

**HERMAN ASSELBERGHS (BEL/°1962)
BLACK BOX I 2009 I 12'00" I**

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. The starting point for his film thus proposes an alternative date from which to consider the dawn of the twenty first century, 2/15, the day 30 million citizens protested against the unilateral decision of the US government to start a preventive war against Iraq. It was the largest peace manifestation since world war two and probably the largest protest march ever. The war nevertheless came but this global day of resistance is a key date in the history of global protest and a symbolic date in the fight between two superpowers: the USA and public opinion. With this proposition in mind, Asselberghs' film continues to explore the nature and impact of media images, focussing on the ambiguous field of 'total exposure' of the spectacular image and the virtual reality of the digital image. What alternative forms of representation exist, which are not subject to what Jean Baudrillard has called 'the violence of the image' or the violence done to the image? Can new forms of media viscosity arise that counteract those incessantly churned out into our image-saturated society? How can one represent political dissent today? Using a variety of footage from recent TV memory, war images, and footage from peace manifestations, as well as his own footage filmed with a mobile phone camera, Asselberghs constructs a fluid visual space, that radically questions the need for an image, for 'total visibility', and the notion of spectacle / non-spectacle. The film presents a fragmented conflation of events through images that are suggestive rather than descriptive, teetering between visibility and invisibility, thereby playing with the viewer's image literacy and sense of recognition, and at the same time prompting the viewer to look beyond the surface of the image in order to find meaning. 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. (The text that constitutes the narrative part of the film is written by the artist in collaboration with the philosopher Dieter Lesage.)

**EIJA-LIISA AHTILA (FIN/°1959)
WHERE IS WHERE? I 2007/2008 I 57'00" I**

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. The story revolves around three main characters: the two Arab boys who committed the murder at the time, and a European female

poet from the present day who tries to clarify what happened. The incident is taken out of the time of its occurrence and fast-forwarded to today, and the films thus hovers between past and present, its characters belonging to different eras but inhabiting the same mental space. Although the film's point of departure is a historical event, at the heart of the story is the relationship this event has with today's situation, attempting to put the conflicts between western and Arab cultures into a longer term perspective. *Where is Where?* is the artist's most ambitious film to date - a work of enormous complexity, which combines the political and the personal, the cinematic and the theatrical, past and present, childhood memory and adult experience, to create several layers of meaning in relation to memory, history, religion, culture, politics and the East / West divide. It demonstrates in a unique artistic manner the way 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.

Yael Bartana (ISR/°1970)

MARY KOSZMARY | 2007 | 10'50" |

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. **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. "Let the 3,000,000 Jews that Poland has missed... return to Poland, to your country." He proceeds to acknowledge his nation's tradition of virulent bigotry and argues that Jews and Poles together can overcome the trauma of their entwined history of hatred to create a new dynamic, diverse nation. "With one culture, we cannot see", he claims, but putting aside narrow-minded nationalism, "a future will open for us". In the background, a group of boy and girl scouts engage in a performative act which translates Sierakowsky's speech into something visual, palpable but also haunting: they stencil the following message in chalk onto the grass of the vast field "3.300.000 Jews can change the lives of 40.000.000 Poles". The video is both a tribute to those who perished or forcibly emigrated as much as it is a leap of the imagination, an anthem for a better future, a call for tolerance and peaceful co-existence, and a condemnation of ethnic homogenisation. In effect, Bartana uses the aesthetics and language of propaganda to advocate not polarisation, hate or narrow-minded rhetoric as is customary, but their exact opposite. At the same time, the film reminds us of the possibilities, the vitality as well as the trappings inherent in the power of language, but also its capacity to shape public consciousness and thus the advent of history.

LENE BERG (NOR/°1965)

STALIN BY PICASSO OR PORTRAIT OF WOMAN WITH MOUSTACHE | 2008 | 30'00" |

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. Quite to Picasso's surprise, the drawing caused an outcry and was condemned by the French Communist Party, as it was deemed unflattering to 'the great leader. **Stalin by Picasso or Portrait of Woman with Moustache** tells the story behind this drawing and thus resuscitates an almost forgotten scandal from the beginning of the Cold War. The film consists of a storyboard made exclusively from drawings, collage, text and press clippings – i.e. still images - to reconstruct the events of this little known but telling episode which occurred at the second half of the twentieth century. The film traces the personal, political, artistic and media implications of this simple drawing, its consequences for Picasso, and the problems of translation that this artistic act caused. **Stalin by Picasso** conjures up a particular moment in the early twentieth century through the use of cultural artefacts, imagining the various historical potentialities of the time, and how these residues may be present in our construction of the future. Through this film Lene Berg seeks to raise a critical awareness of history as a source of knowledge, and the more or less given understanding, we have of history. She questions how "official history" relates to subjectivity as well as how and on what grounds we can assess the consequences of art, literature, philosophy and research. **Stalin by Picasso** is a reflection on cultural politics, power and propaganda, and the problems of translation and cultural misunderstandings that occur therein. At the same time it is a reflection on portraiture, the power of the image, and the complex entanglements between art and politics. It demonstrates how art can be made a pawn in the larger arena of political power but also how the perception and interpretation of historical events changes with the times. Ultimately, the film deconstructs the portrayal of history to reveal the conditions of its construction today.

MICHAËL BORREMANS (BEL/°1963) TAKING TURNS | 2009 | 08'33" |

Formally and thematically, Borremans' films are very closely tied to the paintings and drawings for which he has become known. **Taking Turns**, Borremans' newest 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. In this Sisyphean world of futile endeavour, the same action repeats over and over again, the figures perpetually imprisoned in an endless cycle of mundane repetitive action, which is as mesmerizing as it is unfathomable. Throughout, it remains unclear what is artificial and what real. 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. Time is confused – the film seems trapped in a past that is impossible to pinpoint with precision, somewhere in the 1940s – and the two female figures seem to free float in an endlessly deferred imaginary space where nothing is finally resolved. Borremans' films are shifting 'tableaux vivants' in which the artist employs subtle camera work, minimal movement, enigmatic gesture and a subdued palette to build up an elusive narrative that never reaches a final conclusion. Using a fixed camera position, zooming in on certain details such as body parts, faces, or clothing, emphasizing slight light-dark fluctuations Borremans builds up an unspectacular but pervasive, latent sense of suspense and creates an alienating and introspective world. He eschews narration, story telling, dialogue and scenic variations, paring his films to the most basic visual elements. His cyclical obscure, gestural narratives are suggestive fictions, which conjure the world of pure imagination, recalling an indefinite past, and intimating dark moments in the recesses of memory. While they do not do so overtly Borremans' films can be read as very subtle allusions to the historical traumas of the last century. Without ascribing precise meaning, his films intimate a dark past and difficult present. The artist's references to history are subtle, elusive and highly codified but the mood and appearance of his work hints to a troubled past, suggesting perhaps – among other things - a certain twentieth century malaise and trauma.

ULLA VON BRANDBURG (DEU/°1974)

8 | 2007 | 08'10" |

Film is an important component of Ulla von Brandenburg's multi-disciplinary practice. The artist 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. Her work eschews straightforward narrative and instead draws its meaning from symbolism and gesture. The artist is interested in exploring patterns of behaviour, rituals and significant gesture. In **8**, the film presented in Contour, the camera functions as a roving eye, surveying the rooms of a baroque castle in one single tracking shot. In each room we are witness to an individual or group of individuals who all engage in one slight but symbolic gesture. The artist plays with the storehouse of images in our memory bank, each scene evoking memories of images from cinema, theatre and art history. Each scene is a threshold beyond, between past and present, reality and artifice, consciousness and the sub-conscious, and the film in its entirety seems to float in a sense of in-between, suspended time. 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. The film thus recalls iconographies of the past to intimate conditions of the present, but without falling into the trappings of overt narrative. Poetic, and dream-like but at the same time not utterly divorced from reality,

Brandenburg's films advocate for the deceleration of perception and for the slowing down of time, counteracting the speed with which moving images are transmitted and consumed nowadays.

MATTHEW BUCKINGHAM (USA°1963)
NEW WORK | 2009 | IN PRODUCTION |

Matthew Buckingham's work is rooted in historical investigation and in exploring how history is both constructed and narrated. The artist chooses situations from the remote or recent past that retain relevance for the present. 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). Van Hemessen, daughter of the painter Jan Sanders van Hemessen, learned her trade as a youth in Antwerp and won renown under the patronage of Maria of Austria. Van Hemessen may have been the first artist to portray herself working at an easel. Recently she has been the subject of several investigations into the gender politics of art and representation as well as a monograph on her work. 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. We stand where she stood in relation to her own image. But what use has been made of her portrait and her work in the intervening years? Buckingham's 16mm film loop installation utilizes the space it is shown in to reflect and extend the film projection via an optical mirror, asking viewers to metaphorically and literally navigate their relation to van Hemessen's image. A separate non-synchronized sound track plays back in the space, unwinding van Hemessen's story at a different pace from the film, creating chance intersections between sound and image that the spectator is also invited to resolve.

ANDREAS BUNTE (DEU°1970)
LA FÉE ELECTRICITE | 2007 | 12'00" |
+ 1 NEW WORK

Andreas Bunte's 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. Based on extensive research and through the use of diverse archival material and analogue or hand made means of production, Bunte re-writes historical episodes and constructs alternative subjective narratives to allow for new readings, while at the same time almost perfectly simulating the aesthetics of early film. For Contour Bunte will present a new film and **La Fée Electricité**, an already existing work. The latter is quasi-fictitious chronicle of episodes which comment on the advent of the electric light, its first applications and people's reactions to it when it emerged as a magical phenomenon and wondrous spectacle during the middle of the nineteenth century. Bunte's film circumvents the normative or known accounts of the subject and proposes an alternative timeline. He does

not concern himself so much with the scientific history of the invention of the incandescent light bulb, but instead conceives a series of short narrative fragments which combine fact and fiction with contemporary mythologies of the time, intimating the fear and fascination with which artificial light was first received. In this way, Bunte harnesses factual manipulation and artistic invention to arrive at a hybrid narrative structure where the truth is entangled with the make believe, and time is turned on its head. Apart from bringing into perspective the uneasy equation between progress and its repercussions, the film challenges notions about the perceived authenticity of memory and dominant narratives of history. Bunte effectively interrupts linear narratives of the past in order to allude to a possible social space of the present. In that sense, he is more concerned with a re-reading rather than re-construction of history. Bunte's new film, on the other hand, brings together Belgian Art Nouveau architecture and nineteenth century greenhouse architecture to call into question the grand visions of early modernity and the blind faith in progress. Here too 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.

CHTO DELAT (RUS/°2003)

PERESTROIKA SONGSPIEL: THE VICTORY OVER THE COUP | 2008 | 26'00" |

CHRONICLES OF PERESTROIKA | 2008 | 16'46" |

Chto delat/What is to be done? was founded in early 2003 in Petersburg by a workgroup of artists, critics, philosophers, and writers from Petersburg, Moscow, and Nizhny Novgorod (see full list of participants on the web site) with the goal of merging political theory, art, and activism. Since then, Chto delat has been producing artistic works and publishing an English-Russian newspaper on issues central to engaged culture, with a special focus on the relationship between a repoliticization of Russian intellectual culture and its broader international context. These newspapers are usually produced in the context of collective initiatives such as art projects or conferences.

The group was founded in May 2003 in Petersburg in an action called "The Refoundation of Petersburg ." Shortly afterwards, the original, as yet nameless core group began publishing a newspaper called Chto delat/What is to be done? The name of the group derives from a novel by the Russian 19th author Nikolai Chernyshevsky, and immediately brings reminiscences of the first socialist worker's self-organizations in Russia, which Lenin actualized in his "What is to be done?" (1902).

Chto delat sees itself as a self-organizing platform for cultural workers intent on politicizing their "knowledge production" through reflections and redefinitions of an engaged autonomy for cultural practice today.

The platform Chto delat is coordinated by a workgroup including following members: Olga Egorova/Tsaplya (artist, Petersburg), Artiom Magun (philosopher, Petersburg), Nikolai Oleinikov (artist, Moscow), Natalia Pershina/Glucklya (artist, Petersburg), Alexei Penzin (philosopher, Moscow),

David Riff (art critic, Moscow), Alexander Skidan (poet, critic, Petersburg), Kirill Shuvalov (artist, Petersburg), Oxana Timofeeva (philosopher, Moscow), and Dmitry Vilensky (artist, Petersburg). Chto delat works through collective initiatives organized by “art soviets,” inspired by the councils formed in revolutionary Russia during the early 20th century. These “art soviets” want to trigger a prototypical social model of participatory democracy, translating an open system for the generation of new forms of solidarity into the realm of contemporary cultural work. The “art soviet” takes on the function of a counter-power that plans, localizes and executes projects collectively. Usually, this process results in artistic interventions, exhibitions, or artworks (video films, radio plays, performances), which, in turn, trigger new issues of the newspaper.

The film **Perestroika Songspiel: The Victory over the Coup** 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. How did the heroes in the film see that society? This is the question Chto Delat addresses in this work. The film is structured like an ancient tragedy: its *dramatis personae* are divided into a chorus and a group of five heroes. The heroes are key types generated by the perestroika era, each of them with a particular vision of his/her role in history: a democrat, a businessman, a revolutionary, a nationalist, and a feminist. They act and they dream. They analyze their actions, their place in society, and their vision of the country’s political path. The chorus is the incarnation of public opinion. It makes moral judgments on the heroes and it foresees their futures, as if it were gazing on the proceedings from the present day. With humour and irony and a sharp critical wit, the film analyzes, the specific configuration of forces during this supremely important historical moment of contemporary history. It critiques political naïveté while also showing how difficult it is for people to realize their vision of the future together. The screenplay is based on the group's reading of documents and eyewitness accounts of the perestroika period. 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.

MARYAM JAFRI (PAK/°1972)

STAGED ARCHIVE | 2008 | 09’00” |

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's multiple voices and images flicker like phantoms across the bleak landscape of memory. Unfolding as a series of identity and spatial shifts, cycling through multiple film genres (film noir, courtroom drama, road movie) but remaining faithful to

none, **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. **Staged Archive** is a kind of theatre made for the camera, situated in the cracks between theatrical and cinematic convention, between fact and fiction, between reality and total artifice. The artist uses narrative excess to dissociate her work from normative or dominant representations of history, which often ignore the human psychological parameter, often reducing it to facts or figures, and pinpoints instead the imposition of history on individual consciousness. Likewise the 'objective' documentary style is eschewed in favour of a highly stylised, almost baroque manner of film making, which through its artifice manages to suggest those deep recesses of the human psyche that have been traumatised by collective history.

DAVID MALJKOVIC (HRV/°1973)
IMAGES WITH THEIR OWN SHADOWS | 2008 | 06'16" |

David Maljkovic's films, collages, sculpture and installations explore the historical, cultural and ideological heritage of modernist projects in Croatia, as a part of the former Yugoslavia and evokes conditions of historical amnesia. Maljkovic examines the meaning of forgotten monuments, cultures and ideologies today, and how these meanings change from one era to the next. He draws on the iconography of the modernist legacy to create works that assert themselves into our present. For Contour Maljkovic will present the film **Images With Their Own Shadows** and a new, accompanying installation. The film was shot at the museum/estate 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 aims to capture the idealism of the period to prompt a consideration of our own post-ideological times. He ponders of the possible legacy of these idealistic models while at the same time at the same time offering a diagnosis of the inability to re-stimulate the desire and utopian aspirations that lay at the heart of the modernist project. The artist's work transports us to a dimension where the past and future are invisible poles between which a uniquely imagined perception of the present is recalled but also intimates a mental space which engenders considerations of a possible future. Maljkovic's work speaks of the uneasy transitions the countries of the former Eastern bloc have made into capitalism but ultimately his work highlights the necessity of coming to terms with history in order to move into the future.

VINCENT MEESSEN (BEL/°1971)
VITA NOVA | 2009 | 26'00" |

Vincent Meessen's work develops around the idea of disputed spaces and contested territory as a political issue in the postcolonial context. He complicates the documentary mode through formal disruptions and creates complex, fragmented narratives to defamiliarise the past and re-frame the present. Vincent Meessen's new film 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 legend reads: "The NIGHTS OF THE ARMY. Small Diouf has come from Ouagadougou with his comrades, children reared by the A.O.F. army, to open the fantastic spectacle that the French Army presents this week at the Palais des Sports". The artist subsequently embarks on a search for Diouf the child soldier, weaving an elaborate narrative that weaves together phantoms from the colonial past, the writings of Roland Barthes – who wrote about this particular image – and raises issues that centre on the representation and re-writing of history, its repressed narratives as well as the spectral nature of photography. From Paris to Ouagadougou (Burkina Faso), passing by Bingerville (the old capital of the Ivory Coast), the spectator is invited to piece together the fragments of this layered unfolding of events and accounts by him or herself, since temporalities are dislocated and chronologically disconnected. Drawing on a variety of media from nineteenth century engravings, photographic archives from the beginning of the twentieth century, filmed newsreels of the fifties and contemporary video images, Meessen creates a parallel and updated story in which a new character is born (**Vita Nova**) and with him a new narrative. The film is thus divided between memory, history and a story but also gives life to the autobiographical story of a character: Roland Barthes, revisited by the phantom of the post-colonial. **Vita Nova** tries to exorcize the spectre of the author, deceased in 1980. Barthes returns under the same name, but elsewhere, and in another body. With this film Meessen not only brings to the fore repressed or marginalised narratives but also reflects on the artifice that forms part of historiographical discourse, using the fiction of 'realism' and the experience of the archive to elaborate his own personal, 'factual fiction.'

NATHANIEL MELLORS (GBR/°1974)
THE TIME SURGEON | 2007 | 63'00" |

Mellors work centres around the use and role of language which the artist treats as the most valuable commodity. **The Time Surgeon** is an absurdist, highly theatrical video installation (partly inspired by Beckett's Krapp's Last Tape and Marker's La Jetée) where language has gone astray of its rationally accepted meaning and has acquired threatening, manipulative qualities. The video centres around twisted narrative in which a disembodied character imprisoned within a tape record 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. The 'Victim' is steered through significant historical events, from 1960's New York through Renaissance France to Jesus' crucifixion at Golgotha. Finally, the 'Victim' is able to disable and ultimately overthrow the oppressive **Time Surgeon** by strategically confusing him with words. Part Orwellian dystopia, ad-hoc sculpture, psychedelic theatre and absurdist satire the film intimates both the confusion of multiplicity today, the fragmented nature of reality and perception, and the

frenzied pace through which information is conveyed. At the same time, it is also a response to the deliberate manipulation of language for political ends, within politics ('spin') and art. Finally, **The Time Surgeon** ultimately pinpoints the fact that everyone has a vested interest in language and reminds us that, ultimately, he who controls language, controls history.

**WENDELIE VAN OLDENBORGH (NLD/°1962)
APRES LA REPRISE LA PRISE | 2009 | 15'00" |**

As with many of her previous works here too Wendelien van Oldenborgh confronts the past with the present in an active way, through open forms of production and investigation. The artist takes specific historical situations as a starting point to examine social conditions, focusing on relations and gestures in the public sphere, with a special interest in different modes of production of narrative, as well as on the politics and construction of subjectivity. The new project she has developed for Contour 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. In a situation reminiscent of the surprise closure of Renault's plant at Vilvoorde in 1997, around the same time, the jeans manufacturer Levi-Strauss announced unexpectedly that would close four of its twelve factories in Europe. Three of the four were located in Belgium at Wervik, Deurne and Gits. Van Oldenborgh's project is inspired by a documentary she saw in 1998: the film followed a woman worker from one of the Levi's factories that was threatened with closure. This woman took responsibility for a whole group of women who were fighting to keep the place open; they were willing to cut their wages, to work longer days, to negotiate many things so they would not lose their workplace: their whole social structure, as they expressed it. The protagonist was strong and inspiring, and propelled a notion of collective strength and the belief that there was a chance to turn things around, even though the factory closed anyway. Oldenborgh's project takes us back to this time when the belief in collective power had still not entirely subsided. Work, production and manufacturing have changed since then, creating new social spaces in which a different subjectivity is required and formed. What are these spaces and how do they function in comparison to a decade ago? What are the current working conditions? What happened to the idea of workers' collectivity? How has the social notion of a 'working space' changed and how does it manifest itself today? And what about the position of women in the workforce? Van Oldenborgh here uses the cinematic format as a methodology, and as the basic language for the production and the form of its presentation. However, the production is a process in which shared productive moments are generated. An important stage in the work is always the active and public film-shoot, in which participants co-create the script in an active event of live performance and exchange.

**JULIAN ROSEFELDT (DEU/°1965)
THE SHIP OF FOOLS | 2007 | 07'23" |**

Rosefeldt's most recent project, **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 Rosefeldt builds on thus summoning the ghosts of the past and sparking off a host of political associations and issues which continue to resonate today. The film does not resolve around a particular narrative or plot, but each of the four projections presents a singular, visually arresting episode replete with potent symbols that sparks off various associations and possible imaginary narratives: an opera singer performs a Wagner song to an audience; a pack of dogs bark aggressively at an unknown subject in the shadow of an old German oak tree; a skinhead with his back to the audience and sporting a Reichsadler tattoo on his back gazes into a lake, only to eventually disappear in the surrounding landscape; finally, a lone traveller stands on a river jetty watching a boat with soccer fans waving German flags go by. In this work, Rosefeldt masterfully conflates cinematic references with references to Caspar David Friedrich and Romantic painting. The four scenes at first seem unconnected, but upon further viewing, the puzzle begins to fall into place: *The Ship of Fools* is clearly a metaphor for German history, political prejudice, extreme ideologies, and notions of the 'homeland,' all very weighty issues in the German collective consciousness. Rosefeldt thus raises the spectre of nationalism, pinpoints the persistence of history, but steers clear of didacticism, refusing to adopt an ideological position, and refraining from telling the viewer what to think. 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/°1973)
THE JOURNEY I 2009 | 05'00" |

Mira Sanders' new video and accompanying installation takes as its point of departure the history and evolution of tourism, the question of increased mobility and travel that was democratized 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. The project is based on an investigation of the language of tourism and how that has evolved since the explosion of the phenomenon in the last 50 years. Sanders' work revolves around questions of representation and this particular project is a comparative research into the various genres that constitute the tourist landscape. Apart from monuments, Sanders also explores dioramas, panoramas, and landscape, with a particular focus on differing perspectives, how these images are framed and which representational tools are used to convey a certain view thus aiming to raise awareness about how these images are constructed. Using archival material, books, paintings and photographs as references Sanders selects and transcribes certain images into drawings in order to urge closer contemplation of their structure. The project is ultimately a kind of mapping of the history of tourist representation and the 'architectures of tourism', while at the same time exploring the role of photography in the genre's evolution, and painting before that. How has this kind of

representation changed over the years? What kind of differences exist within the genre itself? What is the difference between the expectation, the representation and the reality of the tourist experience? When does a monument or landscape become worthy of representation? These are some of the questions the project aims to question.

**YORGOS SAPOUNTZIS (GRC/°1976)
CHARLEROI. IN MEMORY OF WEALTH, CELEBRATION AND RELIGION I
2009 | 10'00" |**

The work of Yorgos Sapountzis combines performance, sculpture, installation and video registration. His practice centres on an experimentation with monuments and public sculptures in order to question their role, function and meaning in public space. This interest stems from the artist's urban experience of his native Athens, home to an abundance of monuments. Monuments are there to commemorate the past; they are testimony to what is perceived as a shared or collective history as well as a 'national' identity. But with the historical events or personages commemorated long gone, and sometimes even totally forgotten, what may be the meaning of these monuments today and what is our relationship to them? Sapountzis aims to ascribe new meaning to these monuments and to create alternative usage of public space by staging guerrilla performances and temporary installations around monuments in public space. His ad-hoc lo-fi installations, characteristic for their punk aesthetic – often anti-monuments or counter-monuments themselves - propose a personal heterotopia and prompt us to re-think the relationship between the individual and historicised public space, and how this space is occupied. Ultimately, Sapountzis' work stems from a desire to disrupt the symbolic apparatus of monuments, question the political and cultural mechanisms that facilitates and enables their production, as well as their necessity and legitimacy. He aims to highlight the contradictions inbuilt in monuments, their paradoxical uses and their often problematic historical rhetoric, while at the same time raising questions about the nature of public space today. For *Contour*, Sapountzis will produce a new installation that as always combines video, performance and sculpture, inspired by monuments in Mechelen.

**T.J. WILCOX (USA/°1965)
GARLAND 1 | 2003 | 08'06" |
GARLAND 5 | 2005 | 06'49" |
SISSI | 2007 | 08'54" |**

The short jewel-like films of T. J. Wilcox feel like shimmering, luminescent paintings, saturated with colour. Shot in super 8, often directly from television, transferred to video for editing, and then transferred back to 16mm for projection, they are composed of layered, overlapping footage and have a distinct, handcrafted quality which emphasizes the tactility and materiality of film. Wilcox's work plays with our shared fluency in the language of moving image and points to the fact that history may be constructed as fiction, and that the moving image is perhaps best equipped to do so as a medium. 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. The images borrowed status, additionally, serve to cast doubt on their ability to demonstrate 'the truth'. Wilcox's films often feature a star cast of historical characters who feature in short, silent episodes. In these, the artist conflates fact with his own storytelling capacities which are accentuated not only by the skilful editing of disparate source material, but also by the sparse, precise yet poetic texts that subtitle the films. The artist has a talent for making history personal and intimate, subjectivising its grand narratives for more immediate identification. **Garlands**, for example, is a series of films which weaves together the historical and the personal, fact and myth, melodrama and theatricality with the commonplace, to create fetishistic, heroising episodes about personalities such as the Romanovs, La Comtesse d Castiglione and various tragic residents of the Place Vendome in Paris, including Chopin. Wilcox draws on the grand narrative conventions of mainstream cinema history and the lo-fi, low-budget, do-it-yourself practices of experimental film to subtly expose their seams. His films reveal a particular eye for details and for historical minutiae but also allude to an underlying cosmology that probes the ways in which all these incidents, people and places (both past, present and future) are joined. Situated in a twilight zone between painting, collage, analogue film and digital video his work also marks the passage of the golden age of film by celebrating its storytelling capacities and its ability to create wonder