shrinks, the details of her dress and face are magnified and recognizable in eruptive yet subtle moments of beauty. At once abstract and representational, the video articulates Perry’s stated interest in the possibility of abstraction as a way of creating dimensionality and autonomy for marginalized bodies. At the same time, the silhouetted body of a black woman is reminiscent of contemporary as well as historical works of art and cinema that explore, if not objectify, the female body as “landscape.” In contrast Perry’s *Black Girl as a Landscape* concludes with a close-up of the performer’s eye—a digital iridescent white against the black of her face—that addresses and challenges the look of the viewer and camera.

Ato Malinda
(Kenyan, b. 1981)

***On Fait Ensemble,
2010***

Video (color, sound),
10:47 min.

Courtesy of the artist
and Circle Art Agency,
Nairobi.

On Fait Ensemble is about Mami Wata. The ancient African water spirit has been worshipped by Africans long before the arrival of Europeans, but came into recorded history in the 15th Century. It was noted that at the sight of European ships, Africans associated water spirits with the Europeans. During colonialism in the 1880s, a famous German hunter, Theodor Breitwiser, brought back a wife from Southeast Asia to Germany. Brietwiser’s wife performed in Hamburg’s volkerschau, essentially human zoos, under the stage name “Maladamatjaute”. She charmed snakes.

The Frienlaender lithographic company in Hamburg made a chromolithograph of the snake charmer, the original of which has never been found. However, in 1955 this image was reprinted in Bombay, India, and sent to the Frienlaender company from Ghana. It is unknown how the



image got to West Africa, but it is thought to have been taken from Hamburg by African sailors when they were in Germany. On the print's arrival in Africa, locals declared Maladamatjaute to bear a resemblance to Mami Wata. The image has since proliferated throughout the African continent as Mami Wata, the snake charmer. *On Fait Ensemble* suggests in a metaphorical sense that the image came from Europeans. This is done through the market performance of Papai Wata. Papai Wata, concomitant to Mami Wata in Beninese traditional ceremonies, symbolizes the European man and is depicted in the video by a white painted face.

When Mami Wata came to Africa
Africans were still Africans!
Mami Wata was an import of the Other
Who we accepted as ours
It is an African characteristic of perseverance
To appropriate...to creolize

(POEM)

"I've known rivers:

I've known rivers ancient as the world and older than the
flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.

I built my hut near the Congo and it lulled me to sleep.

I looked upon the Nile and raised the pyramids above it.

I heard the singing of the Mississippi when Abe Lincoln

went down to New Orleans, and I've seen its muddy
bosom turn golden in the sunset.

I've known rivers:

Ancient, dusky rivers.

My soul has grown deep like the rivers."

She came here on a piece of paper

She came from India

But before she got here

She was engaged in Germany

She travelled through foreign waters

And when she arrived

She gave

Good fortune,

Status,

Monetary Wealth.

She helps with

Procreation,

Infertility,

Impotence,

Infant Mortality.

Can old spirits cure the maladies of today?

(Ato Malinda)

Screenings at Southern Walks

Hu Wei

(Chinese, b. 1983)

***Butter Lamp*, 2013**

Film (color, sound),
16 min.

Courtesy of the artist.



Nominated for an Academy Award in 2015 in the short film category, this work by Chinese artist Hu Wei is shot in a single location in Tibet and with an entire cast of non-professional actors, the members of a small nomadic community. Upon arriving in their village, a traveling photographer invites them to have their pictures taken. A first experience for them. These filmed photo sessions -during which individuals from all walks of life pose against impossible, paradoxical backgrounds- immortalize snippets of life in this corner of the world undergoing today fast changes. Simultaneously humorous and profound, this work aims at capturing with a delicate touch a human dimension whose existence -its spiritual and material identity- is endangered by the impulse of modern capitalist society to eradicate all that is considered obsolete. It reads also as a commentary on the ways in which China attempts to erase the cultural identity of a people. As a student, Hu Wei lived for some time in Tibet and returned several times to the same village to find that the community was rapidly shrinking in numbers: "I was wondering were all those people went and I learned that they left because of a new Socialist countryside program, which offered free housing in new buildings for these nomad people to give up their traditional lifestyle." In *Butter Lamp* the chief of the village announces this very program. At the end of the film, a boy brings a butter lamp for the photographer to take to Potala Palace. It's for the monks to burn in order to mourn the boy's deceased mother. This image is turned by Hu Wei in the poignant metaphor for the mourning of a culture rapidly disappearing.

Moyra Davey

(Canadian, b. 1958)

***Notes on Blue*, 2014**

HD video (color, sound),
28 min.

Commissioned by Walker
Arts Center Moving
Image, 2015.

Courtesy of Murray Guy,
New York.



Moyra Davey opens with a candid explanation of how her work came to be. "I began with a first note to myself," she says while walking back and forth in front of the camera. "I made a list. But I'll start in the middle with *Blue Ruin*, a one-minute movie shot on outdated film stock about a woman at the end of the day, threading her bra out from under her t-shirt, while pouring shots of gin from the freezer." Weaving together disparate observations and personal accounts, *Notes on Blue* is an episodic meditation on blindness, color, and the life and work of British filmmaker Derek Jarman (1942-1994). Davey folds time back on itself. With her opening monologue she establishes a new orientation. The middle to which she refers is an anachronistic fragment of a film storyboarded ten years ago, a year before Jarman went blind in one eye.

Davey amassed her personal reflections on Jarman, rewriting them into her own pre-existing texts, spawning new ones, and incorporating these alongside her own Super-8 and digital video footage, both recent and old. She ponders the autobiography, the highly crafted and edited genre that thus is a kind of fiction. "The task is to fill the empty page," wrote Jarman. Davey adds, "like Borges, I know the allure of confession."

Screenings at Rear Agora

Bahar Behbahani
(Iranian, b. 1973)

***Behind the
Mirrors, 2015***

Video (color, sound),
18 min.

Courtesy of the artist.



Bahar Behbahani is an Iranian born and raised artist living in New York. Her chronic displacement is often thematized in her practice through a conceptual and visually confounding exploration of memory, loss and longing. In the mesmerizing *Behind the Mirrors*, Behbahani foregrounds this sense of displacement and alienation through an investigation of autobiography, history and culture—all tied to her research into the mirror neuron. Understood as the mechanism by which we simulate others, the mirror neuron is considered important for interpreting the actions of others and learning through imitation, and underpins Behbahani's conception of her work as a learning mirror.

Behind the Mirrors is set in Cappadocia, Turkey—a site of the original Persian Empire dating back to the 6th century BC. Performed by the artist, the video features a woman fixed in sculptural stillness dressed in a mélange of Western and Eastern accoutrements. Standing within a mirror structure that both reflects the world around her and hampers its view, she slowly rotates in a surrealist landscape, which, filled with incongruous juxtapositions of everyday scenes and toys, is animated by nostalgic or uncanny scenarios that gradually and distressingly accelerate. Whether seen or reflected, memories or dreams and desires, the images woven in *Behind the Mirrors* lose their foothold in reality thanks to Behbahani's filming (through mirror and glass surfaces or water), editing and a haunting soundscape (brilliantly crafted by her sister, sound artist Negar Behbahani) that aid the artist to abstractly accentuate her relationship with people and poetry, pop culture and politics, while reflecting "on her culture's Orwellian dimensions by acknowledging the dynamic of the watcher watching."

Screenings at Rear Agora

Erika Vogt
(American, b. 1973)

Engraved Plane (Field Guide with Coinage), 2012

Video (color, silent),
9:53 min.

Courtesy of the artist
and Overduin and Co.,
Los Angeles.



In this video, the American artist Erika Vogt combines performance, sculpture, and drawing to create a visually dense experience predicated upon layers and associations and infused with a penchant for disorientation. The notion of the surface is at the core of her exploration of the formal and expressive possibilities of video as a medium. Under the viewer's eye flow, at rapid pace, the images of performers manipulating a set of sculptures made by the artist. Everyday objects such as scissors and bolts make their appearance dancing around the figures. Employing both analog and digital image-making techniques, Vogt positions her subjects in between complex layers. Their gestures are superimposed with images involving flickering colors and non-Euclidian geometric forms. Multiple grounds and planes are suggested, the very space occupied by the viewer becoming yet another layer in the enticing dialogue on different times and spaces.

Basim Magdy
(Egyptian, b. 1977)

The Everyday Ritual of Solitude Hatching Monkeys, 2014

Super 16 mm film
transferred to HD, (color,
sound), 13:22 min.

Commissioned by Art in
General, New York and
HOME, Manchester, UK.

Courtesy of Gypsum
Gallery, Cairo.



The Egyptian artist Basim Magdy has based this film on an uncanny short story by his father Magdy El-Gohary. This work combines images and words to construct disquieting narratives that defy linear progression and belong to the suggestive realm of the poetic. Conjuring times past, present and future, *The Everyday Ritual of Solitude Hatching Monkeys* critiques the notion of progress and investigates the reality of cycles of repeated failure. The central figure is a melancholic man who moves away from the sea to escape death by water. The text expresses the man's fears, his alternating feelings of emptiness, hope and failure, and a yearning to learn what the future holds. At some point he asks: "Tell me, how do you deal with the relentless repetition of reality?" A romantic phone conversation with a stranger follows. He asks her, "Would a firefly fear the fire that burns in its heart?" At the end of the film, the man is left alone "to think about the sea and its unpredictable tricks." A tension between text and image is created to convey disorientation and displacement: the written words and the state of mind they express rarely correspond to the content of the scenes and their mesmerizing colors. Drawing attention to the notion of surface in his exploration of the possibilities of the medium, Magdy manipulates his film with household chemicals and layers frames achieving an enticing range of effects. Blending the mundane and the uncanny, this work addresses the lasting implications of the failure of utopias on individual lives and societies. The ending words leave room for hope: "A monkey emerged from behind their eggshell knees and ordered him in a sharp tone, 'You're in charge of this unforgetting hell now. Destroy all the records and start anew.'"

Julian Rosefeldt
(German, b. 1965)

Deep Gold, 2013-4

1 channel film shot on HD
(black and white, sound),
18:12 min.

Courtesy of the artist.



Julian Rosefeldt is internationally known for his visually opulent multi-channel films that masterfully explore a variety of topics, such as social reality, cultural mythology and art. A single-channel example of his cinematic eye and the politics of his often combined themes, *Deep Gold* is an homage to Louis Buñuel that interprets a key scene in *L'Age d'Or* (*Age of Gold*) as a feminist manifesto.

Aesthetically akin to the original 1930 film, *Deep Gold* stars a distressed double of the emblematically repressed bourgeois male, which Buñuel used to expose the constraints of modern society. It functions as a fictional insert between the final scene of Buñuel's classic—where Lya Lys abandons Gaston Modot for an old man, driving Modot mad—and the Sadean castle of its epilogue. Rosefeldt's "Modot" also toys with the feathers from a pillow. Unlike Buñuel's antihero, who throws various objects, including a priest, from his window, he throws himself. He awakes and wanders in a multi-evocative surrealistic environment of love and violence, rife with kids shooting, whores, hustlers, couples making love, grotesque families and nakedness. A marching tune dramatizes his distress, referencing the original, while names of feminist heroines and artists, such as Valerie Solanas, layer Rosefeldt's perspective. Stunned and confused, Rosefeldt's Modot ends in a nightclub (named *Deep Gold*), where opulent and grotesquely lascivious performances and celebrations of lust and diverse female sexuality make his eyes widen but threaten his inhibited self and drive him mad. This effectively renders *Deep Gold* into a potent feminist encomium of "eros, emancipation and ecstasy" (as aptly claimed by the title of an upcoming publication on the video).

Deep Gold takes place in a seedy 1920s Berlin neighborhood whose elaborate set is revealed by Rosefeldt towards the end of the film, in a typical for the artist gesture. Incompatible chronological elements, such as Occupy Wall Street posters on the walls of its streets and the nightclub—link two distinct eras of crisis, aiding the artist in foregrounding desire and female sexuality as emancipatory remedies not only of the past but also ongoing sociopolitical failures and repression of (masculine) subjectivity in line with Buñuel and beyond.

Screenings at Book Castle (National Library of Greece)

Shirin Neshat
(Iranian b. 1957)

***Turbulent*, 1998**

2 channel video
installation:

16 mm film transferred to
digital format (black and
white, sound), 10 min.

Courtesy of the artist
and Gladstone Gallery,
New York and Brussels.



Shirin Neshat grew up in a society where the image was regarded with suspicion and contempt. Based now for many years in New York, she situates herself in a culture where the image is omnipresent and completely de-consecrated. Her work presents a unique balance between a world that is very old and one that is so new that it compulsively re-invents itself with alarming speed and recklessness. Her work is thus simultaneously alienating and transcendent, distant yet almost unbearably close. In forcing the viewer to choose sides without an overt moral compass, Neshat's two-channel works *Turbulent* and *Rapture* create their own sense of a spontaneous and highly volatile culture.

In *Turbulent*, two singers (Shoja Azari playing the role of the male and Iranian vocalist and composer Sussan Deyhim as the female) create a powerful musical metaphor for the complexity of gender roles and cultural power within the framework of ancient Persian music and poetry.

On one wall, a singer delivers a passionate love song to a group of men. He is faced away from his audience, secure that his performance will be accepted and adored from whatever position he chooses to take. This is his cultural privilege. He is a man, surrounded by men. On the opposite wall, a woman in a black chador stands silently throughout his song. She faces an empty auditorium. This is the position she has no choice but to take. Her society has imposed it on her. She is expected to face the empty seats. To comply with the strictures of her state, she can't dance to the music, show the shape of her body, or uncover her head. Above all, she cannot sing in public. This might inflame the passions of the male viewers. It might break their concentration on their beloved singer, the man who is so confident of his audience's devotion that he can turn his back to them.

Then something happens. As the male singer finishes his song, he turns around to bow to his audience. Suddenly, a mysterious sound beckons him away from the appreciative, applauding men and he again turns around to face the lens. At this moment, on the opposite screen, the camera begins a sinuous, sensual track towards the hidden female singer. As the camera circles around this figure, we hear an impassioned wordless song composed of supernatural breaths and ecstatic cries — an amazing symphony of unbridled, primal emotion.

As the camera continues to swirl around this astounding monument of passion, one is immediately struck by the contrast between the male singer's descriptive lyrics (his song is based on a text by Jalal al-Din Rumi), and the completely abstract sound poem that flows from the woman's lips. (Atom Egoyan)

Shirin Neshat
(Iranian b. 1957)

Rapture, 1999

2 channel video
installation:

16 mm film transferred to
digital format (black and
white, sound), 13 min.

Courtesy of the artist
and Gladstone Gallery,
New York and Brussels.



For *Rapture* Neshat constructed two parallel narratives: on one side, men populate an architectural environment; in the other sequence, women move within a natural one. The piece begins with images of a stone fortress and a hostile desert, respectively. The fortress dissolves into a shot of over one hundred men—uniformly dressed in plain white shirts and black pants—walking quickly through the cobblestone streets of an old city and entering the gates of the fortress. Simultaneously, the desert scene dissolves into a shot of an apparently equal number of women, wearing flowing, full-length veils, or chadors, emerging from different points in the barren landscape.

As the work progresses, the men busy themselves with a variety of mundane, sometimes absurd activities that contradict the intended function of the space. On the other side of the installation, the women chant, pray, and later, having made their way across the desert, launch a boat into the sea with six of their own aboard. In *Rapture*, Neshat self-consciously exploits entrenched clichés about gender and space.

Screenings at Opera Lobby (Greek National Opera)

Angela Detanico
and Rafael Lain
(Brazilian, b. 1974 and
1973 respectively)

***Les Etoiles du
Nord (Northern
Stars), 2009***

Animation (black and
white, sound), 15 min.

Courtesy of the artists
and Martine Aboucaya,
Paris.



The Brazilian duo Angela Detanico and Rafael Lain make videos and installations that investigate the relationship of text and image and reflect on the role of language and its symbolic and physical place in our societies. Employing digital media, *Les Etoiles du Nord* explores the physicality of language and sound. In this animation, brightly white letters of the Greek alphabet make their apparition over a black, expansive background. As though performing a choreographed dance in space, they take form and disappear, echoing the positions of the Northern stars in a pitch-black sky. Each appearance is associated to a sound. The partition of the score has been developed by the artists on the principle of having the sound become of lower pitch as the alphabet progresses, the highest-pitched sound being attributed to the alpha and the lowest one to the omega. Furthermore the composition is organized according to the order of magnitude attributing a letter to every star in the constellation. Sequences of alphas, gammas, betas come to pass simultaneously giving life to a musical map of the Northern sky. Countering the incessant and overwhelming flow of information in contemporary society, this piece elicits a concentrated sense of time. While favoring a minimal register, it offers an intensely lyrical metaphor for a way of being in the world as human beings that treasure discovery and imagination. It suggests an uplifting vision of interconnectedness, dialogue, and freedom. Made almost palpable under our eye, alphas, betas, gammas and their fellow letters shimmer like “fireflies in the night taking wing”.

Mikhail Karikis
(Greek, b. 1975)

***Children of
Unquiet, 2013-4***

Video (color, sound),
15:29 min.

Commissioned by Art
Sheffield, UK and Villa
Romana, Florence.

Courtesy of the artist.



In *Children of Unquiet* a “take over” by children of a desolate natural, industrial and residential landscape unleashes new potential out of its ruins. The video is part of a four-part multimedia project by Mikhail Karikis that explores work, post-industrialization and the role of sound in community formation and resistance. It was filmed in Tuscany, Italy, in the geothermal area of Valle del Diavolo (Devil’s Valley), which is known as the inspiration for Dante’s hellish descriptions of the *Inferno* and the invention of sustainable energy production, when the first geothermal power plant was built in the early 1900s. Five thousand workers’ families lived around this green epicenter of the film in iconic modernist industrial villages until recent unemployment from the introduction of automated technologies changed things. The 45 protagonists of the video, aged 5 -12 years old, all come from the drastically depopulated areas around the plant, and closely collaborated with the artist through workshops and performances for various parts of the project. In the first part of *Children of Unquiet*, the children produce a haunting portrait of the place where they have been growing up through a choral piece that verbally maps the region’s industrial and natural aspects, and aurally mimics its subterranean and industrial sonorities. Amid intimate residential ruins they then read philosophical passages (by Antonio Negri, Adriana Cavarero and Michael Hardt) on biopolitics that propose the wasp as revolutionary post-industrial model of immaterial productivity and argue for the politics of love. The film ends with the children’s singing, playing and laughter.

Both epic and lyrical in its sonic, verbal and bodily “occupation” of such ambivalent settings—that encompass natural beauty and the sublime, once utopian yet infernal industrial spaces, as well as bygone residential intimacy—*Children of Unquiet* offers an affectively critical yet hopeful problematizing of modernity. While it resonates with contemporary societal malaises, such as unemployment and displacement, it bestows hope for a better socially and environmentally democratic future on radical collectivity, if not childhood itself.

Screenings at Opera Lobby (Greek National Opera)

Patricia Esquivias
(Venezuelan, b. 1979)

111-119 Generalísimo/Castellana, 2012

Video (color, sound),
10:40 min.

Courtesy of the artist.



This video demonstrates Patricia Esquivias's ability to capture the elusive and the overlooked using storytelling as a medium for whimsical and yet sharp-edged meditations on history, art, architecture and human existence. With the care of an urban archeologist, Esquivias has discovered and recuperated from oblivion a small fragment of history that encapsulates in a nutshell life and the political climate in Madrid –the city where the Venezuelan-born artist lives- during the Franco dictatorship. Her video narrates the story of five apartment buildings erected in the late 1950s and located at 111-119 Avenida del Generalísimo (named for Franco and later renamed Paseo de la Castellana). The artist's voice in the video recounts, "they built here a scenography, and the idea was to help spread the mood that Spain was a more open and international country." To do so, the balconies of these buildings, designed by the architect Miguel Artífano, were decorated with ceramic murals depicting scenes from cities such as Venice, London and Paris. These ceramic paintings were commissioned from two largely forgotten artists, Amadeo Gabino and Manuel S. Molezún. In this musing video Esquivias, who pauses twice to sing a cappella, recounts her process of discovery, weaving her own story into the history of art, architecture, and politics in Madrid. In so doing, she conjures the utopian pretenses of life under Franco and the ways in which the present tends to erase the past.

Lili Reynaud-Dewar

(French, b. 1975)

Live Through That ?! (Atelier Brancusi), 2014

Video (black and white,
silent), 7:35 min, Atelier
Brancusi, Paris

© Lili Reynaud-Dewar

Courtesy of the artist,
Pinault Collection and
Kamel mennour, Paris.



Her naked body covered in dark paint, a young woman dances, sits down, reads, and wanders around in a white-painted space devoid of any other presence except for a wonderful set of sculptures. The mysterious intruder is the French performance and video artist Lili Reynaud-Dewar. The space happens to be the magnificent Atelier Brancusi in Paris, just off the piazza created by Renzo Piano in front of the Centre Pompidou museum –both architectures are “children” of his. The Atelier Brancusi was designed to recreate the Romanian artist's studio's atmosphere, filled with artworks and tools of the trade. Crystallized in time, the studio display is a quiet environment turned over to contemplation, the memory of the action and the many encounters it hosted left to our imagination. An originally intimate space in public display. Reynaud-Dewar has ventured in to break down boundaries. She does so with irony and refreshing irreverence. Using her body as a medium, she conquers the usually regulated institutional space, transgressing its code of behavior, to explore issues of intimacy in the public sphere, her performance forever caught between vulnerability and empowerment. The dance movements which, together with quotidian gestures, make up her act include a nod to the dances of Josephine Baker—the Afro-American dancer and actress who is an iconic figure of twenty-century Paris. This captivating video—whose title pays homage to the American poet and writer Eileen Myles and her essay called precisely *Live Through That?!* – is a silently powerful critique of institutionally enforced neutrality and calls into question gender and racial representation in fresh new ways.

Shiva Ahmadi
(Iranian, b. 1975)

Lotus, 2010

Video (color, sound),
8:52 min.

Courtesy of the artist
and Leila Heller Gallery,
New York.



As a Tehran-born, Detroit-based artist, Shiva Ahmadi was bound to be concerned with politics whether she decided to address them in her art directly or not. With her work *Lotus*, she does exactly that. The video adapts the Middle Eastern tradition of miniature painting into a single-channel animation.

A faceless deity (the Buddha or perhaps a king) sits on his lotus throne. Around him are his subjects, who resemble apes. They slowly toss balls (grenades) into the air, and rhythmically pass them from one to the other. A throng of people off at a distance at first appears to be caught up with a festival, but eventually is understood to be engaged in bloody warfare. The images evoke the munitions content similarly found in Afghani war rugs.

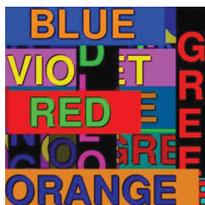
Lotus was inspired by both the disappointing outcome of the so-called Arab Spring and the politics of her adopted hometown. She both celebrates and commemorates the raw beauty and turmoil of these cultures' histories. "My work deals with abuse of power and corruption," Ahmadi says. "For me it really doesn't matter where you live—whether it is Iran, Syria, or Detroit. If the leader is not there to guide and save people, everyone will suffer."

Luke Murphy
(Canadian, b. 1963)

What Color, 2016

Video (color, silent),
4:30 min.

Courtesy of the artist.



Luke Murphy's digital painting *What Color* elegantly loops in nonstop motion. The artist usurped the look of familiar signage found on screens of brightly scrolling words that call out to advertise a sidewalk cart's fast food or a convenience store's wares. In a do-it-yourself manner, Murphy wrote the code that sets the pace and pattern of the flowing words. He plays with viewers' routines as "users" who spend countless waking hours on a daily basis staring at a computer screen. In the same way, he regards his viewers as "users" of his art.

Murphy's words animate one of the Internet's oldest memes: in bold letters "ORANGE," "YELLOW," "GREEN," and so on glide across the screen in colors different from those they signify. Emoticons dance across the composition, as iconic as a Jasper Johns' flag painting, but with the humor of a broken announcement board on the New York subway.

Murphy is a systems-based artist whose work is loosely bound by common themes of quantifying elements of the psyche and spirit with a particular interest in the Gnostic gospels, religious paintings, and digital languages—codes and systems to make art. His work of the past few years has been an investigation into the fundamentals of randomness and how it powers digital art, the underlying mechanisms of hope and politics and more broadly our digital age.

Screenings at Podium (Buildings Roof)

Raqs Media Collective

(Jeebesh Bagchi, Indian, b.1965, Monica Narula, Indian b. 1969 and Shuddhabrata Sengupta, Indian, b. 1968)

***Whenever the Heart Skips a Beat,* 2012**

Video, (color,
silent), 4:30 min.

Courtesy of the artists.



In this mesmerizing video, the central character is an eccentric clock-face running backwards and forwards at a mysterious rhythm all its own. In place of the numbers we are accustomed to rely on when keeping track of time, this clock features a set of words, at turns funny, touching and puzzling, to indicate the hours. At every clock-race, two words or phrases are juxtaposed in counter-point, often resulting in language puns. The clock announces the hours of chrysanthemums, electric orgasms, blood, noise and other co-incidences. Examples of such textual combinations include: "Chrysanthemum / Who Else?"; "Tresh / Hold", "Potent / Debit", "Market / Forces", "Electric / Orgasm", " Try / Me", "Meanwhile / Elsewhere". Taken together, the short, incisive texts give life to permutations of different states of mind and situations "when the heart skips a beat", as the title announces. The heart is the first clock that counts the body's time. The heart skips a beat whenever we are transformed. Whenever the heart skips a beat, we are re-arranged inside. The heart skips a beat with joy, misses a beat with terror, quivers with surprise. In the condensed duration of 4 minutes and a half, the Raqs Media Collective masterfully encapsulates in this work a provocative and quietly subversive exploration of time, language, and the body.

Alfredo Jaar
(Chilean, b. 1956)

***Muxima*, 2005**

Digital video (color, sound), 36 min.

Musicians: Beto de Almeida; Paulo de Oliveira; Os Kiezos, Producoes Teta Lando; Ngola Ritmos, Buda Musique; Ruy Mingas, Strauss; Mario Rui Silva, Night & Day; Waldemar Bastos, Luaka Bop.

Courtesy of the artist and Galerie Lelong, New York.



Ceaselessly investigating art's ability to raise awareness, Alfredo Jaar makes videos and installations that tend to bear witness to the imbalances of power between industrialized and developing nations. *Muxima* is a poignant example. It begins with some verses by Agostinho Neto, poet and first president's of the People's Republic of Angola:

"Rhythm in light
Rhythm in color
Rhythm in movement
Rhythm in the bloody cracks of bare feet
Rhythm on thorn nails
Yet rhythm
Rhythm
Oh painful African voices"

Inspired by Jaar's long-standing interest in African music, this work is conceived as a cinematic elegy to the people of Angola. Through music, the Chilean-born artist explores Angolan life addressing the dramatic issues of colonialism, poverty, violence and environmental destruction. Taking a popular Angolan folksong, "Muxima", as its source, the video is a visual poem in ten cantos marked by the differences in five interpretations of the song. Each canto explores an aspect of the country's history such as its thirty-year civil war and the AIDS epidemic. The first canto consists in a still image of young boys facing the camera, their hands on their hearts. "Muxima" means "heart" in Kimbundu, an indigenous language of Angola. The musical component begins in the second canto, as we watch the bow of a boat traveling on the river. A street sign appears that reads, "The most important is to resolve the problems of the people", and its words meaningfully resonate with the artist's own concern.

Marianna
Christofides
(Cypriot, b. 1980)

***Along the G-Line*,
2010**

Video (color, sound),
2:14 min.

Courtesy of the artist.



In *Along the G-Line* Marianna Christofides eloquently yet laconically maps the wounded psychogeography of Nicosia by presenting a seven-year-old boy turning cartwheels along the so-called Green Line.

The video is the outcome of a staged performance inspired by her nephew's athletics, and of insightful editing that permits the interrupted movement of the child to appear continuous, in effect making appear natural what is impossible in the experience of this divided city: continuity.

Neither a line nor a wall, the Green Line signifies the UN demilitarized buffer zone that has separated Southern and Northern Cyprus since 1974, splitting the life of Nicosia in two—if not three. Having frozen in time an once lively part of the city, the Green Line is both a wound and an incompatible temporality running parallel with those of the living quarters of Greek and Turkish Nicosia. The careless play of the boy highlights the inconceivability of a divided city to the world of a child. Yet his movement through the successive images of the city marks points on a parallel line imperceptible to the viewer, effectively mapping the border as an illusionary mental structure, which—like that of the child's course—leaves tangible traces in time and space. Through this odd juxtaposition "the jumping boy becomes a kind of scale, measuring space," as the artist puts it, "while transforming a zone solidified in its historicity into an active present-day space."

Screenings at Podium (Buildings Roof)

Monika Weiss
(Polish, b. 1964)

Wrath (Canto 1, Canto 2, Canto 3), 2015

Digital film (color and black and white, sound and silent), 10:16 min.

© Monika Weiss 2015

Courtesy of the artist and Monika Fabijanska Contemporary Art.



Wrath (Canto 1, Canto 2, Canto 3) is a poignant ritualistic contemplation on all kinds of violence whose gendered association of wounded female and urban bodies resonates with the contemporary refugee crisis in Greece. Its conception, however, harkens back to an unrealized all-women performance inspired by the Arab Spring, while its realization was triggered by an encounter with a female Iranian architect and practicing Muslim, temporarily living in the US, in 2014. Part of the multimedia series *Shrouds*, the video foregrounds a signature performative device in Monika Weiss' recent work—lamentation—as a powerfully political, yet fundamentally ethical means to deal with personal, gendered and collective trauma by “dignifying and veiling it with anonymity,” in the artist's words.

Wrath is a tripartite film and sound composition set in three movements. The silent *Canto 1* begins with the nearly motionless specter of the architect conflated with a map of her hometown, Tehran. The “bodies” of the girl and the city are stamped with Weiss's textual response to a violent incident that she recalled during a conversation with the artist in her studio. In *Canto 2*, the architect performs silent, nearly motionless gestures of lamentation choreographed by the artist. The haunting splitting of her body, peeling herself from her scarf while veiling and unveiling herself, is accompanied by the vocal performance of a recombination of the text of *Canto 1* in Farsi (Persian) by the voice of another woman. Evocative of the girl's experience of Tehran when she irreverently ran through its streets without her scarf after having been hit by her husband, “unveiling” highlights the vulnerability of the female body in urban space. A piano improvisation by the artist, who is also a classically trained musician, dramatizes the abstract graphic quality of *Canto 3*, sensuously merging the asphyxiated veiled body of the architect with the folds of a rippling shroud in an intricate audiovisual poetic response to her story, Weiss's ultimate artistic lament.

Bill Balaskas
(Greek, b. 1983)

***Parthenon Rising*,
2010**

HD video (color, silent),
4:02 min.

Courtesy of the artist
and Kalfayan Galleries,
Athens - Thessaloniki.



In *Parthenon Rising* Bill Balaskas presents a close-up view of the Parthenon gradually rising from darkness to light. The outcome of static filming and accelerating editing of footage filmed during the only night that Acropolis is open to the general public each year, *Parthenon Rising* dramatizes the partial and momentary exposure of the temple by the camera flashes of local and international visitors. It is with this paradoxical “overexposure”—which at once illuminates but also “burns” this UR-monument of Western culture—that Balaskas questions the myth of Parthenon both for Greek and European identity, as well as for contemporary culture in general.

Marked by suggestions that Greece sell the Parthenon during the Eurozone crisis, as the artist remarks, the contemporary international climate has dramatically changed since Percy Bysshe Shelley declared on the eve of the Greek War of Independence: “We are all Greeks. Our laws, our literature, our religion, our arts, have their root in Greece.” The pressure put on fundamental ideals of Western identity by the bankruptcy of Greece inevitably frames an understanding of *Parthenon Rising*. Yet Balaskas conceived the video as a general critique of the contemporary cultural crisis. By choreographing the flashes that search to better see and capture the Parthenon, or to commemorate personal pilgrimages, *Parthenon Rising* questions the meaning of the Parthenon in today’s stage of screen culture and global capitalism—whether “it can be more than merely a ‘surface’ waiting to be photographed and be ‘sold’” or “the architectural equivalent of a Hollywood star,” as the artist wonders.

Screenings at Restaurant

Michael Smith
(American, b. 1951)

***Famous Quotes
from Art History,
2001-2003***

Video (color, sound),
1:20 min.

Courtesy of the artist
and Greene Naftali
Gallery, New York.



Since the 1970s, Michael Smith has been a pioneering figure of performance and video art. *Famous Quotes From Art History* is a vignette in which the artist parodies by way of Matisse the cultural and educational programming interludes often seen on public television. In this short video, he impersonates, to hilarious effects, an Everyman character who recites the French painter's famous remark about what art is, included in his "Notes to a Painter" (1908): "What I dream of is an art of balance, of purity and serenity, devoid of troubling or depressing subject matter, an art which could be for every mental worker, for the businessman as well as the man of letters, for example, a soothing, calming influence on the mind, something like a good armchair which provides relaxation from physical fatigue." Performed by Smith in French—with a purposefully pronounced American accent—with English subtitles appearing at the bottom of the images, the text is put into action, so to speak, as our "cultural presenter" elongates in his foldable chair, a TV remote control in hand, and takes Matisse's suggestions with funny literalism.

Cheryl Donegan
(American, b. 1962)

***Whoa Whoa
Studio
(for Courbet),
2000***

Video (color, sound),
3:21 min.

Courtesy of Electronic
Arts Intermix (EAI),
New York.

Cheryl Donegan is known for videos that target the clichés of the female body in art, among other issues of art politics. She came of age in the 1990s, when young Generation X-ers questioned everything mainstream culture put in front of them. They came up with a variety of alternative forms: the underground feminist hardcore punk movement's riot girl, grunge, slacker, and DIY culture among them. Politics were at the forefront of their art, yet the efficacy of feminism, identity politics and other forms of political engaged art were also being questioned.

Donegan notes that *Whoa Whoa Studio (for Courbet)* forms "a capstone to concerns that have been in my work since I began to make video—the artist's studio as theatre, the self-conscious/self-reflexive gesture that unites performance and painting, creation unraveled. The space for painting/performance is very shallow — a makeshift set, the television screen, the frame of a painting. In this tautological space the performer,



both object and subject, views herself from both sides of the mirror. The gestures performed are fleeting, interrupted, handicapped; the performer's back is against the wall. The imagery plays a game with elements that are part of the creative process — clean and dirty, sight and blindness, fullness and emptiness, chance and effort."

Jane and Louise
Wilson

(British, b. 1967)

***Unfolding the
Aryan Papers,*
2009**

16 mm film transferred to
HD video (color, sound),
17:47 min.

Commissioned by
Animate Projects and the
British Film Institute.

Directors: Jane and
Louise Wilson; Actress:
Johanna ter Steege;
Producer: Pinky
Ghundale; Director of
Photography: Alistair
Cameron; Editor: Reg
Wrench.

Courtesy of Jane and
Louise Wilson, 303
Gallery, New York and
Helga de Alvear Gallery,
Madrid.



*Unfolding the Aryan
Papers: Johanna/Tania,*
2013. C-type print mount-
ed on aluminium with
diasec, 180 x 180 cm.

Films that were not made are as important as those that have, according to Jean-Luc Godard. Jane and Louise Wilson's *Unfolding the Aryan Papers* revisits Aryan Papers, Stanley Kubrick's unrealized film about the Holocaust inspired by Louise Begley's book on a Polish Jewish woman and her nephew who survived persecution and extermination by pretending to be Catholic. Originally conceived as an installation, *Unfolding the Aryan Papers* sheds light on the film's development through Johanna ter Steege, the Dutch actress chosen by Kubrick for the lead role of Tania, by intricately combining newly shot footage of Ter Steege as Tania (based on audition memories and wardrobe shots by Kubrick) with scanned photographs from Kubrick's archive (such as shots of Ter Steege [as herself and Tania] or historic documents of Jewish ghetto life, interiors and scenes that the director consulted for the film).

Fifteen years after the project was abandoned, the voice and aged body of Ter Steege interweaves past and present. The story of Tania's constant fear but also love for a "good" German is interspersed with that of Ter Steege, the actress who worked on her role and whose life was put on hold for three years before the project eventually collapsed. The lens of the Wilson sisters thrives on reenacting Kubrick's obsession with Ter Steege's hand gestures and the dialogue of her body with architecture, a theme often investigated in the duo's art practice.

Whether seen as a sensitive portrait of an aging actress, a combined portrayal of two women's drama or an homage to Kubrick, *Unfolding the Aryan Papers* brilliantly deals with the Holocaust while emphasizing the impossibility to represent its cruelty, the main reason for Kubrick's abandonment of the project during the recent heyday of commercial Holocaust films.

Screenings at Restaurant

Marte Aas
(Norwegian, b. 1966)

Cinéma, 2010

16 mm film transferred
to HD video (black and
white, sound), 4:33 min.

Courtesy of the artist.



Cinéma presents the acclaimed Indian dancer Rukmini Chatterjee performing the ancient Indian dance Bharatanatyam revisited through her own choreography. The music is composed by the contemporary Norwegian musician Espen Sommer Eide. Through her gaze and gestures, the dancer confronts the spectators' glare in an active manner, the large-format of the projection allowing for an enticing one-to-one experience for the viewer. In this work the Norwegian artist Marte Aas explores issues on the notion of identity and representation, reflecting on the ways in which the European gaze approaches Asian cultures and on how the Orient is seen as the Other. Further articulating the evocation of times present and times past, Aas inserts in the sepia-tone footage of this new incarnation of an old dance elements of animated Art Deco abstractions and references formally the tradition of 20th century experimental film.

Erica Scourti
(Greek, b. 1980)

Body Scan, 2014

Video (color, sound),
5:03 min.

Courtesy of the artist.



Body Scan captures a process of photographing various parts of the artist's body and parsing them through a visual search application which attempts to identify them and links them to relevant online information. The result is a document of mediated intimacy told by Scourti through iPhone screenshots of personal pictures and rather irrelevant web results, which narrates an exchange between two lovers, while making literal the objectification of female bodies on the Internet. Central to its effect is the random poetics of the quasi-mechanic voice-over, which is collaged from the search results of the app—consumer goods and services marketed to women, or anatomical descriptions representing the machine vision of a human body—interspersed with more personal expressions of desire and intimacy towards the artist's boyfriend over a long period of time and variously drawn from the contemporary glossary of mediated romance (such as sexting, Skype sex, Google Chat). The video begins alluding to the meditation practice of body scanning, which gives the work its title, moving from the foot to the upper parts of the body. But it escalates to a combination of erotic fantasy and physical intimacy inevitably frustrated by real and mediated distance.

Intimate and autobiographic, yet critically exposing the predicament of homo imago, *Body Scan* ties together Scourti's artistic exploration of contemporary and especially female mediated subjectivity with her interest in visual imaging technologies as a neo-feminist diary of a long distance affair that politicizes both the personal and female desire while exposing the ongoing commodification of the female body.

Aikaterini Gegisian
(Greek-Armenian,
b. 1976)

and Fatma Çiftçi
(Turkish, b. 1981)

**Beethoven vs
Chopin, 2015**

Video (color and black
and white, sound),
3:00 min.

Courtesy of the artists.



Beethoven vs Chopin combines scenes from the Greek musical *The Most Bright Star* (*To πιο λαμπρό αστέρι*, 1967) and its Turkish rendition into a romantic melodrama *The Black Eyed One* (*Kara Gözlüm*, 1970), with audiovisual excerpts from the classic Hollywood comedy *Some Like It Hot* (1959). While working girls—singers—are the central figures in all three films (played by national and international stars such as Aliki Vougiouklaki, Türkan Şoray and Marilyn Monroe), *Beethoven vs Chopin* edits out women except for the cross-dressed jazz musicians of *Some Like It Hot*. The video focuses instead on culturally specific, dated and lasting poses of masculinity and the masquerade performed by two middle-class and classically educated musicians. In their romantic pursue of Katerina and Azize, the protagonists slip into the vulgar guise of pop musicians despite their loathing of lowbrow taste, for which the girls mock them with the nicknames of the classical composers that give the video its title.

In a multifaceted feminist gesture, Aikaterini Gegisian and Fatma Çiftçi subvert the objectification of the female body in cinema and turn their gaze on male bodies. The song “I Wanna Be Loved By You” that underpins the naïve portrayal of Monroe in *Some Like It Hot* becomes an empowering reclamation of female desire and the video’s “motor for linking of lives, geographies and cultures.” Insightful juxtapositions question gender relationships, illuminate the social construction of male and national identity in Greece and Turkey in the 1950s and ‘60s, while alternating male gazes further foreground the fluidity of gender roles with a tad of feminist irony: “I am a man. Nobody is perfect” according to ending line of *Some Like It Hot*.

The product of intercultural collaboration *Beethoven vs Chopin* reinforces cultural dialogues between two countries with fraught relations of conflict and symbiosis, while its wryly antagonistic title adds an ironic touch to the two artists’ mining of their countries’ pop archive.

Screenings at Restaurant

Liliana Porter
(Argentinian, b.1941)

***Fox in the Mirror,* 2007**

Video (color, sound),
20:18 min.

Courtesy of the artist.



Subtly infused with a surreal touch, *Fox in the Mirror* invokes existential predicaments and spiritual enigmas in idiosyncratic, playful fashion. It all begins with a poignant epigraph from Swedish philosopher and mystic Emanuel Swedenborg:

“Even though things keep happening in sequence and progressing in heaven the way they do in the world, still angels have no notion or concept of time and space. The lack is so complete that they simply do not know what time and space are.”

In this video Porter creates a whimsical concert whose cast of performing characters consists in funny, even touching figurines and objects – the findings of her avid, long-standing collecting impulse of second hand and third hand products of mass culture that, with boundless imagination, she poetically transforms. Vintage toys, shaped candles and art history postcards populate the vignette-like chapters that unfold, mirroring the rhythm of a concerto, from “preliminaries” to a “rehearsal”, to a “first part” and a “second part”. The orchestra of choirboys, animals and ballroom dancers has Mickey Mouse as its conductor and a fox as lead violinist. Accompanied by a score composed and performed by Sylvia Meyer, we see momentary epiphanies and incongruities take place, in a blend of empathy, disenchantment and absurdity. Somber historical and political realities are also addressed: in one of the episodes, lead soldiers play instruments in Nazi uniforms. In another fragment, the image of Mao featured on two wristwatches waves out while the song “So Long, Farewell” from the film *The Sound of Music* is sung. At the end, a candle shaped in the form of a dancing couple shows the man’s head inexorably melting down, eliciting a meditation on love, loss and fleeting life wrapped into one.

Katerina
Zacharopoulou
(Greek, b. 1958)

***Decaecto,* 2005**

Video animation (color,
sound), 9 min.

Courtesy of the artist.



Decaecto, 2005.
Marker and color pencil
on paper. Drawing used
for the video.

In *Decaecto*, Katerina Zacharopoulou animates a series of drawings of fairy-tale characters in a quasi-childish tracing style and awry combinations through which she nostalgically questions the role of fairy tales from an adult’s perspective. “What is tender in one’s adulthood? What is left from the fairy tales as a truth?” asks the artist, answering with an evocative convolution of staple fairy-tale figures, whether from children’s books or Disney cartoons. The intentional choice of pink, as symbol of femininity, highlights her gendered exploration of their promises and lies. So does the haunting cry of the bird decaoctoura that accompanies the continuous and polysemous metamorphosis of her imagery. As we learn from the text that frames *Decaecto*, the bird decaoctoura was named after a Greek iteration of Cinderella. Decaoctoura was also a victim of family abuse, accused by her stepmother of stealing one of the eighteen (*decaocto* in Greek) bread loaves she had baked. Unlike Cinderella, however, who was typically saved by the prince’s love, Decaoctoura was turned by God into a bird whose tragic cooing resembles the sound of the number eighteen giving its name. As creature of freedom that quickly spread from Balkans to the rest of the Europe, decaoctoura—the bird and the character—layers the video with a feminist subversion of romance with which most classic fairy tales inundate their female audience into stereotypical gendered fates under patriarchy.

Screenings at Canal Shores (South)

IC-98

(Visa Suonpää, Finnish, b. 1968, and Patrik Söderlund, Finnish b. 1974)

Abendland
(Hours, Years, Aeons), 2015

HD animation (black and white, sound), 42:40 min.

Animated by Markus Lepistö and Leo Liesvirta. Music composed by Max Savikangas.

Courtesy of the artists.



IC-98 is celebrated for animations that portray metaphorically charged realms of indeterminate location. Their landscapes are shaped by interlaced forces of nature and technology, navigation and exploitation, climate and migration. Viewers are invited to enter their strangely haunting audio-visual environment. The artists write that the *Abendland* cycle aims to “show a world without human beings, the new mutated landscape built on the remains of human civilization. This is not a paradise, not a regained pastoral existence.”

At the center of *Abendland (Hours, Years, Aeons)* stands an ancient, towering tree that creaks ominously in a dark, atmospheric forest. Light changes, leaves flutter, insects appear and float upwards through the luminous air. Never present, humans are obliquely implied as perpetrators. Despite the complexity involved in the technical production, the work stands out as slow, elegant and unaggressive in its sheer simplicity. IC-98 succeeds in addressing the disturbing reality of the Anthropocene, while leaving out any moralizing overtones. Instead they offer the viewer a space for profound reflection. In using symbolic rather than descriptive narratives, IC-98 unfolds an open dialogue between human and geological existence, while balancing emotional states of awe and fear, dystopia and melancholia.

Screenings at Canal Shores (East Wall)

Seoungho Cho
(South Korean, b. 1959)

Butterfly, 2008

Video (color, sound),
10:53 min.

Courtesy of the artist
and Electronic Arts
Intermix (EAI), New York.



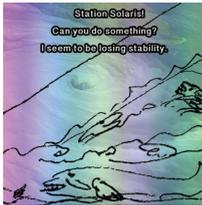
Bathed in a golden light lending an intensely atmospheric dimension to the images, five monks are seen from the back successively beating a drum, according to a Buddhist ritual that invokes detachment from the physical world in pursuit of enlightenment. Their performance is marked by the large, repetitive gestures of their arms that seem to trace in space the wing-beating motions of a butterfly –hence the title. As the viewer is progressively caught in the meditative immersiveness of the unfolding images and sounds, an excerpt of the drum solo from the rock psychedelic song "In-A-Gadda-Da-Vida" by the Iron Butterfly band imparts a new intensity to the experience. The carefully edited frames together with the idiosyncratic blend of musical references -collapsing cultures, East and West, the spiritual and the popular- invite us to emotionally and conceptually participate in this mesmerizing, elevating experience.

Luca Buvoli
(Italian, b. 1963)

***I.S.S. Log - Day
67, Dad's Solaris,
2011-2014***

Digital video and
animation (color, sound),
3:13 min.

Courtesy of the artist.



In this work, the Italian-born artist Luca Buvoli combines digital video and animation in a highly personal way giving life to a meditation on vulnerability, the fragility of existence and fallen utopias infused with a distinctive blend of the personal and the universal. Buvoli has filmed his aging father to whom he has asked to draw the sea that he grew up by, the way he remembers it. Images of him at the port of Trieste flow rapidly on the screen interspersed with enticing fragments of animations encompassing the artist's drawings and his father's in poignant dialogue. Reality and fiction blend -thematically, visually and conceptually- as the dynamic editing masterfully suggests multiple temporalities and rich layers of meaning. Buvoli introduces visual quotes from Andrej Tarkovskij's science-fiction film "Solaris" (1972) to evoke physical and emotional disorientation. Solaris's protagonist, scientist Kris Kelvin, makes his brief appearance and enters as a character the short dialogue featured in the video. Space exploration is referenced also in the work's title where I.S.S. stands for International Space Station. As the artist has said, "I am addressing the downfall of the heroic astronaut as a metaphor for our existential disorientation at a time when major ideologies are collapsing."

The intimately personal and the collective dimension are beautifully interwoven in the ending images where the sea ship drawn by the artist's father, transformed via animation, looms large superimposed with a visual quotation of the spaceship hovering above the Solaris ocean.

Oscar Muñoz
(Colombian, b. 1951)

Distopia, 2014

HD video, (black and
white silent), 15 min.

Courtesy of the artist.



In *Distopia* a typed text is immersed slowly, page after page, into liquid causing the letters to lift and come off the paper under the viewer's eye. Any trace of possible legibility is lost. The text in question is a Spanish translation from George Orwell's 1949 dystopian novel *1984* describing an ominous future under the control of Big Brother where workers in the Ministry of Truth delete contradictory histories for propaganda reasons and take out words from the dictionary to create a purified language called "newspeak". The disintegration of the text at the core of Muñoz's poignant video references themes of censorship and surveillance, timely issues in today's world.

The main character in *1984*, Winston Smith, who is responsible for propaganda and historical revisionism in the Ministry of Truth, rewrites records and alters photographs before incinerating the original documents in a "memory hole". Instead of burning texts into ash, Muñoz ripples them into pools, in a gesture that, acting almost like a reverse typewriter, seems to set letters free, as though attempting to undo the violent control exercised on the body of language. In this video-as-memorial, we are witnesses to the text's existence and erasure in a continuous cycle of presence and disappearance.

Screenings at Canal Shores (East Wall)

Mary Reid Kelley
(American, b. 1979)

with Patrick Kelley
(American, b. 1969)

The Thong of Dionysus, 2015

Video (color, sound),
9:27 min. Script,
direction, performance:
Mary Reid Kelley.

Camera, sound, post-
production, co-direction:
Patrick Kelley.

Courtesy of the artists
and Fredericks & Freiser
Gallery.



Mary Reid Kelley, working with videographer Patrick Kelley, creates narrative videos at once puzzling and enticing that combine the handmade and the digital in a highly personal way. She writes the script and generally plays all the characters, as it is the case in this work. Furthermore, the protagonists of her videos speak in verse -written by her. *The Thong of Dionysus* is filled with punning wordplay and alliterations, the rhythm of the recited poems showing a strong affinity for rap music. (Rappers such as Lil' Kim and Nicki Minaj are among the artist's sources for inspiration.) Generally, the dynamic pace of the visual editing mirrors the poetic rhythm. The last installment of a trilogy on the Minotaur, this video features Dionysus, the maenads, Ariadne, Pasiphaë, Priapus, and the Minotaur. Incidentally, the first recited line references a poem by T.S. Eliot: "Picture a pitcher bewitched with / an image adapted by jerks." Freely reinterpreting the Greek myths, Reid Kelley explores the role of women in society and tackles issues of sexuality and language. In her variation of the myth, the Minotaur is a female. By switching the creature's gender and impersonating it herself, she turns it into a self-portrait surrogate, with a nod to Picasso. Dionysus exhorts us to let disorientation take hold and to embrace the irrationality of existence. As he puts it, "Why hope like a dope for a world with some sense?" Embracing absurdity, the film ends in a modern discotheque where the maenads and Ariadne dance the night away under a luminous mirror ball. Calling to mind the Victorian poet Algernon Charles Swinburne, the closing disco chorus intones, "We pass all the nights in our Disco Tent, /In our bedlam we toss and turn, / In truth, we don't sleep, we just lie on the sheet, /And our Disco Tents never adjourn."

Poka-Yio
(Greek, b.1970)

Sulfur, 2015

Video (color, sound),
6:57 min.

Written and directed
by Poka-Yio; Volcano-
Woman: Cornelia
Doctrove; Director of
Photography, Camera:
Nyssos Vasilopoulos;
Aerial Camera:
Christopher Loupas.

Produced during Sterna
Art Residency 2015.

Courtesy of the artist.

The smell of sulfur has been associated since antiquity with ideas of hell. Poka-Yio's video *Sulfur* allegorically contemplates Europe, and its colonial and postcolonial identity, in light of the hell of contemporary economic and migration crises. Filmed amid the volcanic landscape of the island of Nisiros, the poetic narrative of *Sulfur* confounds the allegorical confessions of a speaking volcano with the storytelling of a Caribbean immigrant who after spending years in Europe now lives on the fictional volcanic island of Pathos.

"You can tell the presence of the devil by the smell of sulfur. Europe smells of sulfur, smells of boiled, rotten eggs," is the first phrase we hear, making explicit Poka-Yio's critique, which is further expressed by Europe's metaphor as a volcano that burns others and itself.



Yet by staging the return of the perennial other to the source of evil, Europe, and hailing the immigrant as a true learner and seeker of truth, the video shifts tone embracing the displaced as remedy as much as it proposes to keep the wounds open for the sake of remembering. After all, the short film ends with this oracle of Pathos singing Sam Cooke's "A Change Is Gonna Come," (1964) a song inspired by personal experience of racist violence and turned into an anthem of the Civil Rights Movement in the 1960s in the US, itself an act of remembrance and hope for change.

Jannis Varelas
(Greek b. 1977)

***Jane's Poem*, 2011**

Video (color, sound),
9:49 min.

Courtesy of the artist
and the Breeder, Athens.



Jane's Poem is based on Jean Genet's classic play *The Maids* (1947). Loosely based on a true story that shook France in 1933, it is a drama of suppressed violence and ceremonial role-playing; a polysemous commentary on power, otherness and the role of illusion in art and life. It stars Solange and Claire, two housemaid sisters who ritualistically construct elaborate sadomasochistic performances when their mistress is away. Pretending to be each other in interactions with their "madame," they plot her murder.

In the video, Varelas brilliantly reproduces the last scene of the play with a paper puppet and non-conventional stage that ties together his fascination with collage and the theater, while combining diverse references (such as Viennese Actionist and Dadaist theater) with the aesthetics of 1980s videotapes. In a nightmarish outdoor setting dramatized by the soundtrack and a fleshy blue moon, the puppet performs in actual theatrical time the last monologue of Solange: her tragic delirious celebration of the self-empowering murder of her sister and her "madame" in a role reversal that tells a lot about power relationships but blares reality. The puppet borrows her voice from Glenda Jackson's historic performance of Solange, in Christopher Miles' *The Maids* (1974). Varelas sees this last scene "as a device where the human relations are exaggerated, the typology of the archetypal forms of the human body are combined with the movement on a stage to embrace desire, horror and the struggle between codes and relations," and can effectively "unmask and demystify the core of a cultural trauma." He eloquently interprets this with the aerial choreography of Jane—rather than Solange—as he names Solange's double in the service of a video tetralogy that draws inspiration from Genet's *The Maids* but develops as a parallel structure in line with Genet's work.

Screenings at Canal Shores (East Wall)

Marion Inglessi
(Greek, b. 1973)

***Catastrophe*, 2015**

Video (color, silent),
5 min.

Courtesy of the artist.



In *Catastrophe*, Marion Inglessi explores the theme of disaster by choreographing a dramatically silent dance of death. Duralux water cups and Arabic tea glasses are filmed falling in slow motion, hitting the ground, bouncing, turning upside down, shattering into pieces, spilling their content or tragically lying empty. Letters hit the falling glassware with the rhythmic intensity of gunshots, spelling the word catastrophe in Greek (καταστροφή) and Arabic (nabka).

Catastrophe, as the artist puts it, “is the fatal turning point or resolution in Ancient Greek drama. The word catastrophe in Greek and Arabic bears the same weight: the catastrophe of Asia Minor, the Exodus from Palestine.” Whether seen as a synecdochic evocation of the body language of subjects in shock—traumatized individuals who let everything drop from their hands at the sight of disaster—or as a metaphoric visualization of violently broken bodies and spilled insides and souls, *Catastrophe* eloquently captures both the cry of victim and the speechlessness of the observer of timeless atrocities, that include but are not limited to natural disasters, war and violent death. The coupling of West and East that underpins Inglessi’s choice of languages, as well as the fragility of the Arabic glasses that contrasts the durability of the Western ones (Duralux is a famously unbreakable French product that since the late 1950s has spread around the world, and has been photographed in the hands of famous pop culture heroes and real life terrorists), layers her poetic lament of all lives lost to recent imperialist, anti-terrorist and fundamentalist violence, with a critical perspective that further resonates with the current refugee crisis.

Artistic Director

Robert Storr: Critic, curator, scholar, and painter, Robert Storr has been the Stavros Niarchos Foundation Dean of the School of Art of Yale (since 2006) where he is also professor of painting and printmaking. The first American director of the Venice Biennale (2007), Storr was curator and senior curator of Painting and Sculpture at the Museum of Modern Art, New York, from 1990 to 2002. For a decade he also coordinated the museum's multimedia contemporary art series: *Projects*. He has taught in many institutions and was the first Rosalie Solow Professor of Modern Art at the Institute of Fine Arts, New York University. He is author of numerous acclaimed catalogues and books, contributing editor at *Art in America* since 1981 and has been regularly writing on a wide range of contemporary art in various publications such as *Artforum*, *Parkett*, *Art Press*, *Frieze*, etc. He is recipient of several prestigious awards and distinctions for his writings, curating and paintings—the most recent being the John Simon Guggenheim Memorial Foundation Award—and he has been honored with the medal of Chevalier and Officier of the Arts and Letters by the French Ministry of Culture.

Curator

Barbara London: is a New York-based curator, consultant and writer who founded the video exhibition and collection programs at The Museum of Modern Art, where she worked between 1973 and 2013. She pioneered in tracking the development of media art from its raw beginnings, and has guided the field to its current position as a seriously collected, sophisticated form of expression. During her tenure at MoMA, she oversaw the acquisition of more than 500 media art works, including installations, single-channel videotapes, and music videos. Among her exhibitions are *Soundings: A Contemporary Score* (2013), the series *Looking at Music* (2008-11), *Automatic Update* (2007); *Masters of Animation: Hayao Miyazaki and Isao Takahata* (2005); *TimeStream*, a web commission by Tony Oursler (2001); *Video Spaces: Eight Installations* (1995); *Bill Viola: Installations and Videotapes* (1987); and a series of Web projects undertaken in China, *Stir-fry*; Russia, *InterNyet*; and Japan, *dot.jp*. This year's recipient of Eyebeam's "Courage Award," she teaches at Yale in the School of Art, is a consultant with the Kadist Foundation and is presently a scholar in L.A. at the Getty Research Institute. She is currently working on a book *Video: from the Portapak to the Smartphone*.

Curator

Kalliopi Minioudaki: is an art historian who works as independent scholar, critic and curator in New York and Athens. She holds a PhD from the Institute of Fine Arts, NYU and specializes in American and European postwar art from a feminist perspective. Her writings have appeared in several publications and exhibition catalogues, such as *Rosalyn Drexler: Who does she think she is?* (Rose Art Museum, 2016); *The World Goes Pop* (Tate Modern, 2015); *Niki de Saint Phalle* (Grand Palais, Paris, 2014); *Irina Nakhova* (Moscow Museum of Modern Art, 2011). She was curatorial associate of *Seductive Subversion: Women Pop Artists, 1958-1968* (University of the Arts, 2010) and co-editor and co-author its catalogue. Recent projects include the special volume *On the Cusp of Feminism: Women Artists in the Sixties* (*Konsthistorisk Tidskrift*, 2014); the exhibition and catalogue *Carolee Schneemann: Infinity Kisses* (The Merchant House, Amsterdam, 2015) and co-curating *Fireflies in the Night* (SNFCC, Athens, 2015).

Curator

Francesca Pietropaolo: Italian-born art historian, curator and critic currently based in Paris. Her research interests focus on postwar European and American art and on international contemporary art. She has held curatorial positions at institutions such as the Walker Art Center, Minneapolis, The Museum of Modern Art, New York, the Fondazione La Biennale di Venezia, and most recently the Fondation Louis Vuitton, Paris where she was in charge of artist commissions, notably a site-specific installation by Ellsworth Kelly for the Auditorium. Among her recent independent projects, she was co-curator of *Fireflies in the Night* at the SNFCC, Athens, Greece (2015); co-curator of the show *North by New York: New Nordic Art* for the American-Scandinavian Foundation, New York (2011); co-curator of the exhibition *Wrinkles in Time/Images Unconfined* for IVAM, Valencia, Spain (2009). As critic, she has contributed to *Flash Art International*, *ARTnews*, *Art in America*, *The Brooklyn Rail*, *artpress* (Paris), *Arte e Critica* (Rome).

The Fireflies in the Night Take Wing program is part of the *Metamorphosis: The Stavros Niarchos Foundation Cultural Center to the World*.

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