

# EXPOVIDEO

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## *Futuro Anteriore*

A screening program of films and videos at the crossroad of contemporary art and cinema

**Selected by 2015 EXPO VIDEO Curator Alfredo Cramerotti**

Research input by Lauren Mele



THE INTERNATIONAL EXPOSITION OF CONTEMPORARY & MODERN ART

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[expoichicago.com](http://expoichicago.com)

### Alfredo Cramerotti

Internationally acclaimed writer and curator in modern and contemporary art, film, video, photography, and media, **Alfredo Cramerotti's** work includes the theory and practice of "expanded photography: the hyperimage," which investigates digital culture's impact on artistic and curatorial practices, and "aesthetic journalism", a concept he created to investigate the relationship between contemporary exhibitions and elements of interview, documentary, fiction and reportage. He is currently the Director of MOSTYN, Wales' foremost contemporary art institute, and is Head Curator of APT (Artist Pension Trust) as well as the roaming curatorial agencies AGM Culture and CPS (Chamber of Public Secrets).

Among other exhibitions, in 2015 he co-curated the Mauritius Pavilion at the 56th Venice Art Biennale, Italy and *Sequences VII*, real-time festival biennial in Reykjavik, Iceland; in 2013, the Maldives Pavilion and the Wales Pavilion at the 55th Venice Art Biennale, Italy; and in 2010, *Manifesta 8*, the European Biennial of Contemporary Art, Region of Murcia, Spain. Cramerotti is the Editor-in-Chief of the Critical Photography series by Intellect Books, and his publications include *Aesthetic Journalism: How to Inform Without Informing* (2009) and *Unmapping the City: Perspective on Flatness* (2010).

### PARTICIPATING ARTISTS:

**Yuri Ancarani, Hans Op de Beeck, Sue de Beer, Johanna Billing, Jeremy Blake, Chris Burden, Stan Douglas, Fischli & Weiss, Morgan Fisher, Luis Gispert and Jeff Reed, Runa Islam, Christian Jankowski, Malerie Marder Ciprian Mureşan, Carolee Schneemann, Cauleen Smith, Levi van Veluw**

Presented in partnership with Columbia College Chicago, EXPO VIDEO highlights a selection of dynamic and cutting-edge film, video, and new media works by artists selected from EXPO CHICAGO 2015 Exhibitors.



## EXPOVIDEO

## Screening Room 1

Total screening time 64:10 min

## Screening Room 2

Total screening time 63:30 min

## PROGRAM STATEMENT

The *futuro anteriore* (future perfect or future compound in the English language) is a verb form that indicates events, experiences, and facts that are considered, but remain part of the future. The tense is often used to express assumptions or uncertainty when one is not sure that certain actions have taken place, or will take place.

The apparent contradiction at the basis of *futuro anteriore* is similarly present in the selection of films and videos on view in the 2015 EXPO VIDEO program. Featuring neither straight experimental video art that anticipates future trends, nor short film that exists as part of a visual tradition, the quality and innovative strength of the works presented make them unique in many respects. Like the potential for the creative use of a language is exemplified by the future perfect form, these exceptional artists' films and videos open up a new territory of cinematic experience, where the viewer is at the center of the work, and experiences something rarely accessible outside film festivals, exhibitions, or specific surveys.

The works on view are presented in a series of screening programs that include two screening rooms, four pods designed by Studio Gang Architects, and an interactive app\* for mobile iOS devices (downloadable from the iTunes store). Each of the moving image programs is curated through this association of ideas and aesthetic approaches, rather than by chronological criterion or running time order. Whether through entering the screening rooms, standing in front of the pods, or holding an Apple device, the viewer will have the chance to travel in space and time.

These selected works, by visual artists and filmmakers, immerse guests and characters alike into stunning exteriors or intimate situations; foolish trips or sublime reflections; historical revisions or psychological suspense. Various cinema industry mechanisms and established genres are present in this program selection—from Hollywood glamour to the *Lumière* brothers—yet, at the same time, a huge range of visual innovations and experimental artistic approaches are embedded within these works. Embedded within the contemporary art world's strategies of making and display, the combination of moving image works on view makes the program a unique chance to experience visual culture today.

— Alfredo Cramerotti

FUTURO  
[anteriore]

## 1. Yuri Ancarani

*Il Capo*

2010, 15:00 min, Galerie Isabella Bortolozzi

Yuri Ancarani's seductive, hypnotic, engrossing films delve deep into obscure subjects. In *La malattia del ferro* (*The disease of iron*; 2010–12), a trilogy of short films, each focuses on a highly specialized occupation. The first film in the series, *Il Capo* (2010) is a portrayal of the Carrara marble quarry, and the magnanimous foreman that directs his crew like an orchestra conductor.

## 2. Cauleen Smith

*Remote Viewing*

2011, 14:00 min, Corbett vs. Dempsey

In *Remote Viewing*, characters are extracted from actual events, moving through space and time, to ultimately recover their sense of self. Some characters are redeemed. Some are irredeemable. But all are recovered and rewarded for their journey. The films seek not only to expose that which has disappeared, but also investigates the gestures and associated traumas of burial itself.

## 3. Johanna Billing

*I'm gonna live anyhow until I die*

2012, 16:29 min, Kavi Gupta

Set in Rome, the origins of *I'm gonna live anyhow until I die* marks the 150th anniversary of the Unification of Italy. The film was co-commissioned by Fondazione Sandretto Re Rebaudengo in Turin, and The Metropolitan Art Centre in Belfast, during 2010–2012. In this work, Billing references Italian Neorealism to focus on the future of the younger generation and the populist political ideology.

## 4. Hans Op de Beeck

*Night time*

2015, 18:41 min, Marianne Boesky Gallery

Hans Op de Beeck's films turn his watercolors into moving images, allowing viewers to experience a journey on a grand cinematic scale. *Night time* is an animated video made by combining the artist's watercolor-scapes produced over the last six years. Drawing from alienation and fragmentation, the delivery is quiet, mesmerizing, and compassionate. *Night time* is melancholic and uplifting, a universally relatable combination of feelings.

[futuro]  
ANTERIORE

## 1. Carolee Schneemann

*Fuses*

1964–67, 18:00 min, Hales Gallery / P.P.O.W

*Fuses* is a silent film of collaged and painted sequences of lovemaking between Carolee Schneemann and her then partner and composer James Tenney; observed by their cat, Kitch. The film itself dissolves and recombines intimacy in a way that is transparent and dense.

## 2. Sue de Beer

*Silver and Gold*

2011, 1:32 min, Marianne Bosky Gallery

*Silver and Gold* is Sue de Beer's re-construction of a lost photograph of the artist's grandmother. The film is an attempt to depict a moment, as well as time itself, in relation to the photographed moment. A continuation of past themes, fragmented memory and longing are central to this film, evident in its cinematography. In addition to the idea that memory and narrative are not linear or even parallel, *Silver and Gold* is also at once Warburgian and surreal.

## 3. Runa Islam

*Trust*

2008, 3:00 min, White Cube

*Trust* belongs to a long feature composed by twenty-two short movies made by filmmakers and artists from all over the world. Each short (documentary, fiction, drama, comedy, etc.) is based on one of the major themes highlighted in the Universal Declaration of Human Rights: culture, development, dignity and justice, environment, gender and participation.

## 4. Malerie Marder

*At Rest*

2011, 12:06 min, Leslie Tonkonow Artworks + Projects

Malerie Marder has achieved acclaim for erotically charged, ambiguously staged nude photographs of herself, family, and friends. *At Rest* creates vulnerable portraits that focus on the transience and universality of sleep. Part hallucinatory and part real. *At Rest* experiments with narrative and sound, while quietly reflecting on the shared experience of its subjects.

## 5. Ciprian Mureşan

*3D Rubliov*

2004, 5:26 min, David Nolan Gallery

Romanian artist Ciprian Mureşan's *3D Rubliov* (2004) is a digital re-creation of scenes from *Andrei Rublev* (1966), a film by Andrei Tarkovsky loosely based on the life of the canonical Russian icon painter from whom the film takes its name. The film departs from its source to feature surreal visions of the Russian countryside, in an animation style that is reminiscent of late 1990s computer game aesthetics.

## 6. Christian Jankowski

*16mm Mystery*

2004, 3:54 min, Lisson Gallery

In *16mm Mystery*, the narrative of the film involves artist Christian Jankowski approaching two special effects experts—the Hollywood-based firm Brothers Strause—to help them bring to life a 35mm project. After a series of events to create this film, Jankowski leaves the scene without ever revealing the content of the 16mm film. The viewer is left with this mystery.

## 7. Jeremy Blake

*Winchester Redux*

abridged version of the Winchester Trilogy, 2004, 5:00 min, Honor Fraser

The Winchester trilogy and *Winchester Redux* are inspired by Jeremy Blake's interest in the Winchester Mystery House in San Jose, California. The Mansion is an architectural wonder that was constructed over the course of thirty-eight years, beginning in the late 1800s. Combining 8mm film footage, static 16mm shots of old photographs, hundreds of ink drawings, and intricate frame-by-frame digital retouching, the Winchester series distills and abstracts American myths of violence and spiritual reconciliation.

## 8. Chris Burden

*The Rant*

2006, 2:10 min, Massimo De Carlo

In *The Rant*, Chris Burden's goggled face appears in close-up and many times larger than life, hovering just above water. In this performance, the artist is portrayed as a ranting xenophobic preacher, who delivers a short and intense message in French, with Italian subtitles. The piece is an impassionate rejection of the Other.

## 9. Luis Gispert &amp; Jeff Reed

*Stereomongrel*

2005, 12:00 min, Rhona Hoffman Gallery

*Stereomongrel* (2005) focuses on the spiritual awakening of a twelve year-old protagonist. A daughter of a Latino security guard and a Caucasian art patron, she embarks on a quest to revenge her dysfunctional parents. The backdrop is the old Whitney Museum building, where high and low cultural indicators collide. Through cross-cultural references, Gispert critiques American cultural hierarchy and institutional structure.

## iPad Station

## Stan Douglas

*Circa 1948*

2014, interactive app for iOS devices, David Zwirner

*Circa 1948* is the first Real-time 3D art app to tell a story inspired by real events. The piece is an immersive experience, created by internationally renowned artist Stan Douglas and the award-winning NFB Digital Studio. Through photorealistic 3D illustrations rendered from Douglas' extensive historical research, *Circa 1948* takes users to the late 1940s in Vancouver, British Columbia—a young city in the midst of urban planning, but divided along lines of race and income. The experience allows users to eavesdrop on long lost conversations in two carefully recreated locations: an Old Hotel in Vancouver's affluent west side, then squatted by homeless war veterans, or the muddy streets of ethnically diverse Hogan's Alley in the working class east side, populated by racial minorities, gamblers, prostitutes and corrupt police officers. Produced by the National Film Board of Canada.

\*Please note that *Circa 1948* by Stan Douglas, part of the film & video program, is an app that is functional on a smartphone or tablet and is not on view in the screening rooms or pods. To obtain the artwork, please scan this QR code:



## Pod 1

## Levi van Veluw

*Spheres, The Collapse of Cohesion*

9:43 min, rosenfeld porcini

*The Collapse of Cohesion* consists of films, drawings, installations, and photographs. Whereas Levi van Veluw's previous series incorporated themes of control, order, and structure, in these works we witness the disintegration of these elements. Order turns into chaos. Visions of collapsing desks, falling cupboards, and exploding cabinets mark the moment of disruption.

## Pod 2

## Fischli &amp; Weiss

*The Way Things Go*

1987, 30:00 min, Matthew Marks Gallery

Swiss artists Peter Fischli (1952, Zürich) and David Weiss (1946–2012, Zürich) have collaborated for over thirty years, producing an extensive and diverse body of work including films, sculptures, installations, and books. Characterized by playfulness and rooted in the details of everyday objects and situations, *The Way Things Go* shows mundane items—such as balloons, tires, and plastic bottles—animated in a long, seemingly continuous chain of events, driven by gravity, collisions, and chemical reactions.

## Pod 3

## Morgan Fisher

*Turning Over*

1975, 15:00 min, Bortolami and Galerie Buchholz

Morgan Fisher's *Turning Over* was shot in one take in black and white. The film shows moments leading up to the artist's car odometer, which turns over as the velocity reaches 100,000 miles. Fisher's commentary throughout the film is entirely improvised.

## Pod 4

Columbia  
COLLEGE CHICAGO

## Kellee Terrell

*Blame*

2015, 15:09 min, Columbia College Chicago Film/Video Student Winner

Written and directed by Kellee Terrell, the dramatic short *Blame* is about a character named Jason, a young working-class African-American father who is haunted by the ghost of a dead rape victim. He finds himself having to make the most difficult decision of his life: either turn in his only son to the police, or delete the only evidence of the assault. *Blame* is a complicated and heartbreaking tale about how sexual assault, victim blaming, race and upward mobility collide.

## Julian Walker &amp; Jordan Duke

*Third Timothy*

16:21 min, Columbia College Chicago Film/Video Student Winner

*Third Timothy* is a Southern Gothic exploration into the power dynamics of Bible Belt ministry through the eyes of adolescent holy water salesmen. The film experiments with fragmented narrative forms that are uncommon to traditional cinema, but are natural to storytelling within the filmmakers' Southern and African American roots. *Third Timothy* is a collaboration between Duke's production company, The Initiative, and Walker's creative tribe, Kinfolk Collective, which uses cinema to trace the overlaps and commonalities between members of the African diaspora.