

Session 21
Project
Presentation
12.12.11

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Presentation

12.12.11

- 1. Conceptual framework**
- 2. Project description**
 - 2.1 General
 - 2.2 Physical and virtual
 - 2.3 Past and present
 - 2.4 Existing and commissioned
- 3. Possible artists/artworks**
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 - 3.2 Curated reader on Villeneuve
 - 3.3 Existing
- 4. Around the project**
 - 4.1 Communication
 - 4.2 Talks
 - 4.3 Partnerships
- 5. Budget**
- 6. Calendar**

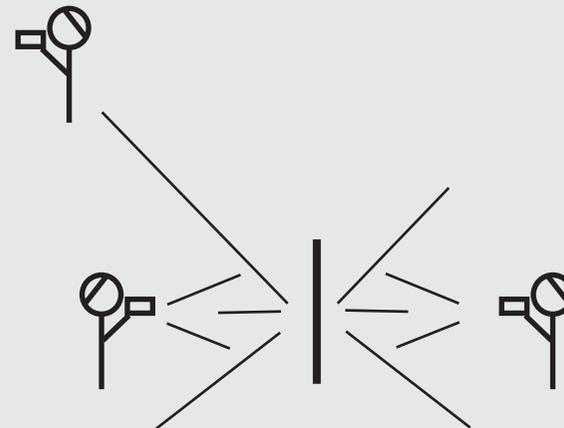
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Corrado

Introduction | *please, keep an eye on me*

The curatorial project explores our position in a space included between the two polarities of democracy and surveillance, focusing on this ambiguous conjunction of social participation and mutual control.



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GENERAL | *blur the lines*

- draw a line from the ideals with 1970s technological innovations to those of new media today, using video technology as the common thread

- blur the distinction between the old and the new formally, for example through the use of obsolete display tools (slide projection).

- combine 1970s video works with contemporary works in order to revitalize the utopian aspirations of the past and claim they are in new media, works today.

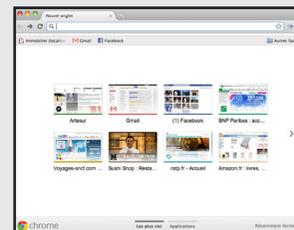
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PHYSICAL AND VIRTUAL | *Renegade*

Objective : try to find a way to build continuity in a space constituted by 'annexes':

1. salon rouge
2. auditorium
3. online residency

3



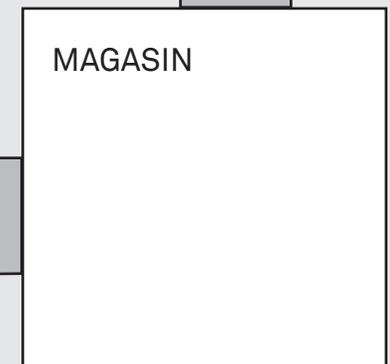
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MAGASIN



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--> put together in the exhibition room, contemporary works (2) and older works (2) blurring the time factor by mixing forms of display (contemporary works using slides show, older works using animation or video).

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TWO COMMISSIONS

Installation in the Salon Rouge

Provide the artist with the curated reader. This reader includes secondary information we have collected about Villeneuve and Videogazette (e.g. several films, press articles and testimonies).

Invite the artist to create a new narrative from these documents within our conceptual framework.

Online residency

Invite a collective or an artist to create a work online, that will be translated into the physical space (texts, documents etc.).

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COMMISSION | Rosella Biscotti | 1978, Italy Works and lives in Rotterdam

Artistic oeuvre encompasses videos, photographs and occasionally sculptures. Her works continue to develop over a long period of time. They often illuminate history and stories about people who were never in the public eye, but can become a source of reflection on individual or collective identity and memory, and their portrayal in Biscotti's works. In Biscotti's art, the starting point of a work is always a social or political event, possibly one in the distant past, which the artist encounters e.g. in the form of documentation or a newspaper snippet and subsequently investigates meticulously. Biscotti employs her works to transpose these found documents, as fragments of an individual history, into reflections about identity, our relation to reality, and the depiction of memory. The subtle interplay between concealed or multiple identities, fiction and reality, and the overlapping layers of time constitutes the characteristic attraction of Biscotti's videos and installations.

[Link](#)

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COMMISSION | URIEL ORLOW | 1973, Zurich Works and lives in London

Uriel Orlow is known for his modular, multi-media installations that take specific locations and events as starting points and combine archival research with evocative visuals and sound. Orlow explores the spatial and pictorial conditions of history and memory, focusing on blind spots of representation and forms of haunting. Working across video, photography, drawing and sound Orlow brings different image-regimes and narrative modes into correspondence.

In 2011 Orlow's work is presented at the Swiss Pavilion/54th Venice Biennale, Short Film Festival Oberhausen, Loop Barcelona, Mercosul Biennial Brazil, Frac Aquitaine Bordeaux, Casa Encendida Madrid, ACAF Alexandria, La Rada Locarno and Helmaus Zürich amongst others.

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Sho

COMMISSION | Online

Web-based residency will invite an artist collective to curate a series of works online addressing our contemporary concerns: democratization and mutual control within new media

- . use the online space to open up the project to other voices and strategies
- . create a space where others can react to this contemporary issue
- . present a work that lives online
- . blur distinction between exhibition and online space - we plan to print out the online material and introduce it into the group exhibition at one point (a strategy **ServingLibrary** also uses in its practice)

Link

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READER ON VILLENEUVE

Given to the commissioned artist as a starting point.



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EXISTING | Richard Serra
Television delivers people, 1973 | Video

**You are delivered to
the advertiser who is
the customer.**

He consumes you.

Dailymotion

A critique of broadcast
television and mass
advertisement

Link

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EXISTING | Zbigniew Rybczynski
Tango, 1983 | Animation

[Link](#)



Animation of thirty-six characters from different stages of life who interact in one room, moving in loops, observed by a static camera.

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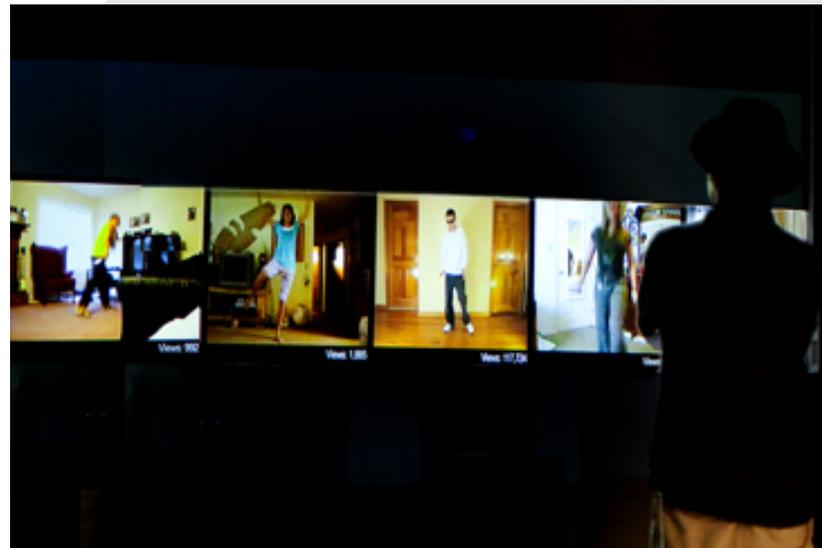
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EXISTING | Nathalie Bookchin

Mass ornament, 2009 | single channel HD video installation, 5.1 surround sound



Hundreds of choreographed YouTube dance videos creating a work that questions contemporary isolation and connection via screens, cameras and technology.

To be presented in Magasin's auditorium

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EXISTING | Marie Voignier Hinterland, 2009 | Video, 49 min



70 kilometers outside of Berlin, built on an old air base, sits an immense metal dome resembling a spaceship that today hosts a striking tropical park.

The «official» discourse is contradicted by facts and takes the form of a masquerade.

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EXISTING | Simon Starling
Autoxylopyrocycloboros, 2006 | slide projector



A slideshow documenting his voyage across Loch Long in a wooden steamboat, its engine fuelled with wood cut from the boat's hull as it sailed, an oddly elegiac reworking of slapstick cartoon violence that nods to the tension between the loch-side peace camp and the nuclear naval base at Faslane.

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COMMUNICATION | *Website*

Invite a graphic designer to create a special visual identity (logo, website, brochure)

Working in three ways:

A. Informative

(launched before exhibition opening)

curatorial essay to present framework for the exhibition

link to PDF resources of theoretical texts (bibliography)

B. Creative

(launched at exhibition opening)

online commission

C. Documentary

(launched after exhibition opening)

exhibition images

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COMMUNICATION | *Press material*

Three months before the opening, we will provide the press department of the Magasin with a proper press release, in French and in English.

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COMMUNICATION | *Brochure*

A brochure will accompany the show as well as on the invitations to attend the opening. It will be published both in english and in french.

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COMMUNICATION | *Advertising*

A proper advertising of the show would be totally out of budget, but we will take advantage of the Call for Application sent by the Ecole on e-flux every year, to communicate on the show.

We will also use the social networks.

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TALKS

We will take advantage of the commissioned artist being in Grenoble to organize a talk with him/her around the project.

We might also invite other artists participating in the exhibition.

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PARTNERSHIPS

We thought that it might be interesting to inform other institutions in the city about our project, in order to do a joint communication, and maybe to plan events related to each other in a way or another.

For example :

The Cinémathèque, the OUI Art Center, Espace 600, the VOG, Centre d'Art Bastille, l'Assoc etc.

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BUDGET

--> classified by sections and not thematically in order to be more precise about each part of the project.

--> analytic budget that allow us to know the proportion taken in the total budget by each section of the project

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CALENDAR

December 2011

November 2011							December 2011							January 2012											
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S					
						1	2	3	4	5	6	7	8	9	10	11	12	13	14						
6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31

ecole

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
27	28	29	30	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

15:00 PM Produce timeline and call of interest for installation commission

18:00 PM Send call of interest and timeline for installation commission (Credits to hand deliver to Rotterdam)

22:00 PM Send Email of interest for online commission

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