

# Écart - Videoprogramm

## Taysir Batniji

### *Transit*

Palästina/Frankreich, 2004  
8 min, Fotografie/miniDV, Farbe  
Realisierung : Taysir Batniji  
Produktion : Taysir Batniji

Die Frage der Grenze ist in diesem Video virulent. Der palästinensische Künstler präsentiert ein stilles Diaporama aus Photos, die er im Verborgenen an Orten der Passage zwischen Ägypten und Gaza entstanden sind. Die Bilder zeigen das zähe zermürende Warten im Wechsel zum Schwarzbild, Metaphern der Leere und der ablaufenden Zeit. Das Video thematisiert die Grätsche zwischen unterschiedlichen Orten, Identitäten und Kulturen.

### **Taysir Batniji (Palästina)**

Geboren in Gaza 1967. Diplom an der l'Ecole des Beaux-Arts de Marseille

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## Stefan Demming

### *The edge of the city*

Experimentelle Dokumentation von Stefan Demming  
Digitalvideo, 30'48", 16:9, stereo, PAL, Farbe, 2007

"The edge of the city" zeigt die Suche nach den Grenzen von Mexico-Stadt und den Menschen, die dort leben. Urbanistisches Interesse und touristische Neugier vermischen sich in einer videographischen Collage mit den wechselnden Rhythmen des Reisens: eine "poetische Odysse zum menschlichen Kern in der Megalopolis, dem Entkommen aus dem sich ewig ausbreitenden städtischen Chaos, eine Reise durch die urbane (Un)Wirklichkeit in einer der größten Städte der Welt" (Wonne Ickx).

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Das Video beginnt mit Stimmen und Impressionen aus dem dichten Innersten des Molochs sowie einer Selbstinszenierung der beiden Reisenden Wonne Ickx (Architect und Urbanist, Mx/Be) und Stefan Demming: "We wanted to meet people there, see how they live and what their stories are, to finally get more in touch with the city and the country than we would have only been at the Zocalo or other touristic places".

Begegnungen mit dokumentarischem Charakter und Impressionen von Stationen in beinahe abstrakter Art führen zu verschiedenen Enden der Stadt. Die "Cacos" (deutsch: "Diebe") erzählen von den Regeln der Strasse in Nezahualcoyótl, einem Stadtteil des ärmeren östlichen Randes, der sich im 20. Jahrhundert rasant ausgebreitet hat und heute über eine Millionen Einwohner zählt. Die Strassen sind hier nicht geteert – "Als ob Gott nicht vorbei gekommen wäre, um hier zu pflastern", kommentiert einer der Cacos. Ihre Sehnsüchte richten sich auf eine metaphorische Grenze der Stadt: die USA.

Ein nur scheinbar eindeutiges Ende verläuft kilometerlang geradeaus von Neza bis Ciudad Azteka und ist heute als Stadtautobahn zementiert. Dahinter befand sich zur Zeit der Aufnahmen eine mittelständische Siedlung als *gated community* im Bau - mit Uniformen und Mauern um sich abzugrenzen. Eine Mauer, die die Stadtausweitung im Norden stoppen sollte, wurde mittlerweile von der Stadt "überwuchert". Während im Süden noch zu traditionellen christlichen Festen eingeladen wird, stehen die Hochhäuser der internationalen Headquarterökonomie von Santa Fé im reichen Westen kühl am Horizont.

### **Stefan Demming (D)**

1973  
born in Südlohn, Germany

2005  
residency in Marseille  
1999 -2005  
study of fine arts (prof. Jean-Francois Guiton and David Bade) HfK Bremen,  
works on videotapes und -installations  
2002  
Internship at V2\_organisation, Rotterdam

1999

Master degree in art and history

### **Awards / scholarships**

2004

scholarship of the Cusanuswerk  
scholarship for the project 'The edge of the city'  
by CBK und RKS Rotterdam (with Wonne Ickx (Be/Mx))

2002

OLB-media art award, European Media Art Festival, Osnabrück  
Bremer Videokunsthörderpreis  
Bremer Studienfondsstipendium for Rotterdam

2001

Bremer Förderpreis für Bildende Kunst

2000

German video installation award of the city of Marl

### **Solo exhibitions**

2004

The Half-truth, City Galerie Bremen

2003

Videokunsthörderpreis, Neues Museum Weserburg Bremen

1998

Alles bewältigt, nichts begriffen, Raum für Kunst, Paderborn

### **Duo exhibition**

2005

Visitors of the straw heart (friends # 1)  
(collaboration with Lieselot IJsendoorn), Galerie im Park, Bremen

### **Group Exhibitions (selection)**

2005

Baltic drift (GAK-satelite), Akademija, Vilnius (Lithuania)  
+ public space, Riga (Latvia)

Young artist, Achim

Nordwest-Kunst, Kunsthalle Wilhelmshaven

Avecom, de Melkfabriek, Arnheim (NL)

Kunstfrühling, Überseemuseum Bremen

2004

Screen Spirit, Städtische Galerie Bremen  
exhibition of choice of the Cusanuswerk, Simultanhalle Cologne  
Young Bremish artists, Städtische Galerie Bremen

2003

l'art video, l'art interactief, Villa des arts, Casablanca (MAR)

2002

European Media Art Festival, Osnabrück (D)  
Schlafplätze werden arrangiert, kunstvereniging Diepenheim (NL)  
gallery fiction, Künstlerhaus Bremen  
worm salon # 9, Las Palmas, Rotterdam (NL)

2001

"Nightmares" is shown in galleries in Köln-Hürth, Wiesbaden and Weimar

2000

Deutscher Video-Installationspreis, Skulpturenmuseum Glaskasten Marl  
To let for less, Künstlerhaus Bremen

### **Screenings / videos in festivals (selection)**

2005

EMAF, Osnabrück

2004

REM, Neues Museum Weserburg, Bremen

2002

Rencontres internationales, Paris-Berlin (F), Viper, Basel (CH),  
Internationale Münchener Filmwochen, München (D), videoformes, Clermont-Ferrand (F),  
Oldenburger Filmtage, Edith-Ruß-Haus für Medienkunst, Oldenburg (D)

2001

EMAF, Osnabrück (D); Media Art Festival Friesland, Leeuwarden (NL)  
Circles of confusion, Berlin (D)

### **projekts / cooperations**

2005 „360Grad“, videoproject with Jenny Kropp, Marseille 2004 „The edge of the city“ with Wonne Ickx (BE): searching for the borders of Mexico-city, „Plainbar lightshow“ in-situ-projetction, Rotterdam „SMC – camp“ with D. Claassen und M. Rieken, multimedia, installations in a network, Bremen 2003 „Achter het raam“, In-situ-projektions, Rotterdam „De gebruikelijke vriendelikheden“ organisation of a videochainletter with 14 artists, NL 2002 „Changing“: the installation of the precedent artist is changed, Galerie im Park, Bremen „Instant Park“ with Villa Catharina: a demolition area is being turned into a temporary park, Rotterdam „Rocco locco“: a shopwindow as a fictitious fotoalbum, Rotterdam 2001 „Simple Expressions/Even artists can do that“, cooperation with N. Markovic (Belgrade)

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### **Bouchra Khalili (Maroc/France)**

#### ***Strait stories – In progress***

2006, 10 min, colour/sound

In 2004 and 2005, I have been around the Strait of Gibraltar. To those I have met, I have asked one simple question : how do you live ?

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### **Pascal Lièvre**

***L'axe du mal*** / 00:05:30 / 2003

Production : Dase in Prod  
Co-production : dans le cadre d'une carte jeune génération de l'A.F.F.A. a reçu l'aide à la création multimédia expérimentale de Thécif-Région Ile de France et le soutien logistique de Vidéographe Production et Prim (Québec)  
Date : Mai 2003  
Durée : 5' 30"  
Image / Son : Laurent Carton  
Interprétation musicale : Tina Drevet et Jérémie Viraye  
Performeurs : Nathalie Bujold et Pascal Lièvre  
Arangements musicaux : Bruno Quinquet

Eine Aussage von Georges Bush, zitiert in der Zeitung Le Monde am 31. Januar 2002 « Un axe du mal, armé pour menacer la paix du monde » bildet den Text zur Melodie des Chansons « and when the rain begin to fall » interpretiert im Original von Jermaine Jackson und Pia Zadora.

Die Kanadische Bildhauerin Nathalie Bujold und Pascal Lièvre sind die Interpreten ins diesem Video, das sich an der Ästhetik des Video-Clips orientiert. Das Paar wird vor den Niagarafilmen gezeigt, ein Ort zu dem viele Hochzeitsreisen führen.

### **Pascal Lièvre (F)**

Whether it is through his “silhouettes” paintings or his much acclaimed videos such as ‘Abba Mao’, ‘Axes of Evil’ and ‘Savoir Aimer’, Pascal Lièvre (born in 1963 in Lisieux, France) re-appropriates himself icons of pop culture and mixes them to create a new language. His paintings are a reflection on the History of Art as well as about all things we may take for granted, seeing them always from the same angles but once these angles change, then we will discover a whole new world. His “karaoke” videos follow the same path as he mixes pop songs with key 20th and 21st century historic speeches and texts as a political tool to speak with wit about current and passionate issues. Interestingly, the subjects he treats are serious and deep but the new language he creates brings them into a new pop dimension. ”.

## Els Opsomer

### imovie\_ [3]\_ silver lips / for me

2006, video | 00:12:14 | col. | sound

This third video letter from the imovie series - a reference to the Apple software Els Opsomer uses to explore and edit her picture material - makes use of images from Senegal. Similarly to previous editions there is a focus on the wide gap between the world at hand and the world far away, between the interior and the exterior. Everything revolves around the body of the loved one, waiting 'over there' for the right documents to travel 'over here' - a distance, a longing, too enormous to be true. Opsomer dissects the difference between a body and a picture, between tangible and intangible, between representation and imagination, presence and absence. The photos are no longer investigated, but eagerly fondled, until nothing is left to be seen. Word and image, idea and reality, white and black seem further removed than ever.

## Els Opsomer (B)

° 1968,  
Brussel

Els Opsomer, active as a visual artist, video maker, photographer and graphic designer, is fascinated by the complexity of the reality we live in, a stratification which is most tangible in urbane surroundings. In her work she fathoms out its polymorphic and multi-coloured textures, the many illusive sounds and languages buzzing through the streets and over the squares – the city as a microcosm, a labyrinth in which lives keep crossing, almost invisibly they interweave into a whimsical mosaic. Slowly patterns take shape, lines zigzag and disappear, colours blossom and wither, life leaves its traces. This intricate web of dimensions and impressions constitute the background, as well as the breeding ground for a contemplative quest into straying thoughts and forgotten images. Opsomer draws from her ever growing archive of urban images. She compiles personal comments on, and reinterpretations of, global reality. Her installation *desire/at last* (1997) consisted of three hundred colour slides, taken between 1995 and 1997 in various big cities spread out over three continents [Europe, Asia and North America]. Each picture represented a portrait of 'un grand ensemble', a great block of flats in the suburbs of a city. The everyday activities taking place in these similar locations all over the world turned out to bear an enormous amount of resemblances, but at the same time they could not have been more different. In this "global catalogue of the trivial", an accumulation of abstract architectural exercises and urbanisation plans a seemingly endless collection of stories rises to the surface. Stories in which 'alienating' and 'familiar', 'public' and 'private', 'here' and 'there' keep changing places, telling as much about the cosmopolitan city as about the transnational world. This idea of globalisation, as a process based on local patterns, was further elaborated in the multimedia installation *Mondophrenetic*<sup>TM</sup>, in collaboration with Herman Asselberghs and Rony Vissers. Often Els Opsomer represents her reflections as 'survival strategies' or 'messages for my friends', as a means to protect the human sensibility and safeguard it. Video operates as a notepad, a 'diary of thoughts' reflecting a constant feeling of solitude and isolation. This detachment from immediate surroundings one keeps experiencing as an individual constitutes an important motive in her work – the experience of places which make you feel as if you've been there before, yet at the same time you realize you will never be a part of it. She looks for and creates meaning in an associative pallet of 'lost images': snapshots which come across all kinds of deeper traces and recollections in the trivial. Not the image in itself is important, nor the artefact, but the transitory and unsettled impression it provokes and the patchwork of associations it uncovers. On top of this Opsomer complements her visual idiom with text, fragmentary musings which manage to seep through to the heart of the matter. In *The Agony of Silence* (2003), the first in a series of videos she made with the amateur software iLife, a visit to Palestine brings her to question the preservation of human integrity in an area where violence is experienced in daily doses, where human dignity is harmed, day in and day out, on various levels and throughout several generations. "Brutal MEMORY erasing sweetness – Only fragmented thoughts submerge day and night", she writes in her video letter, addressing anonymous friends. It is an attempt to grasp personal integrity and sensibility in the intricate cobweb which reality does contain, an introspective account of a universal place.

## solo exhibitions

**2005** : 'Time Suspended', Kunsthall, Bergen (N) **2004** : 'Time Suspended, work in transit', Witte de With, Rotterdam (NL) - 'illuminée pour toi/enlightened for you', Archétype gallery, Brussels (B) - 'the invisible meeting/o encontro invisível', Mariantonia, Sao Paulo (BR) - 'Senscity', mediafestival Elsene, Brussels (B) **2001** : 'Mondophrenetic', Badischer Kunstverein, Karlsruhe (D) - 'Moodwatcherparty #1 for Brussels : rue du canal', Brussels (B) **2000** : 'Mondophrenetic', Centro Galego de Arte Contemporanea, Santiago de Compostela (E) / Provinciaal Centrum voor Hedendaagse Kunst, Hasselt (B) / Brussels2000 Center, Brussels (B) **1999** : 'Lost Nation', Beursschouwburg, Brussels (B) **1998** : 'Escape Velocity', Installation Trafo, Budapest (H) / Soros Centre and Theater Institute, Sofia (BG) / Kaaitheaterstudio's, Brussels (B) **1996** : 'over zendamateurisme', Moving Art Studio, Brussels (B) **1994** : 'Il Combattimento' (a collaboration with Ana

Torfs), Beursschouwburg, Brussels (B) **1993** : 'Il Combatimento', Antwerpen '93, Koninklijk Paleis van het ICC, Antwerpen (B) **1991** : Beursschouwburg, Brussels (B)

#### group exhibitions

**2004** : 'Decenium-Kunst in België na Documenta IX', MUHKA, Antwerpen (B) - 'Duo Track' (curated by Argos), Brussels (B) - International Film Festival Rotterdam (NL) - '50%beeld', Montevideo, Amsterdam (NL) - Fotomuseum MUHKA, Antwerpen (B) - Argos Festival, Brussels (B) - Ann Arbor Festival, Michigan (USA) - IDFA, Amsterdam (NL) - European Media Art festival, Osnabrück (D) - Cinematexas, Austin (USA) - Vila do Conde International Short Film Festival, Vila do Conde (P) **2003** : 'Into the world', Sonic Square #7, Brussels (B) - 'carte blanche argos', Paris (F) - Argos Festival, Brussels (B) - 'The Metropolitan Diamond of Europe', Archétype Gallery, Brussels (B) - 'Experience, the media rat race', Foto Biënnale V, Rotterdam (NL) - 'Kunstenaars in tijden van oorlog', Tijd/Cultuur (B) **2002** : '>Zugewinnngemeinschaft<', 5 Werkleitz Biennale (D) - 'Resist', Galerie am Parkhaus, Berlin (D) - Parcours d'artistes, Brussels (B) **2001** : KFZ, Antwerpen (B) - hArtwareprojekte, Dortmund (D) **2000** : Museum Dhondt -Dhaenens, Deurle (B) - Brussels2000 Center, Brussels (B) - 'Borderline', Palais des Beaux-Arts/Paleis voor Schone Kunsten, Brussels (B) - 'Brussels by Light', KBC-galerie, Brussels (B) - SITE5, ArtMagazine-ExhibitionSpace, Düsseldorf (D) - Forum Stadpark, Graz (A) **1999** : 'Pragmatic on Public Spheres', IV Biennial on Media and Architecture, Graz (A) - 'The Invisible City', Centrum voor Beeldende Kunst Marres, Maastricht (NL) - R53 galerie, Ostend (B) **1998** : 'looking for orange', Voorkamer & Experimental Intermedia, Onix Shoe, Lier (B) **1997** : Prix Jeune Peinture Belge, Palais des Beaux-Arts/Paleis voor Schone Kunsten, Brussels (B) - Open Ateliers, Rijksakademie, Amsterdam (NL) - Museum voor Sierkunst, Ghent (B) **1996** : Galerie Observatoire, Brussels (B) - Open Ateliers, Rijksakademie, Amsterdam (NL) - internetproject : 'messages for my friends' **1995** : 'on location', etalage, Brussels (B) - 'Wonderful life', Galerie Observatoire, Brussels (B) - Modo Bruxellae, Brussels (B) **1994** : 'Stenstuv Dom', Prague (CZ) - KunstenFestivaldesArts, Brussels (B) **1993** : Beurschouwburg, Brussels (B) - Artolux, Ghent (B) **1992** : Artolux, Brussels (B) **1991** : Atelier 340, Brussels (B) - New Art de la Belgique, Artolux, Brussels (B)

#### awards

**1997** : Prix de la Jeune Peinture Belge, Brussels (B)

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#### Eléonore de Montesquiou

**Katrin (Sillamäe)** 2006 05:00

Color/ Sound

Language: English

Katrin is 15 years old. She was born and raised in Tallinn. Her father is Estonian, her mother is Russian. Katrin and her mother had just arrived in Sillamäe when I met her.

While her mother was in prison she went to live with her father for a few months, and then left him to stay with a friend.

When her mother was released, they both came to live in Sillamäe, a Russian environment more familiar to them, and this is where I met her.

She shares her opinion about the relationship between the Russian and Estonian communities. She also mentions the issue of citizenship in Estonia: Estonian citizens have a blue Estonian passport, Russians have either a red Russian passport or a grey 'alien's' passport. After Estonia became independent this non-citizenship passport was given to those who chose to stay in Estonia without taking the language and culture exam required to get the blue passport.

#### **Katrin**

5min

Farbe

2006

Englisch

Eine junge Russin spricht über die Beziehungen zwischen Russen und Estländern und die Frage der Pässe (grauer Pass für Staatenlose, roter Pass für Russen oder der blaue Pass für Estländer, den die junge Frau gerne bekommen möchte).

## Eléonore de Montesquiou

geboren 1970 à Paris, lebt in Tallinn / Berlin.

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online

[www.bdap.de](http://www.bdap.de) (carte blanche)

[www.mouvement.net/leo](http://www.mouvement.net/leo)

videos vertrieben von Heure Exquise ! roARTorio und POINTLIGNEPLAN

### S o l o (select.)

- 2006 Villa du Parc Centre d'art contemporain, Annemasse
- 2006 Villa Médicis hors les Murs ( Poznan & Varsovie, Pologne)
- 2006 ACR, France Culture, Radio France
- 2006 ATOM CITIES, Plattform, kur. Ulrike Kremer, Berlin
- 2006 ATOM CITIES , Kunsthoone Linna Galerii, kur. Reet Varblane, Tallinn
- 2006 lauréate de la Villa Médicis hors les Murs (réalisation du projet à Poznan et Varsovie, Pologne)
- 2005 OLGA OLGA HELENA, St Petersburg – Roubaix, Espace Croisé
- 2004 PAR EX. EBENTHAL, Institut Français, Wien
- 2004 WENN ALLES BLIEBE SO WIE BISHER, Galerie Juliane Wellerdiek, Berlin
- 2004 DELTA, Eté photographique, Lectoure
- 2004 SWING, MA DEMEURE, Galerie Zürcher, Paris
- 2003 SWING, MA DEMEURE - LA PUTAIN ET LA MAMAN, kur. Karine Vonna, Hors Champ, Strasbourg
- 2002 JE PLEURERAI DES LARMES DE SANG , Galerie Juliane Wellerdiek, Berlin
- 2002 LA TOURNÉE , Palais de Tokyo, Paris
- 2002 COMME DES ANGES , L'entrée, Bon Marché, Paris
- 2002 MINU MAJA ON MINU MAA, Kunsthoone Galerii, Tallinn, Estland
- 1999 HABITUDES , Galerie Zürcher, Paris

### Gruppenausstellungen (select.)

- 2007 C-BOX open source project, mit Roxane Billamboz, dir. Marc Veyrat, Centre d'Art de Lacoux, Frankreich
- 2007 MONUMENTS OF DISCONTENT, 2<sup>nd</sup> Moskow Biennale, kur. Lolita Jablonskiene
- 2007 SLEEPLESS, Galerie Hervé Bize, Nancy
- 2006 NAKED LIFE, kur. Manray Hsu, MOCA Taipei, Taiwan
- 2006 BEAST OF BURDEN, General Public, Berlin
- 2006 EMERGENCY ROOM, einl. Colonel, Galerie Olaf Stüber, Berlin
- 2006 L'USAGE DU MONDE, MMSU, Rijeka, kur. Ana Janevski
- 2006 Champ Libre, MIVAEM (Biennale internationale de Montréal), Bibliothèque Nationale du Québec
- 2006 Saarländisches Künstlerhaus, Saarbrücken , VIDEO FOYER
- 2006 Museum am Ostwall und PHOENIX Halle Dortmund, MIT ALLEM RECHNEN
- 2005 KINOLAB contemporary art centre Zamek Ujazdowski, Warsaw, « femmes à la caméra », kur. Georges Heck
- 2005 (k)eine ganz andere Welt, Plattform , kur.. U. Kremer, Berlin
- 2005 MULTIPLACE, Bratislava, kur. Michaela Secanska
- 2004 Kastalia, kur. Jurriaan Benschop, Berlin
- 2004 Intime conviction, Galerie Hervé Bize, Nancy
- 2004 Videoessays, ZKM, Karlsruhe
- 2003 Cinéfrac, projection ArtTv/ FRAC Aquitaine, kurat. Caroline Bourgeois
- 2003 Le Parvis, Ibos
- 2003 Pas vu, pas pris, kurat. Vanessa Quang, Paris
- 2002 Baustelle Estland Akademie der Künste, Berlin
- 2000 Street Project kur. Jota Castro, Aachen

### F e s t i v a l s (select.)

- 2007 Videobar, Kino Babylon, Berlin, kur. Katja Albers (NBK)
- 2007 PAST CONTINUED. MINOR MOMENTS FROM HISTORY Copenhagen, kur. Angelika Richter
- 2007 ECONOMIES DE SURVIE, MACVAL, programmation pointligneplan
- 2007 Miart, Milan, programmation pointligneplan
- 2007 THE PAST IS IN FRONT OF YOU, FRAC Nord Pas de Calais, Dunkerque, kur. Mo Gourlemon
- 2007 LAAC, Dunkerque, kur. Mo Gourlemon
- 2006 Rencontres, Centre Georges Pompidou, Paris, prog. Roartorio
- 2006 PULSAR, Caracas, Venezuela, prog. Roartorio

2006 Izolenta, Dom Kino, St Petersburg, Russland  
 2005 a rovescio/revere images, Milano, Lausanne  
 2005 WRO 05 media art biennale, Poland  
 2005 I love video art, Musée d'art contemporain, Strasbourg  
 2005 festival international du court métrage, Lille  
 2004 OFF-LOOP, Barcelone  
 2004 FIAV 04, Milan  
 2004 Ecrans documentaires, Paris  
 2004 Curating the Balkans, Sofia, Bulgarie, kur : K. Vonna  
 2004 Instants Vidéo, Marseille  
 2004 Vidéoformes Parallèles, Clermond-Ferrand  
 2003 Hors-Circuit, Podewill, Berlin  
 2003 radiator 002, Nottingham , UK  
 2003 Vidéoformes, Clermond-Ferrand  
 2003 Detroit International video festival, Nextmuseum, Detroit  
 2003 Hors-Circuit, cinéma Arlequin, Immanence, Paris-Berlin  
 2003 FRAC Champagne-Ardenne, Reims, programmation Hors Circuit  
 2002 Transat Vidéo, Centre d'art contemp. Hérouville St Clair  
 2002 Trampoline macht Praterfernsehen, Berlin  
 2002 Documentary Film Festival, Pärnu

#### film programmen

2007 Villa du Parc, Centre d'art contemporain, Annemasse  
 2006 Kunstihoone Linna Galerii, Tallinn, Estonie  
 2005 Espace Croisé, Centre d'Art Contemporain, Roubaix  
 2005 Proarte, Saint Pétersbourg, Russie  
 2002 Kunstihoone Galerii, Tallinn, Estonie

#### Eléonore de Montesquiou (F/EST)

French-Estonian

born 1970 in Paris, lives in Berlin and Tallinn / e-mail : edemontesquiou@arcor.de  
 vidéos distributed by Heure Exquise !, roARTorio and POINTLIGNEPLAN

#### Solo exhibitions (sel.)

2006 Villa du Parc Centre d'art contemporain, Annemasse  
 2006 Villa Médicis hors les Murs (realisation in Poznan and Warshaw, Polen)  
 2006 Plattform, Berlin, com.: Ulrike Kremeier  
 2006 ACR, France Culture, Radio France  
 2006 ATOM CITIES, Kunstihoone Linna Galerii, cur. Reet Varblane, Tallinn  
 2005 OLGA OLGA HELENA, St Petersburg, Proarte, A. Blok Museum & Roubaix, Espace Croisé  
 2004 PAR EX. EBENTHAL, French Institut, Vienna, Austria  
 2004 DELTA, Eté photographique, Lectoure  
 2004 WENN ALLES BLIEBE SO WIE BISHER, galerie J. Wellerdiek, Berlin  
 2004 SWING, MA DEMEURE - LA PUTAIN ET LA MAMAN, Galerie Zürcher, Paris  
 2003 Hors Champ, cur. Karine Vonna, Strasbourg  
 2002 JE PLEURERAI DES LARMES DE SANG, Juliane Wellerdiek Gallery, Berlin  
 2002 LA TOURNÉE, Palais de Tokyo, Paris  
 2002 MINU MAJA ON MINU MAA, Kunstihoone Galerii, Tallinn, Estland

#### Group exhibitions (sel.)

2007 C-BOX open source project, real. w/ Roxane Billamboz, dir. by Marc Veyrat, Centre d'Art de Lacoux  
 2007 MONUMENTS OF DISCONTENT, 2<sup>nd</sup> Moskow Biennale, cur. Lolita Jablonskiene  
 2007 SLEEPLESS, Galerie Hervé Bize, Nancy  
 2006 NAKED LIFE, cur. Manray Hsu, MOCA Taipei, Taiwan  
 2006 BEAST OF BURDEN, General Public, Berlin  
 2006 L'USAGE DU MONDE, MMSU, Rijeka, cur. Ana Janevski  
 2006 EMERGENCY ROOM, invit. Colonel, Galerie Olaf Stüber, Berlin  
 2006 Champ Libre, MIVAEM (Biennale internationale de Montréal), Bibliothèque Nationale du Québec

- 2006 MIT ALLEM RECHNEN, Museum am Ostwall and PHOENIX Halle Dortmund
- 2006 HER VUUR VAN IEDERE DAG, cur. Jurriaan Benschop, Stads Galerij Heerlen, the Netherlands
- 2005 KINOLAB contemporary art centre Zamek Ujazdowski, Warsaw, « femmes à la caméra », cur. Georges Heck
- 2005 (K)EINE GANZ ANDERE WELT, Plattform , cur. U. Kremeier, Berlin
- 2005 MULTIPLACE, Bratislava, cur. Michaela Secanska
- 2004 KASTALIA, cur. Jurriaan Benschop, Berlin
- 2004 VIDEOESSAY, ZKM, Karlsruhe
- 2003 Le Parvis, Ibos
- 2003 PAS VU, PAS PRIS, cur. Vanessa Quang, Paris
- 2002 CIRCONSTANCES Hervé Bize Gallery, Nancy
- 2002 BAUSTELLE ESTLAND Ak. D. Künste Berlin and Freie Ak. d. Künste, Hamburg
- 2001 HISTOIRES D'ELLES, Zürcher Gallery, Paris
- 2000 STREET PROJECT cur. by Jota Castro, Aachen

#### Screenings (sel.)

- 2007 Videobar, Kino Babylon, Berlin, cur. Katja Albers (NBK)
- 2007 PAST CONTINUED. MINOR MOMENTS FROM HISTORY, Copenhagen, cur. Angelika Richter
- 2007 ECONOMIES DE SURVIE, MACVAL, programmation pointlignepan
- 2007 Miart, Milan, programmation pointlignepan
- 2007 THE PAST IS IN FRONT OF YOU, FRAC Nord Pas de Calais, Dunkerque, cur. Mo Gourlemon
- 2007 LAAC, Dunkerque, cur. Mo Gourlemon
- 2006 PULSAR, Caracas, Venezuela
- 2006 Izolenta, Dom Kino, St Petersburg, Russia
- 2005 « a rovescio/revere images », Milano, Lausanne
- 2005 WRO 05 media art biennale, Poland
- 2005 "I love video art", Musée d'art contemporain, Strasbourg, cur. Karine Vonna
- 2004 OFF LOOP, Barcelona
- 2004 FIAV 04, Milan
- 2004 ECRANS DOCUMENTAIRES, Paris
- 2004 INSTANTS VIDEO, Marseille
- 2004 CURATING THE BALKANS, Sofia, Bulgarie, cur : K. Vonna
- 2003 HORS-CIRCUIT, Podewill, Berlin
- 2003 INSTANTS VIDEO, Manosque
- 2003 RADIATOR 002, Nottingham , UK
- 2003 VIDEOFORMES, Clermond-Ferrand
- 2003 Detroit International video festival, Nextmuseum, Detroit
- 2002 TRANSAT VIDEO, contemporary art center of Hérouville St Clair
- 2002 TRAMPOLINE MACHT PRATERFERNSEHEN, Berlin
- 2002 Documentary Film Festival, Pärnu, Estonie

## Erki De Vries

### Performing Space

B 2004, 3 min

Zentrales Thema der Arbeit ist die Untersuchung von Räumen und Orten. Erki de Vries schafft neue Situationen durch einen Veränderungsprozess eines gegebenen Rahmens. Damit wird die Arbeit die Arbeit eine Art poetischer Erkundung der Mehrschichtigkeit der Räume und ihres „Dazwischen“: ihre Vergangenheit, Gegenwart, Zukunft, Assoziationen und Interpretationen. Mit diesen Facetten des Ortes wird interagiert, durch einen Eingriff in die gegebene Situation eines Ausstellungsraumes, durch die Änderung der Gegebenheiten des Ortes.

### Erki De Vries, Vilvoorde (Belgien) 1978

#### Studies

- 1994-1996 diploma KSO (architecturale vorming) Sint-Lukas, Brussel
- 1997-1999 meestergraad Ruimtelijke kunsten, Karel de Grote-Hogeschool, Antwerpen
- 2001-2002 postgraduaat tweede-fase-opleiding Post St.-Joost, Breda
- 2004- Hoger Instituut voor Schone Kunsten, Antwerpen

## Group Exhibitions

1998

- *Expo-P.Huis*, Haacht

1999

- *Open Ateliers*, Antwerpen Zuid
- *Artwork*, Sint-Michielskasteel, Sint-Katelijne Waver

2000

- *Kunst-Etalage*, project Bloeiend Hart, Berchem
- *Turn <out> City Nights*, de Warande, Turnhout
- International multidisciplinary work shop, Panorama London at the Roundhouse, London, organisatie ELIA
- *Biennale Internationale Design 2000*, Saint-Etienne, Frankrijk
- *Ruim onderzocht*, Atelier Ruimtelijke Kunst, de Warande, Turnhout

2001

- *Ménage à trois*, Ithaka, Zoölogisch instituut KU Leuven
- *Eindejaarstentoonstelling*, Het Elzeveld, Antwerpen
- *ExpoCity*, NBKS, Breda, Nederland

2002

- *Nou Kunst*, De Fabriek, Eindhoven, Nederland
- *It's only water, but hey, what a view*, Ithaka 2002, Leuven
- *Spring 2002*, jong talent in Antwerpen, Koningin Fabiolazaal, Antwerpen (curator: Jasmina Van Kersschaever)
- *Wurst*, 2YK kunstfabrik, Berlijn, Duitsland
- *Ondertussen*, Lente van de Kunst, Cultuurcentrum Belgica, Dendermonde
- *Beeldende en toegepaste kunst 2001*, The Provincial Price for plastic and applied arts, Vlaams-Brabant, Leuven (curator: Guy Cobbaert)
- *Meubilair Elitair*, gebouw Hendrix, Breda, Nederland

2003

- *Bek*, Lovenjoel
- *Waves*, van Station naar Stadhuis, Breda, Nederland (stichting Idee-fixe)
- *aRt – gebouw*, Kunst en Psychiatrie, Psychiatrisch Centrum Sint-Norbertushuis Duffel
- *Open Ateliers*, HISK, Antwerpen

## Bursaries and Prizes

2002

- Selected for the de Provinciale Price voor beeldende en toegepaste kunst, Brabant

2003

- Work bursary from the ministry of the Flemish Community

## Projects

- I participated in an international (20 students from 8 country's) and multidisciplinary project organised by the ELIA. It was a project about the city in the year 2000. The result was a 8m high and 150m long picture presented at 'the Roundhouse' in Londen.
- For **Wim Vandekeybus'** theatreplay: "Scratching the inner Fields" I made two mechanical decor objects.
- 'Lepus Timidus' is used in the theatreplay of **Veva De Blauwe en Sara Vertongen**: 'De vereniging van valse gezichten'
- I did the concept and the technical execution of a dance performance of Leni Vandersteene. For Edges '01, **UFAC**, Oude Badhuis, Antwerpen  
This performance was in collaboration with Kris Delacourt en Stijn Vertongen.
- I worked as an assistant for the gallery of Annie Gentils and the NICC.
- I worked as an assistant for Jan Fabre , Nico Dockx, Pieter Vermeersch and Emmanuel Van Hove.
- I did the technical execution for the installation of Pieter Vermeersch for Speelhoven 2003.
- Designed and worked-out the decor for the partys of étoile polaire.
- Restyling of the interior of a fashion shop.
- Gastprofessor at St.Lukas in Antwerpen, atelier Ruimtelijke kunst.
- Designed and worked out the decor for a short-movie of Jeroen Peys.  
Website : <http://www.moth3r.com/>

- Piazza dell'arte, teacher atelier monumental art, 2 x one week working with youngsters from 14 till 17 years old. Website : [www.piazzadellarte.be](http://www.piazzadellarte.be)
- Designed and worked-out the étoile polaire room which was part of the ice-exhibition in Museun Dhondt-Dhaenens.

## **Sarah Vanagt**

### ***First elections***

Goma (eastern Congo), April 2005. A group of children acts out the elections that are to take place a couple of weeks later – the first democratic elections since the independence. The 'election game' comes about naturally, without outside staging of any kind. There is a lot of violence in the election game, death truly manifesting itself. The way in which the children imitate the discourse of the various political leaders is remarkable. This election games turn into a barometer for the current political climate in the borderline between the Democratic Republic of the Congo (DCR) and Rwanda. After all, children have a way of repeating out loud what they hear grown-ups whisper. The relationship between local politics and the children are embodied by Bébé Rico and Bébé Elégance, two animated babies, who are advertising baby soap. The Rico commercials have a political connotation in the collective imagination of the Congolese people. Bébé Rico is identified with president Joseph Kabila, and Bébé Elégance with vice-president Jean-Pierre Bemba.

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Could the fantasy world of a child provide a secret passage into the past? This question is the starting-point of Sarah Vanagt's (°1976) research on the "historical imagination" of children. How do children deal with the past, or rather, how do they shape it in their imagination? This issue was initiated in the video *Little Figures* (2003), in which Vanagt, who studied history at the universities of Antwerp, Sussex and Groningen, and film at the National Film and Television School (UK), had children of immigrants carry out an imaginary conversation between three historical figures, immortalized as statues in Brussels. This resulted in a blend of personal experiences, imagined story twists and connections, as well as shreds of previously overheard information. Precisely this twilight zone between knowing and not-knowing is fascinating – when children fill the gaps in their knowledge and understanding with building bricks from their own fantasy world.

The same curiosity instigated the documentary *Begin Began Begun* (2005), which situates itself in the borderline between Rwanda and the Democratic Republic of Congo. A violent conflict has been going on there for over 10 years. Sarah Vanagt went on the lookout for the miniature worlds children set up while they are playing – worlds in which time is stretched out and cut short on their own discretion, where objects are brought to life, where the boundaries between reality and imagination, life and death, order and chaos fade away. The children seem to be playing with pieces from the past, as it were.

The installation *Les Mouchoirs de Kabila* (2005) begins where *Begin Began Begun* ends: with images of refugee children in Goma, playing amongst the lava fragments which disrupted the city. From found material they build up a miniature city. Old, used phone cards suddenly turn into TV-screens, in a sardine tin which was converted into a living room; a piece of metal is bent to become a wheelchair. Cities rise and fall at each shower of rain. Everything is lava, lava is everything: arms, building bricks, diamonds. The ground underneath their petrified feet, the air for their asthmatic lungs. The cause for their illness, a source of income. In order to make money the children sort the pieces of lava, which is subsequently processed as cement, or they sell paper handkerchiefs.

While *Begin Began Begun* is mostly situated at the Rwandese side of the border, the image material for the installation was filmed for the most part at the Congolese side of the border. Whereas the game of the Rwandese children was part of the tenth anniversary of the genocide, the game of the children in Goma mainly reflects the current chaos, the corruption and the election fever in Eastern Congo. Their game becomes a barometer for the political climate in the area. Death takes up a central position: dolls are buried between lava fragments, the dead fall and rise again. The children seem to turn into wandering links between the living and the dead, as larvae creeping from underneath the vast, dark lava surface in order to report from another world, the world underneath the ruins. As if they were playing knucklebones with the spines of millions of dead people in packed graves.

The work of Sarah Vanagt offers glimpses of that "in-between space", as an image of a society in which the surreal and the imaginary keep merging more and more, where the invisible might even have pushed aside the visible. The tiny world of fairytale is used as a prism to watch at the 'greater world'. The trajectory the dolls cover in their cars – which is also the trip the spectator makes through the imaginary world of the children – is nothing more than a detour to get to reality.

## **Sarah Vanagt (B)**

1976

lives in Brussels

### solo exhibitions

2006 : 'Les Mouchoirs de Kabila', Open Doek, Turnhout (B) 2005 : 'Les Mouchoirs de Kabila', Argos, Brussels (B)

### group exhibitions

2006 : Miaca, Tokyo (J) - ZONE, MUHKA, Antwerpen (B) - Les Innatendus, Lyon (F) - Transmediale, Berlin (D) 2005 : Argos Festival, Brussels (B) - Visions du Réel, Nyon (CH) - One World Film Festival, Prague (CZ) - Festival PleinOpenAir, Brussels (B) - 'Crossing Borders' (seminar series), Tate Modern, London (UK) 2004 : 'Zona de mestizaje. Cine y vídeo de artistas belgas', Museo Nacional Centro de Arte Reina Sofía, Madrid (E) - Doc House at The Other Cinema, London (UK) - IDFA International Documentary Festival, Amsterdam (NL)

### awards

2006 : Artistic Documentary Award (for First Elections), Canariasmediafest, Gran Canaria (E) - Golden Key Award (for Begin Began Begun), Kasseler Dokumentarfilm- & Videofest, Kassel (D) 2003 : Award for the Best Creative Response to the Subject of War (for Little Figures), Imperial War Museum Film Festival, London (UK)