

**CONTOUR
2009**



EN

15.08 > 18.10.09 B - MECHELEN



DO/TH > ZO/SU - 13:00 > 20:00

WWW.CONTOUR2009.BE

CONTOUR 2009
15.08.2009 > 18.10.2009
MECHELEN (BEL)

4TH BIENNIAL OF MOVING IMAGE

4TH BIENNIAL OF MOVING IMAGE

Film, video and installations in twelve special venues in the historic city centre of Mechelen

Mechelen (BEL) hosts an unique initiative for people with an interest in contemporary art as well as architectural history

Contour, the Biennial for Moving Image, was established in 2003 as a platform for presenting cutting edge developments and the best in art of the moving image. The biennial presents artists working with film, video and installation in special locations in the historical inner city of Mechelen; unexpected or unusual venues within walking distance from one another. Since the first edition in 2003, a different curator is invited to provide the biennial with a new framework, vision and dynamic. The fourth edition bears the mark of the Brussels-based curator Katerina Gregos (GRC). Under the title 'Hidden In Remembrance Is The Silent Memory Of Our Future', the exhibition probes history, advocates its importance and revolves around questions of historical representation and historiography.

Gregos invited 18 artists from 12 countries who investigate the complex and often persisting entanglements between past, present and future. The exhibition features Belgian and international artists, established as well as up-coming. Highlights include the Finnish artist **Eija-Liisa Ahtila**, arguably one of the best artists currently working in video, and the internationally acclaimed Belgian artist **Michaël Borremans**.

Contour presents visually engaging and intellectually stimulating art, aiming to reach a wide as well as specialist public. Tickets are valid for the whole duration of the exhibition, since there is more than can be seen in one day, and enough to be discovered repeatedly.

Contour is unique in Europe as it offers the opportunity for the viewer to experience top-rate international contemporary art in one of the continent's historic cities.

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CONTOUR 2009

Film, video, and installations in unique venues in the historical city-centre of Mechelen

Opening hours: Saturday 15th August to Sunday 18th October, 2009
Thursday to Sunday: 13.00 to 20.00

PARTICIPATING ARTISTS Eija-Liisa Ahtila (FIN) | Herman Asselberghs (BEL) | Yael Bartana (ISR)
Ulla von Brandenburg (DEU) | Andreas Bunte (DEU) | Lene Berg (NOR) | Michaël Borremans (BEL)
Matthew Buckingham (USA) | Chto Delat (RUS) | Maryam Jafri (PAK) | David Maljkovic (HRV)
Vincent Meessen (BEL) | Nathaniel Mellors (GBR) | Wendelien van Oldenborgh (NLD) | Julian Rosefeldt (DEU)
Mira Sanders (BEL) | Yorgos Sapountzis (GRC) | T.J. Wilcox (USA)

CURATOR Katerina Gregos (GRC)

CATALOGUE

The publication for the Biennial is a special edition made in collaboration with A Prior Magazine.
English. € 20.

WWW.CONTOUR2009.BE

- Contour opens on **Saturday, August 15th at 6 pm**. All the artists will be present for the occasion. Please send an mail to info@contourmechelen.be if you wish to receive an invitation.

KEY POINTS

Contour takes place every two years, and runs for two months, from August to October. From its inception in 2003, the Biennial has presented itself as ‘the first comprehensive exhibition in Belgium entirely dedicated to art made in moving image.’

The key artistic objectives of the first Biennial still apply today:

- a) the connection between past and present
- b) the focus on moving image as an important, cutting-edge visual art form
- c) the importance of excellent standards of presentation and installation
- d) and the focus on recent works and new productions, commissioned by Contour.

Finally, the presentation of a well-balanced programme of both Belgian and international prominent artists as well as upcoming, emerging talent.

The formula of the walking-tour through the inner city of Mechelen with film, video, and installations in different locations was an immediate success. Over the past three editions, Contour has built up a reputation for high artistic content, demonstrated its pioneering spirit, commitment to supporting artists, capacity for implementing top-rate installations, and pointed to its future significance and continuing importance. The moving image is a potent, dynamic art form and Mechelen is a historical city rich in culture, with an abundance of exceptional locations.

Nevertheless, the artistic content of every single edition remains of primary importance. For this reason, a different curator is invited each time to develop a vision on the biennial. An architect or architectural office and a graphic designer are brought in to assist with the elaboration of the installation and the visual presentation of the exhibition.

Contour is part of a European network of organisations and festivals that focus on artists working with the moving image. Today it has partners in Milan, Osnabrück, Linz, Clermont-Ferrand, Wrocław, and Vilnius, thus widening its range of activities and allowing for artists’ works to be presented in different cities throughout Europe.

(THE) CONCEPT

Contour 2009 takes place twenty years after the fall of the Berlin wall, a timely moment to consider recent history. Since then developments occur at a more accelerated pace. According to curator Katerina Gregos: “We are at a point where we believe that the past cannot teach us anything, which is a very precarious view. It is now more urgent than ever before to negotiate the present through an understanding of the past. This is also evident in the work of a growing number of artists whose work mines history and explores notions such as time, memory and remembrance”.

Contour 2009 will revolve around questions of historical representation and historiography. It will explore how historical narratives are constructed, and will highlight the complex and often persisting entanglements between past, present and future. The artists in Contour 2009 aim to demonstrate how the residue of history affects our perception of the present as well as our visions of the future.

Some examples.

► **Eija-Liisa Ahtila** (FIN) casts new light on an incident that occurred more than 50 years ago. In Algeria, two young Algerian boys murder their French friend. Further on in time, the crime becomes a poetess’ obsession. She raises the spectre of colonialism, colonisation and oppression, to demonstrate its repercussions today, as well as to speak about the historical and personal trauma that has been a result thereof.

► **Lene Berg** (NOR) traces a story that revolves around the publication of a drawing of Stalin by Picasso made in 1953, after the Soviet leader’s death, for the French communist publication *Les Lettres Françaises*. The portrait, intended as a tribute to Stalin, provoked a scandal, to Picasso’s surprise. The film goes on to reveal the personal, political, artistic and media implications of this simple drawing, and the problems of translation that it engendered.

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► The Mechelen-born Belgian artist **Herman Asselberghs** (BEL) has developed a new project for the biennial: a film that challenges the preconceived idea of 9/11 being the ‘unofficial’ beginning of the 21st century. He proposes an alternative date to mark the new millennium, 15/2, the day more than 30 million people protested over the world against America’s unilateral decision to invade Iraq.

► **Andreas Bunte** (DEU) presents an (almost) fictional chronicle of electricity in the mid-nineteenth century (see *the Contour 2009 campaign image*). How was this magical phenomenon received? The work continues the artist’s interest in scientific development and the history of ideas, with a particular view on modernity and the changes wrought on society by technological progress. In addition, Bunte will also present a new work, specially commissioned by Contour.

► **Chto Delat** (RUS), an artist’s collective based in St. Petersburg presents a film which revolves around a historic date in recent history, August 21st, 1991, the day of the foiled coup against Gorbachev’s ‘Perestroika’. The day the Russian people thought themselves able to build a new, just society.

► **Julian Rosefeldt** (DEU) will present an evocative four-screen video installation entitled *The Ship of Fools*. Here, the artist draws on archetypal German national symbols as well as German Romantic painting to raise the spectre of nationalism, pinpoint the persistence of history, and the dangers of historical amnesia. In his work, however, there is no critical moment of ‘truth,’ no predictable punch line, and conclusions may only be drawn in the mind of the beholder.

► **Mira Sanders** (BEL) Mira Sanders’ new video and installation, made especially for Contour, takes as its point of departure the history and evolution of tourism, the phenomenon of increased mobility and travel that was democratised at the second half of the twentieth century, and how this history is represented as image. Beginning with an old post card of a landscape observation tower in Heist-op-den-Berg, Sanders proceeds to examine a whole host of images of tourist monuments and landmarks, translating them into drawings to examine their meaning as symbols and to examine their construction and function.

ARTISTS *(see annex for biographies + details of the works)*

Eija-Liisa Ahtila (FIN) | Herman Asselberghs (BEL) | Yael Bartana (ISR) | Ulla von Brandenburg (DEU)
Andreas Bunte (DEU) | Lene Berg (NOR) | Michaël Borremans (BEL) | Matthew Buckingham (USA)
Chto Delat (RUS) | Maryam Jafri (PAK) | David Maljkovic (HRV) | Vincent Meessen (BEL)
Nathaniel Mellors (GBR) | Wendelien van Oldenborgh (NLD) | Julian Rosefeldt (DEU) | Mira Sanders (BEL)
Yorgos Sapountzis (GRC) | T.J. Wilcox (USA)

CATALOGUE

A special edition of **A Prior Magazine**.

English, € 20.

Available at **Cultuurcentrum Mechelen, Minderbroedersgang 5**.

Distribution: **Central Books**.

ARTISTIC TEAM *(see annex for biographies)*

Curator: Katerina Gregos (GRC)

Exhibition architects: Lhoas & Lhoas (BEL)

Graphic designer: Sfumato (BEL)

EXHIBITION VENUES

High-level presentation and technical excellence is an important aspect of Contour. A singular setting is sought for each film, video, and installation. The spatial accommodation of the works are always facilitated by a different architect or architectural office. This year, Lhoas & Lhoas from Brussels were invited to develop the exhibition design.

The locations are sites with a specific past and history. They are situated in the inner city, within walking distance from one another. Together they make up an exciting artistic route. This year the curator, Katerina Gregos, decided to include buildings and venues which already have some kind of use and function, as opposed to using disused or empty buildings as is often the case in Biennial, thus situating the works in a context which is part of daily life and interaction.

The starting point of Contour 2009 is the Cultuurcentrum Mechelen (Mechelen Cultural Centre). A free visit to the work by Yael Bartana provides a clue of what is to follow, and an incentive to visit the rest of the *parcours*.

A few remarkable venues

SCHEPPERSINSTITUUT

Scheppersinstituut is an old school, founded by Msgr. Victor Scheppers and run by the Brothers of Mercy of Our Lady of Perpetual Help since the 19th century. Two artists will be featured in the school's spectacular art nouveau wing, built in 1902, which features a stairway with typical ironwork leading to a study room filled with stuffed animals and other zoological spoils of the Colonial era.

TECHNICAL SCHOOLS MECHELEN

The Oak Room in the Director's building is remarkable because of its wooden art deco furniture and wall panelling with geometric figures, floral and animal motifs. It was designed for a trade school exhibition in Antwerp in 1930.

PASTORAL CENTRE

Young men were trained to become priests here from the end of the 16th century until 1970. Now the building is used for a choice of events and features a variety of unique rooms, including the imposing aula and a Baroque-style banqueting hall.

ALL LOCATIONS

Mechelen Cultural Centre | Scheppers Institute | Technical Schools Mechelen | Huis De Lombaard Contour | DE MAAN Puppet Theatre | De Garage | Schepenhuis Municipal Museum | Pastoral Centre De Met | Trendson Parking Garage

PRACTICAL INFORMATION

CONTOUR 2009

Duration of exhibition: Saturday **15th August** to Sunday **18th October**, 2009

Opening hours: Thursday to Sunday: 13.00 to 20.00

TICKETS

€8

€5 Mechelen residents | -26 | +55 | Unemployed
Disabled persons | Groups of 12 persons or more

€2 UiTpas

Free: children up to 12 years old

Tickets are valid for the entire duration of Contour.

Points of sale:

Cultuurcentrum Mechelen

Minderbroedersgang 5

UiT in Mechelen

Hallestraat 2-4-6

T. 0032 (0)70 22 28 00

M. uit@mechelen.be

Pre-sale starts on **June 15th** through UiT in Mechelen.

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STARTING POINT

Cultuurcentrum Mechelen, *Minderbroedersgang 5*.

GUIDED TOURS

Duration: a two hour tour which passes through some of the main sites of Contour 2009.

Number: 10 to 20 persons per guide.

Price: € 60 (*tickets not included*).

Reservations + tickets:

UiT in Mechelen

Hallestraat 2-4-6

T. 0032 (0)70 22 28 00

M. uit@mechelen.be

NOCTURNAL VISITS

Special nocturnal visits for organisations and businesses are possible on Thursday and Friday nights upon request and reservation.

Reservations: **info@contourmechelen.be** of **+32 15 33 08 01**.

MISCELLANEOUS INFORMATION

An overview can be found on **www.contour2009.be**.

CONTACTS

Katerina Gregos

Curator

T. 0032 473 46 50 10

E. katerina@katerinagregos.com

Gerrie Soetaert

International press officer

T. 0032 475 47 98 69

F. 0032 2 219 30 27

E. gerrie.soetaert@skynet.be

Steven Op de Beeck

Director

T. 0032 15 33 08 01

F. 0032 15 33 08 01

M. 0032 477 40 80 98

E. steven@contourmechelen.be

CONTOUR MECHELEN vzw

Sint-Romboutskerkhof 2

B-2800 Mechelen

www.contourmechelen.be

www.contour2009.be

PARTNERS

Vlaamse Gemeenschap / Europa - Culture 2000 / Stad Mechelen

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Danish Arts Council / FRAME / Mondriaan Foundation / OCA Norway / Stavros Niarchos Foundation

Finnish Cultural Institute

Lhoas & Lhoas / Vegas / Gerrie Soetaert / Sfumato / Mindeddesign

Mixx / Mechelen Cultural Centre / UiT In Mechelen / FLACC / A Prior / Auguste Orts

Galerie Transit / Scheppers Institute / Technical Schools Mechelen / Hotel Vé / Brasserie De Met

KTA Wollemarkt / DE MAAN *Puppet Theatre* / Trendson

CAC Vilnius / Emaf Osnabrück / INVIDEO Milaan / OK-CENTRUM Linz

VIDEOFORMES Clermont-Ferrand / WRO ART CENTRUM Wroclaw



VISUAL MATERIAL

For visual material and high resolution photographs please see: [www.contour 2009.be/PRESS/IMAGES](http://www.contour2009.be/PRESS/IMAGES).



EIJA-LIISA AHTILA

Where is Where?, 2008

Written and directed by Eija-Liisa Ahtila

Produced and Copyright owned by

Crystal Eye Ltd., Helsinki

Courtesy of Marian Goodman Gallery,
New York and Paris



Yael BARTANA

Mary Koszmary, 2007

Courtesy Annet Gelink Gallery, Amsterdam +

Foksal Gallery, Warsaw

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MICHAËL BORREMANS

Taking Turns, 2009

Courtesy Zeno X Gallery, Antwerp



ULLA VON BRANDENBURG

8, 2007

Courtesy Art: Concept, Paris / Pilar Corrias

Gallery, London / Produzentengalerie,

Hamburg





ANDREAS BUNTE

La Fée Electricité, 2007
Courtesy Andreas Bunte +
Galerie Ben Kaufmann, Berlin



MARYAM JAFRI

Staged Archive, 2008
Courtesy the artist

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NATHANIEL MELLORS

The Time Surgeon, 2007
Courtesy the artist + Matt's Gallery, London



JULIAN ROSEFELDT

The Ship of Fools, 2007
Courtesy Arndt & Partner, Berlin / Zurich

ANNEX

ABOUT CONTOUR 2009

Concept text by curator Katerina Gregos

ABOUT THE ARTISTS

Short biographies.

Short descriptions of works.

More information can be found on www.contour2009.be.

ABOUT THE ARTISTIC TEAM

Biographies of **Katerina Gregos** (*curator*), **Lhoas & Lhoas** (*exhibition architects*) and **Sfumato** (*graphic designer*).

ABOUT CONTOUR 2009

Concept text by curator Katerina Gregos.

HIDDEN IN REMEMBRANCE IS THE SILENT MEMORY OF OUR FUTURE

The exhibition *Hidden in Remembrance is the Silent Memory of our Future* comes at a timely moment to consider recent history, as it takes place twenty years after a key historical moment in twentieth century history. The European map has changed considerably since then, as have the geopolitical situation, cultural values and traditional notions of identity; post-1989 euphoria has now evaporated. The necessity to negotiate the present, through an understanding of the past is becoming more entrenched in historical theory, overthrowing ideas about the 'end of history' and the dominant culture of 'presentism'. Mechelen, itself a city steeped in history, poised between past, present and future, seems the perfect place to engage such questions.

Contour 2009 will revolve around questions of historical representation, will explore how historical narratives are constructed, and will engage in a process of historical re-evaluation demonstrating the increased importance of historical context in a large segment of contemporary art practice. The biennial, however, will not be governed by an overbearing curatorial concept which instrumentalises artistic practice under one rubric, but will allow room for artists to present multiple perspectives on the chosen theme – whether social, political or personal - perspectives that will shed light on the 'jigsaw that is history', as the historian E. H. Carr famously called his discipline. Thus the biennial will not be an exhibition about something specifically historical or a specific historical period, but rather a series of reflections on different aspects of the historical and historiographic, relating to our modern past. Likewise, the exhibition will not be constructed as a linear narrative but will consist of autonomous chapters or short stories, which may or may not connect to one another.

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The participating artists take recourse in the past to re-frame the present and to demonstrate the complex and often persisting entanglements between past, present and future. They highlight how the residue of history affects our perception of the present as well as our imaginings of the future.

Employing a variety of narrative strategies, they reflect on memory and the passage of time, often creating distinct 'chronotopes' of their own. Their work foregrounds practices of retrieval, researching, referencing, recycling and finally interpreting historical material anew, often to dismantle the authority of dominant historical narratives, or to bring to the fore repressed or peripheral narratives.

How does one deal with the spectre of history and the ghosts of the past? How is history written and by whom? Whose history is it? Contour 09 advocates the importance of history in our age of forgetting. To quote Eric Hobsbawm, one of the greatest historians of our time, "History alone provides orientation and anyone who faces the future without it is not only blind but dangerous, especially in the era of high technology". In any case, an understanding of history – or histories, as is perhaps more correct a term - is paramount as it entails an understanding of social and cultural being.

The exhibition will showcase a variety of practices but will focus more on work that features complex, layered narratives and rich, memorable visual languages, which are often consciously cinematic, as well as practices that are obviously hand crafted and labour-intensive. Lastly, the exhibition aims to argue for the deceleration of perception by including works that need to be viewed from beginning to end, works that are more gradually immersive, unfolding over time. Many artists will augment their film and video installations with other visual material. The exhibition will present recent as well as newly commissioned work by the participating artists.

Katerina Gregos

ABOUT THE ARTISTS

Short biographies of the artists and descriptions of works.
More information can be found on www.contour2009.be.

EIJA-LIISA AHTILA | FIN

WHERE IS WHERE? | 2007/2008 | 57'

The theme of *Where is Where?* is colonialism and the tension between two different cultures. Its starting point is a real event that took place in Algeria at the end of the 1950s when the country was still under French occupation. As one consequence of and reaction to the atrocities committed by the French, two Algerian boys killed their friend, a French boy of the same age. The film is based on this incident. It speaks of how the ghosts of the past rise to haunt the present, and raises the spectre of colonialism to show its repercussions today, as well as to speak about the historical and personal trauma that have been a result thereof.

Eija-Liisa Ahtila (°1959) is considered one of the most important artists working with video internationally. She is based in Helsinki but has exhibited widely in major museums and Biennials all over the world. Her work has been included at Documenta (1997) and at the Venice Biennial (2002). In 2008 the *Jeu de Paume* in Paris held a retrospective of her work.

HERMAN ASSELBERGHS | BEL

BLACK BOX | 2009 | 12' | New work, commissioned by Contour

Herman Asselberghs' new film draws on events from recent history that are part of collective memory to propose different imaginings of the present and future. The event that, without a doubt, marked the beginning of the new century in popular consciousness and is a benchmark for the mass media is 9/11. Asselberghs' film questions why we should want to embark into the new century with such a destructive and spectacular image and proposes to opt for a more redemptive and emancipatory moment with little spectacle value but more political potential. At the crossroads between poetry and politics, Asselberghs' film urges us to consider the multiple implications of media images in our society as well as to imagine what the possibilities might be for an alternative media landscape.

Herman Asselberghs (°1962) is an artist and writer. He teaches at the Hogeschool Sint-Lukas in Brussels and is staff member of the Transmedia Master course. He is a founding member of *Auguste Orts*, a four-artist production platform for film and video (www.augusteorts.be). His films have been screened in major museums and festivals world wide, such as *Tate Modern* and *Rotterdam Film Festival*.

Yael BARTANA | ISR

MARY KOSZMARY | 2007 | 10'50"

Mary Koszmary, is a reflection on history and possible change based on a consideration of the complex legacies and realities of European anti-Semitism and xenophobia. The film recalls the ghosts of history from one of the twentieth century's darkest moments: the persecution of Jews in the Second World War. In a dilapidated Warsaw stadium, the young Polish left wing intellectual *Slawomier Sierakowsky* delivers an impassioned piece of oratory, in which he calls for the return of the lost Jewish community to Poland.

Yael Bartana's video works take their cue from the social and political situation in Israel, and its perpetual state of conflict to explore the position of the individual and his or her conflict with the powers that be. Her work has been shown in major museums internationally such *P.S.1/MOMA*, New York, and the *Van Abbe Museum*, Eindhoven. She was also in *Documenta 2007*

LENE BERG | NOR

STALIN BY PICASSO OR PORTRAIT OF WOMAN WITH MOUSTACHE | 2008 | 30'

Lene Berg's films evoke the spectres of ideology and amplify residual episodes that haunt the cultural vessels of history. In 1953 Pablo Picasso – a member of the Communist Party – made a drawing of Joseph Stalin commissioned by the French communist weekly “Les Lettres Françaises”, a portrait that was intended as a tribute to the recently deceased Soviet leader. *Stalin by Picasso or Portrait of Woman with Moustache* tells the story behind this drawing, which at the time caused a huge scandal. The film traces the personal, political, artistic and media implications of this simple artistic act, its consequences for Picasso, and the problems of translation resulted.

Lene Berg (°1965) was born in Oslo and currently based in Berlin. Berg primarily works with video, photography and text. Her films explore the relationship between contemporary images and inherited conventions, between clichés and facts, between politics and rules of narration. During the last years she has been particularly focused on the distribution of ideas, and the conditions of artistic freedom in relation to political agendas. Berg's work was recently included in the Sydney Biennial (2008) and the Taipei Biennial (2009).

MICHAËL BORREMANS | BEL

TAKING TURNS | 2009 | 8'33" | Belgian premiere

Formally and thematically, Borremans' films are very closely tied to the paintings and drawings for which he has become known. *Taking Turns*, Borremans' most recent film centres around two identical female figures that inhabit a dark, confined space. A bizarre episode unfolds where one woman holds the torso of a life size mannequin with exactly the same features as her own, and slowly moves and rotates the torso on top of a horizontal surface building up a sense of subdued suspense and latent threat. As in his moody, highly codified paintings here too Borremans creates a claustrophobic, oppressive space, a hypnotic atmosphere that is permeated by a sense of unease and the uncanny.

Michaël Borremans' (°1963) drawings, paintings and films can be found in major museums such as MOMA, New York and the Kunstmuseum, Basel

ULLA VON BRANDENBURG | DEU

8 | 2007 | 8'10"

Ulla von Brandenburg has become known for her signature tableaux vivants, silent, black and white 16mm films, which portray almost static arrangements of individuals, in carefully choreographed poses performing enigmatic gestures. Brandenburg draws on different cultural and historical references as well as older conventions of representation to create layered yet ambiguous narratives and a sense of temporality that is hard to pinpoint. In '8', the film presented in Contour, which was shot in a Baroque castle, the spaces of the present day are translated through the ghostly filter of historical reference, evoking a sense of *fin de siècle* malaise and connecting our own time's uncertainties with those of the past in a metaphorical rather than narrative way.

Ulla von Brandenburg (°1974) employs a variety of media in her work, including film, drawing, collage, installation and performance. This year she had a solo exhibition at Le Plateau in Paris and she is also currently included in the Venice Biennial, in the exhibition “Making Worlds”, curated by Daniel Birnbaum.

MATTHEW BUCKINGHAM | USA

New work, commissioned by Contour

Matthew Buckingham's work is rooted in historical investigation and in exploring how history is both constructed and narrated. His work negotiates between several sources, documents and references, inviting viewers to experience history and its constructive methods, as well as to feel its proximity to the present. The artist's contribution to Contour looks at the topics of biography and self-portraiture through the life and work of one of the most famous Flemish artists of the 16th century, Caterina van Hemessen (1528–1587). In Buckingham's project Hemessen's self-portrait of 1548 is viewed from the perspective of the present day. Her image hails the viewer and synchronizes, for a moment, our time with hers.

Matthew Buckingham (°1963) lives and works in New York. He has exhibited widely all over the world including at the Museum of Modern Art, New York, the Hamburger Bahnhof, Berlin, and Whitechapel Art Gallery, London. In 2003 he was the recipient of the DAAD Artist in Berlin Fellowship. This summer Buckingham will have a retrospective exhibition at the Reina Sofia Museum, Madrid.

ANDREAS BUNTE | DEU

LA FÉE ELECTRICITE | 2007 | 12' + New work, commissioned by Contour

Andreas Bunte's (°1970) 16mm films probe the history of ideas and previous chapters of Western culture, with a particular view on modernity and the changes wrought on society by technological progress. For Contour Bunte will present a new film and *La Fée Electricité*. The latter is quasi-fictitious chronicle of episodes which comment on the advent of the electric light and people's reactions to it when it emerged in the middle of the nineteenth century. His new film, on the other hand, revolves Belgian Art Nouveau architecture to call into question the grand visions of early modernity and the blind faith in progress. The notion of "universal truth" is destabilised in favour of something less certain and more subjective negotiated through an encounter with fragments of myth and history.

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This year Bunte had a solo exhibition at the Kunstverein Bielefeld, Germany. In 2008 his work was included in VideoKoop at the Julia Stoschek Collection, Dusseldorf

CHTO DELAT | RUS

PERESTROIKA SONGSPIEL: THE VICTORY OVER THE COUP | 2008 | 26'

CHRONICLES OF PERESTROIKA | 2008 | 16' 46"

The film "*Perestroika Songspiel: The Victory over the Coup*", by the Russian collaborative group Chto Delat, deals with a key episode during Perestroika ("restructuring") in the Soviet Union. The action of the film unfolds on August 21, 1991, after the victory over the restorationist coup. On this day of unprecedented popular uplift it seemed that democracy had won a final victory and that the people should and would be able to build a new, just society. The film is structured like an ancient tragedy: its dramatis personae are divided into a chorus and a group of five 'heroes'. How did the heroes in the film see that society? The film will be presented together with another work, *Chronicles of Perestroika* which is made up of footage and documentation (provided by the Saint Petersburg Studio of Documentary Films) of different manifestations at the time of Perestroika from 1987 till 1991 in Petersburg.

The platform Chto Delat ("What is to be done?") was founded in 2003 in St. Petersburg by a group of artists, critics, philosophers and writers from Russia with the goal of merging political theory, art, and activism. Since then Chto Delat has been producing works in video, installation, public actions, radio programmes, and urban interventions. The group also publishes a newspaper. Their work is currently on view at the Van Abbemuseum in Eindhoven. In 2007, Chto Delat were included in the U-TURN Quadrennial for Contemporary Art in Copenhagen.

MARYAM JAFRI | PAK

STAGED ARCHIVE | 2008 | 9'

A man gets into a car and goes for a drive; he reaches an unexpected destination - a courtroom awash in fiery colours, populated by people from his past. Mixing reality with fantasy, present with past, the film unfolds as a series of identity and spatial shifts, cycling through multiple film genres. Staged Archive has the elusive logic of a dream and the fevered mood of a suppressed memory that re-emerges in nightmare form. Hovering between fact and fiction, document and drama, the work raises the spectre of colonialism, questions of colonial guilt, and its psychological effects on the individual. The film's narrative is inspired by the history of missionaries and travellers voyaging to the far reaches of the globe, often with disastrous consequences.

In her collages, installations, and videos, Maryam Jafri (°1972) focuses on the role of language and memory in the development of identity, on a personal as well as collective level. Recently Jafri had solo exhibitions at the Neue Berliner Kunstverein, Berlin and the Malmo Art Museum, Sweden

DAVID MALJKOVIC | HRV

IMAGES WITH THEIR OWN SHADOWS | 2008 | 6'16"

Maljkovic will present the film *Images With Their Own Shadows* and a new, accompanying installation. The film was shot at the museum of EXAT-51 founding member Vjenceslav Richter and uses audio from a final interview with the artist and architect. EXAT 51 – short for Experimental Atelier – was a group of Croatian avant garde artists and architects active in Zagreb between 1950 and 1956 whose practice aimed to obtain legitimacy for abstract art and experimental art practices, practices that were totally opposed to the officially sanctioned Socialist Realism. Maljkovic's film captures the idealism of the period to prompt a consideration of our own post-ideological times but also to highlight the necessity of coming to terms with history in order to move into the future.

In his collages, films, and installations, David Maljkovic (°1973) investigates the historical, cultural, and ideological legacy of modernist projects in Croatia.

In 2008 Maljkovic was included in the 5th Berlin Biennial. This autumn he will have a solo exhibition at the Reina Sofia Museum, Madrid. His work can be found in major public collections such as MOMA, New York and the Stedelijk Museum, Amsterdam

VINCENT MEESSEN | BEL/USA

VITA NOVA | 2009 | 26' | New work, commissioned by Contour

Vincent Meessen's new film *Vita Nova* takes as its point of departure a cover of the French magazine *Paris-Match*, from 1955. On this cover, a child soldier is depicted in the act of making a military salute. The artist subsequently embarks on a search for Diouf the child soldier, weaving an elaborate narrative that brings together phantoms from the colonial past, the writings of Roland Barthes – who wrote about this particular image – and issues that centre on the representation and re-writing of history, its repressed narratives as well as the spectral nature of photography.

Vincent Meessen's (°1971) work develops around the idea of disputed spaces and contested territory as a political issue in the postcolonial context. Using the documentary mode as a point of departure he creates complex, fragmented narratives to defamiliarise the past and re-frame the present.

Meessen's films have been featured in important international film festivals, including Oberhausen where he won the Grand Prize of the City of Oberhausen (2006). This year Meessen's work was shown in the Stedelijk Museum Bureau, Amsterdam.

NATHANIEL MELLORS | GBR

THE TIME SURGEON | 2007 | 63'

The *Time Surgeon* is an absurdist, highly theatrical video installation (partly inspired by Beckett's Krapp's Last Tape and Marker's *La Jettée*) where language has gone astray of its rationally accepted meaning and has acquired threatening, manipulative qualities. The video installation centres around twisted narrative in which a disembodied character - imprisoned within a tape recorder - and the 'Time Surgeon', a sinister, sadistic character who uses the fast forward and rewind button to torture and send his 'Victim' forwards and backwards in time, struggle for the control of language.

Nathaniel Mellors (°1974) creates ad-hoc sculptures, psychedelic theatre, and satirical films that explore the use and role of language.

This year Mellors was included in the Tate Triennial, London. Currently he has a solo exhibition at the Stedelijk Museum Bureau, Amsterdam and is also included in New Zealand's Artsway Pavilion in the Venice Biennial.

WENDELIE VAN OLDENBORGH | NLD

APRES LA REPRISE, LA PRISE | 2009 | 15' | **New work, commissioned by Contour**

The new project by Wendelien van Oldenborgh takes as its point of departure the history of labour and the changing nature of production in the age of the global consolidation of capitalism, with a special focus on the perspective of working class women. At the time when Renault closed its factory in Vilvoorde, jeans manufacturer Levi-Strauss announced the closing of four of its twelve European plants. Three of them were located in Belgium. Van Oldenborgh follows one of the factories' workers. She leads a large group of women committed to keeping their factory open, fighting to keep not only their jobs but the their whole social structure. Her film takes us back to a time when the belief in collective action had not entirely eroded.

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Wendelien van Oldenborgh (° 1962) confronts the past with the present in an active, participatory way, through, open forms of production and investigation. She takes specific historical situations as a starting point to examine social conditions, focusing on relations and gestures in the public sphere In 2008 she exhibited at the Sao Paolo Biennale and had a solo show at TENT in Rotterdam. This fall she will take part in the Istanbul Biennial.

JULIAN ROSEFELDT | DEU

THE SHIP OF FOOLS | 2007 | 7'23"

The Ship of Fools (2007), is a four-channel film installation set in Schloss Sacrow, a World Heritage site near Potsdam, which was used by a Nazi officer during world war two. It is this history that builds on thus summoning the ghosts of the past and sparking off a host of political associations and issues regarding of nationalism and national sentiment, which continue to resonate today.

Julian Rosefeldt (°1965) produces visually arresting, cinematographically complex and technically immaculate video installations, which explore different narrative methodologies. His work is in major public and private collections such as the Museum of Modern Art, New York and T-B A21, the Thyssen-Bornemisza Art Contemporary, Vienna. This year Rosefeldt will have a solo exhibition at the Kunstmuseum Bonn.

MIRA SANDERS | BEL

THE JOURNEY | 2009 | 5' | New work, commissioned by Contour

Mira Sanders' new project takes as its point of departure the history and evolution of tourism, the question of increased mobility and travel that was democratised at the second half of the twentieth century, and how this history is represented as image. Beginning with an old post card of a landscape observation tower in Heist-op-den-Berg, Sanders proceeds to examine a whole host of images of tourist monuments and landmarks, translating them into drawings to examine their meaning.

Mira Sanders's (°1973) multi-disciplinary practice revolves around issues of representation. Recently, she was artist-in-residence at the CEAC (Chinese-European Art Center) of the Xiamen University in China, and also exhibited there. In 2007 she was laureate of the Young Belgian Painting Award.

YORGOS SAPOUNTZIS | GRC

CHARLEROI. IN MEMORY OF WEALTH, CELEBRATION AND RELIGION | 2009 | 10' | New work, commissioned by Contour

For Contour, Sapountzis will produce a new installation that combines video, performance and sculpture, inspired by the historical monuments in Mechelen. The project, engenders a confrontation of the present with the past, disrupts the symbolic apparatus of monuments, questions the political and cultural mechanisms that facilitates and enables their production and prompts us to re-think the relationship between the individual and historicised public space, and how this space is occupied.

Yorgos Sapountzis's (°1976) work centres on an experimentation with monuments and public sculptures in order to question their role, function and meaning in public space. Sapountzis is currently shortlisted for the Deste Prize, Athens. Recent exhibitions have been at the Kunstverein Arnsberg and the Künstlerhaus Stuttgart. In 2008 he had a solo presentation in Statements at Art Basel.

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T.J. WILCOX | USA

GARLAND 1 | 2003 | 8' 6"

GARLAND 5 | 2005 | 6' 49"

SISSI | 2007 | 8' 54"

The short 16mm films of T. J. Wilcox are composed of layered, overlapping footage and have a distinct, handcrafted quality, which emphasizes the tactility and materiality of film. His collage technique pinpoints the fine line between fact, the slippery nature of reality and the mediated strategies that lie behind the construction of historical narratives. His films often feature a star cast of historical characters who feature in short, silent episodes. The artist has a talent for making history personal and intimate, subjectivising its grand narratives for more immediate identification.

T.J. Wilcox's (°1965) work plays with our shared fluency in the language of moving image and points to the fact that history may be constructed as fiction

T. J. Wilcox's work is work is in major public and private collections internationally such as the Museum of Contemporary Art, Chicago and the Goetz Collection, in Munich, Germany. Recent solo exhibitions include the Stedelijk Museum, Amsterdam.

ABOUT THE ARTISTIC TEAM

CURATOR | **KATERINA GREGOS**

Katerina Gregos (GRC) is a Brussels-based curator and writer. During 2006 and 2007 she was the artistic director of Argos, the Centre for Art and Media in Brussels. From 1997 to 2003 she was the director of the Deste Foundation, Centre for Contemporary Art in Athens. Gregos has also curated numerous independent exhibitions internationally such as the E V+ A Biennial in Limerick, Ireland (2006), *Leaps of Faith: An International Arts Project for the Green Line and the City of Nicosia*, Nicosia, Cyprus (2005) *Channel Zero*, for the Netherlands Media Art Institute, Amsterdam, and Britannia Works, various venues, Athens (2004), among others. Other notable shows include *Fusion Cuisine*, a ground-breaking exhibition of feminist and post-feminist art, for the Deste Foundation (2002). Gregos is a frequent contributor to several art periodicals. She has also published numerous artists' monographs and has contributed texts to several books. Selected contributions to recent publications include: *Julian Rosefeldt: Film Works*, published by Hatje Cantz; *Beat Streuli, BXL*, published by J.R. Ringier; both 2008; *Martin Kippenberger: Utopia for Everyone*, published by Walther König and The Residents, a collective artists' book featuring 46 Brussels-based international artists, published by Argos, Brussels which she instigated and edited, 2007.

EXHIBITION ARCHITECTS | **LHOAS & LHOAS**

Brussels-based brothers Pablo and Pierre Lhoas (BEL) have been working in the architecture and design field since 1994.

Some of their more well-known projects include: the reception area at the Parc d'Aventures Scientifiques (*Frameries*), the PS head offices (*Brussels*), the Brussels Airlines offices (*Zaventem*), the furniture at Wiels (*Brussels*), the BOZAR shop (*Brussels*) and the Atomium visitor's pavilion (*Brussels*).

www.lhoas-lhoas.com

GRAPHIC DESIGN | **SFUMATO**

Sfumato is a design partner of in a variety of organisations. The starting point for Kurt Cornelis (BEL) is always research and analysis. He creates identities, graphics, exhibition concepts, books and a variety of printed matter for art projects. Cornelis is a passionate fan of the 'clear line', with a soft spot for typography.

www.sfumato.be