

Biennale de l'Image en Mouvement

biennaleimage mouvement.ch

Centre d'Art Contemporain Genève

Opening 9.11—13.11.16
Exhibition 10.11.16—29.01.17

27 new works commissioned and produced
by the Centre d'Art Contemporain Genève

Sophia Al Maria, Yuri Ancarani, John M. Armleder & Stephan Eicher, Karimah Ashadu, Trisha Baga, Bertille Bak, Hicham Berrada, Phoebe Boswell, Pauline Boudry & Renate Lorenz, Boychild & Wu Tsang, Brian Bress, Loulou Cherinet, Massimo D'Anolfi & Martina Parenti, Alessio Di Zio, Bodil Furu, Jenna Hasse, Emilie Juvet, Evangelia Kranioti, Salomé Lamas, Cinthia Marcelle, Boris Mitić, Tracey Rose, Cally Spooner, Kerry Tribe, Emily Wardill

Curated by Andrea Bellini in collaboration with Cecilia Alemani, Caroline Bourgeois and Elvira Dyangani Ose
Exhibition organized by the Centre d'Art Contemporain Genève and co-produced with In Between Art Film and FAENA Art

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Biennale de l'Image en Mouvement 2016

The Centre d'Art Contemporain Genève presents a new edition of the **Biennale de l'Image en Mouvement (Biennale of Moving Images)**, a one of a kind hybrid event bringing together visual artists, films directors and performers. The 2016 edition will be inaugurated in Geneva between 9 and 13 November 2016 and will offer a dense program of openings, meetings, performances, special screenings and conferences.

November 2016 marks the 15th edition of the Biennale de l'Image en Mouvement (BIM, Biennale of Moving Images). The year 2014 marked a new BIM event format, which considers its own history while looking to the future with a commitment to a young generation of artists.

Comprising a wide array of multimedia installations, films and documentaries usually shown in cinemas, as well as performances, the Biennale de l'Image en Mouvement is a one of a kind **hybrid situated somewhere between a cinema festival, a constellation of solo exhibitions and a site for research and experimentation**. With this format, artists are invited to push the boundaries of traditional media.

The originality of the new BIM resides in the fact that it consists exclusively of works **commissioned and produced for the occasion**, with no specific curatorial theme to respond to. This distinguishes the BIM from the usual biennial format and positions it as a **post-curatorial event**, leaving the artists a *carte blanche* to shape their own discourse while questioning the status of the curator.

The Biennale de l'Image en Mouvement seeks to investigate new exhibition models and formats by building a show as a choir, bringing together polyphonic voices to offer a window onto contemporaneity.

About the Biennale de l'Image en Mouvement 2016

Under the artistic direction of **Andrea Bellini**, in collaboration with **Cecilia Alemani**, **Caroline Bourgeois** and **Elvira Dyangani Ose**, the Biennale de l'Image en Mouvement 2016 will feature **27 new productions**, which will be presented during an inaugural week between **9 and 13 November 2016**. The exhibition will then remain open until **29 January 2017**.

The 27 new projects produced for the BIM do not aim at surveying the moving image in a broad sense, but rather tries to create a dialogue around today's world from an often feminine point of view. The Biennale will explore **how artists depict today's major themes of life and manage to make their work necessary and remarkable, through their strong engagement and their ability to raise awareness.**

This edition of the Biennale makes spaces for differing and converging positions among a group of artists. For example **Boychild, Wu Tsang, Emilie Jovet, Pauline Boudry & Renate Lorenz** or **Phoebe Boswell's** works question the notions of gender, the female figure and empowerment. While others, such as **Salomé Lamas, Karimah Ashadu, Bertille Bak, Hicham Berrada** and **Bodil Furu** investigate the exploitation of human and natural resources in various locations around the world. These projects, along with **Yuri Ancarani's** documentary on the exuberant leisurely activities of the Qataris and the anthropological researches made by **Trisha Baga, Tracey Rose, Cally Spooner** and **Kerry Tribe**, underline the polarities of our world. Additional new works by **Sophia Al Maria, John M. Armleder & Stephan Eicher, Brian Bress, Loulou Cherinet, Massimo D'Anolfi & Martina Parenti, Alessio Di Zio, Jenna Hasse, Evangelia Kranioti, Cinthia Marcelle & Tiago Mata Machado, Boris Mitic** and **Emily Wardill** have also been commissioned and produced for the occasion.

The BIM 2016 encompasses a variety of artistic practices including **video, sound, dance, performance, installation** and **even clubbing**, broadening the scope of the moving image beyond the digital condition under which we often reductively see the world in 2016.

The 15th Biennale de l'Image en Mouvement will feature an exhibition of multimedia installations at the Centre d'Art Contemporain Genève and Mamco, a series of performances at the Théâtre de l'Usine (TU) and at le Zoo de l'Usine, premieres and encounters with artists at the Cinema Dynamo and Cinema Spoutnik.

The 2016 edition of the Biennale of Moving Images marks the return of the international competition, which was held during the first editions of the Biennale. BIM special projects: Generations is a prize aimed at encouraging young film directors studying in prestigious local and international art and cinema schools. (see further).

Other venues

Finally, the new Biennale de l'Image en Mouvement is not a single exhibition. The 2014 edition traveled to several venues, including the Museum of Old and New Art, Tasmania, Australia, and the Teatrino Palazzo Grassi, Fondation Pinault, Venice. The BIM evolves from city to city, according to the format adopted to present the works (screening, exhibition of installations, etc.). BIM 2016 will be presented in several institutions and festivals on at least four continents. The **BIM is evolving from city to city, according to the format adopted to present the works (screening, exhibition of installations, etc.).**

After Geneva, the Biennale of Moving Images 2016 will travel to :

- Faena Art Center Buenos Aires (in collaboration with UNTREF, Universidad Nacional de Tres de Febrero, Buenos Aires)
- Faena Forum Miami Beach
- Teatrino Palazzo Grassi, Fondation Pinault, Venice
- Schermo dell'arte, Florence
- Tent, Rotterdam
- Galerie de l'UQAM, Montreal

Other venues in the USA and in Asia to be announced soon

About the Biennale de l'Image en Mouvement (BIM)

A pioneering event

Since its inception in 1985, the Biennale de l'Image en Mouvement has provided a **platform for art and ideas by surveying the ever-shifting territories of moving images** while aiming to make sense of this extraordinary profusion of images that has progressively invaded all aspects of contemporary art.

Over a period of 30 years the BIM has brought together the very best in video art, showing works by artists such as Bill Viola, Gary Hill, Steina and Woody Vasulka, Robert Filliou, Chris Marker, Guy Debord, Vito Acconci, William Wegman, Bruce Nauman, Chantal Akerman, Rebecca Horn, Jean-Luc Godard, Andy Warhol, Philippe Garrel, Nam June Paik, Laurie Anderson, Artavazd Pelechian, Harun Farocki, Matt Mullican, Anri Sala and the Straub/Huillet duo.

The Biennale de l'Image en Mouvement was founded by **André Iten in 1985**, during a workshop with the artists Silvie and Chérif Defraoui. It was initially called the "International Video Week" and was **one of the first events of its kind in Europe**.

A biennial hosted by an institution

In 2010, the Centre inherited the former Biennale de l'Image en Mouvement founded and run by the Centre for Contemporary Image from 1985 until 2007. **The Centre d'Art Contemporain Genève then became one of the few institutions worldwide to organize a large-scale international contemporary art exhibition such as a biennial (along with the KW Institute for Contemporary Art, the Whitney Museum and the New Museum).**

As a medium, video art complicates the status of the artwork with its temporal dimension and its resistance to traditional exhibition protocols. As such, it constitutes **an experimental media that the Centre has privileged throughout its history**. The presentation of Dan Graham's films and videos in 1976 served an inaugural function in this respect and, in a broader sense, **pioneer moving image exhibitions in Geneva**. In April and May 1977, the former director of the Centre organized the first retrospective of video art at the Musée d'art et d'histoire in Geneva.

Between 2010 and 2013, the Biennale existed through the Image-Mouvement event, a platform of thoughts and experimentation included in the Centre d'Art Contemporain's yearly program.

When he took over the position of Director of the Centre, Andrea Bellini launched a new version of the Biennale, conceived in light of its history, whilst looking to support a young generation of artists. The originality of the new forward-looking BIM format lies in that fact that it **consists exclusively of works commissioned and produced by the Centre, thus distinguishing itself from the usual format of the biennial and turning the institution into one of the most important actors in the production of video art on an international level**.

Another specificity of the new BIM is that, further to being one of the few institutions hosting such an event, the Centre is the only institution, together with the Whitney Museum of Art, that **keeps a trace of the Biennale**. The exhibition does not disappear after it closes, some of the works presented are bought locally (in collaboration with the Contemporary Art Funds of the City and Canton of Geneva) and a screening copy with unlimited screening rights of all the projects produced is given to the Contemporary Art Funds of the City.

BIM Special Projects: Generations

The 2016 edition of the Biennale of Moving Images marks the return of the international competition, which was held during the first editions of the Biennale.

BIM special projects: Generations is a prize aimed at encouraging young film directors studying in prestigious local and international art and cinema schools.

Each of the selected schools were invited to submit a shortlist of student films. Following this call, 64 students' projects from 12 schools across the world were submitted. Among these, a first jury of art and video professionals shortlisted ten films, which will be shown during the Biennale of Moving Images 2016.

During the event, a second jury, comprised of key personalities in the art world, will select a winner from among the ten films presented. The winner will then be invited to participate in the Biennale of Moving Images 2018 and will receive a production grant of CHF 10'000.-.

Members of the first jury:

- **Gabriel Abrantes**, artist and president of the Jury
- **Jasmin Basic**, cinema historian and curator of film for several Swiss and international cinema festivals (Visions du Réel, Nyon, les Journées de Soleure, Kurzfilmtage Winterthur, etc.)
- **Andrea Bellini**, Director of the Centre d'Art Contemporain Genève and curator of the Biennale de l'Image en Mouvement
- **Emilie Bujès**, independent curator and programmer for Visions du Réel, Nyon and the Festival international du film de la Roche-sur-Yon
- **Diane Daval-Beran**, Responsable of the Fonds cantonal d'art contemporain
- **Michèle Freiburghaus**, Responsable of the Fonds d'art contemporain de la Ville de Genève
- **Pauline Julier**, artist
- **Fabrizio Polpettini**, independent producer and co-founder of La Bête.

Members of the second jury:

- **Suzanne Cotter**, director of Serralves Museum of Contemporary Art, Porto, Portugal, and president of the jury
- **Andrea Bellini**, director of the Centre d'Art Contemporain Genève and curator of the Biennale de l'Image en Mouvement
- **Caroline Bourgeois**, chief curator and conservator of the Pinault Collection, Paris, and co-curator of the Biennale de l'Image en Mouvement
- **Beatrice Bulgari**, founder of In Between Art Film
- **Ximena Caminos**, chair and artistic director of Faena Art
- **Emmanuel Cuénod**, director of Festival Tous Ecrans, Geneva
- **Carlos Duran**, founding codirector of LOOP and Screen Projects, Barcelona
- **João Laia**, writer and independent curator

- **Andrea Lissoni**, Senior Curator International Art (Film) at Tate Modern, London
- **Steven Op de Beeck**, director of Contour Biennale, Mechelen, Belgium

10 shortlisted films

- **Maura Brewer**, *:/interstellar*, Whitney Independent Study Program, USA
- **Jorge Cadena**, *Les trois hirondelles*, HEAD - Geneva, Switzerland
- **Lucas Erin**, *6:24*, ECAL, Switzerland
- **Cassandra Guan**, *Women on the Edge of Time*, Whitney Independent Study Program, USA
- **Antoine Guerreiro do Divino Amor**, *Super Rio Superfictions*, EAV Parque Lage, Brasil
- **Joseph Houlberg**, *A*, School of the Arts Institute Chicago, USA
- **Martina Juncadella**, *Mensajes*, Universidad Torcuato Di Tella, Argentina
- **Robin Mognetti**, *Totally Lies*, HEAD - Geneva, Switzerland,
- **Bahar Noorizadeh**, *Wolkaan*, School of the Arts Institute Chicago, USA
- **Isabel Pagliai**, *Isabella Morra*, Le Fresnoy - Studio National des Arts Contemporains, France

Curators of the BIM 2016

Andrea Bellini

Andrea Bellini is the Director of the Centre d'Art Contemporain Genève since 2012. He has previously been co-director of Castello di Rivoli, director of the art fair Artissima, curatorial advisor at MoMA PS1 and editor in chief of Flash Art International. Since he arrived at the Centre, he has managed to fortify the institution's role in the Swiss and international art scene and relaunched the Biennale of Moving Images. Bellini is also a member of many committees such as the CERN's Cultural Advisory Board and the selection committee of Arco Madrid.

Cecilia Alemani

Cecilia Alemani is the Donald R. Mullen, Jr. Director & Chief Curator of High Line Art, the public art program presented by Friends of the High Line. Since 2012, Alemani has been curator of Frieze Projects for Frieze Art Fair, New York. In 2017, she will curate the Italian Pavilion at the next Venice Biennale. She was a guest curator for Performa 11, New York (2011); served as Curatorial Director for X Initiative, New York (2009 – 2010); co-founded No Soul For Sale, a festival of independent spaces, New York (2009).

Caroline Bourgeois

Caroline Bourgeois has been Chief Curator and Conservator of the Pinault Collection since 2007. Swiss born, psychoanalysis graduated, she was Co-Director at the Jennifer Flay gallery, independent curator, then chief curator of the Plateau-FRAC Ile de France (2004-2008) and of the association TRAM, two contemporary art institutions of the greater Paris area. Between 1997 and 2001, she managed the video collection of the Pinault Collection, from which she already organized 13 exhibitions at Palazzo Grassi, Punta della Dogana, Venice and elsewhere.

Elvira Dyangani Ose

Elvira Dyangani Ose is curator, lecturer in Visual Cultures at Goldsmiths, and member of the Thought Council at the Fondazione Prada, where she has curated projects by Betye Saar, Nástio Mosquito and Theaster Gates. She was curator of the eighth edition of the Göteborg International Biennial for Contemporary Art, GIBCA 2015, and served as Curator International Art at Tate Modern (2011 – 2014). Dyangani Ose served also as curator at the Centro Andaluz de Arte Contemporáneo (2006 – 2008) and the Centro Atlántico de Arte Moderno (2004 – 2006), and as Artistic Director of Rencontres Picha, Lubumbashi Biennial (2012 - 2013).

Artist List of the BIM 2016

Video Art

Sophia Al Maria

b. 1983, Tacoma, US. Lives and works in London, UK

Yuri Ancarani

b. 1972, Ravenna, IT. Lives and works in Milan, IT

Karimah Ashadu

b. 1985, London, UK. Lives and works in Amsterdam, NL, London, UK and Lagos, NI

Trisha Baga

b. 1985, New York, US. Lives and works in New York, US

Bertille Bak

b. 1983, Arras, FR. Lives and works in Paris, FR

Hicham Berrada

b. 1986, Casablanca, MA. Lives and works in Paris, FR

Phoebe Boswell

b. 1982, Nairobi, KE. Lives and works in London, UK

Pauline Boudry & Renate Lorenz

Brian Bress

b. 1975, Norfolk, USA. Live and works in Los Angeles, USA

Loulou Cherinet

b. 1970, Gothenburg, SE. Lives and works between Stockholm, SE and Addis Abeba, ET

Massimo D'Anolfi

b. 1974, Pescara, IT. Lives and works in Milan, IT

& Martina Parenti

b. 1972, Milan, IT. Lives and works in Milan, IT

Alessio Di Zio

b. 1992, IT. Lives and works between London, UK and Los Angeles, USA

Bodil Furu

b. 1976, Askim, NO. Lives and works in Oslo, NO

Jenna Hasse

b. 1989, Lisbon, PT. Lives and works between Lausanne, CH and Paris, FR

Emilie Jouvét

b. 1976, Paris, FR. Lives and works in Paris, FR

Evangelia Kranioti

b. 1979, Athens, GR. Lives and works in Paris, FR

Salomé Lamas

b. 1987, Lisbon, PT. Lives and works in Lisbon, PT

Cinthia Marcelle & Tiago Mata Machado

both b. 1974 Belo Horizonte, BR. Live and work in Belo Horizonte, BR

Boris Mitic

b. 1977, Leskovac, RS. Lives and works in Belgrade, RS

Tracey Rose

b. 1974, Durban, ZA. Lives and works in Durban, ZA

Cally Spooner

b. 1983, Ascot, UK. Lives and works in London, UK

Kerry Tribe

b. 1973, Boston, US. Lives and works in Los Angeles, US

Wu Tsang

b. 1982, Massachusetts, USA. Lives and works in New York and Los Angeles, USA

Emily Wardill

b. 1977, Rugby, UK. Lives and works in Lisbon, PT

Performance

John M Armleder

b. 1948, Geneva, CH. Lives and works in Geneva, CH

& Stephan Eicher

b. 1960, Münchenbuchsee, CH. Lives and works in Bern, CH

Pauline Boudry & Renate Lorenz

Boychild

b. USA. Lives and works in New York and Los Angeles, USA

& Wu Tsang

b. 1982, Massachusetts, USA. Lives and works in New York and Los Angeles, USA

Cally Spooner

b. 1983, Ascot, UK. Lives and works in

Projects presented during the BIM 2016

Video installations

Sophia Al Maria

b. 1983, Tacoma, US. Lives and works in London, UK



Sophia Al Maria, still from *The Limerent Object*, 2016.

The Limerent Object is a call-and-response across deep time between the last living earthling and their extra-terrestrial antecedent. Mixing myths of a panspermic genesis and a Holocene apocalypse, *The Limerent Object* juxtaposes petroglyphs and porn, an alien queen and a dying human, a voice and the silence to evoke a love story that transcends the desert of millennia. This new work stems from the artist's anxiety and fear for the future and the result is a poetic panegyric to the planet earth and we who people it. Of Qatari-American origins, Sophia Al Maria works with the concept of «Gulf Futurism», whose themes include the isolation of individuals via technology and reactionary Islam, the corrosive elements of consumerism and the erasure of history in the service of fossil fuel. She is inspired by imagery from Islamic eschatology, post humanism and Science Fiction.

Karimah Ashadu

b. 1985, London, UK. Lives and works in Amsterdam, NL, London, UK and Lagos, NI



Karimah Ashadu, still from *Red Gold*, 2016.

For the Biennale de l'Image Mouvement, Ashadu presents *Red Gold* - an experimental short film touching on the socio-economic context of Nigeria. Before Nigeria's independence in the 1960s, it stood as one of the world's largest producers and exporters of palm oil, but since the discovery of crude oil, agriculture became a neglected industry. With no help from the government, farmers with skills and land passed down through generations have struggled through the years to sustain their families and keep their craft alive. Focusing on a group of hardy palm oil farmers in Ekiti State, Western Nigeria, Ashadu reflects on sentiments of independence and value. Karimah Ashadu, an artist of British and Nigerian origins, uses experimental modes of moving image capture aided by hand-crafted devices to explore perceptions of self and place.

Trisha Baga

b. 1985, New York, US. Lives and works in New York, US



Trisha Baga's project for the Biennale de l'Image Mouvement, entitled *MABUHAY*, is an abstract narrative following the road trip movie format. Employing 3-D effects, Baga creates a stratified narrative that aims to find logic in the viewer's own processes of association: an approach where consciousness becomes the protagonist. *MABUHAY* investigates, in the artist's own words, "my family history, the history of the Philippines, layers of colonization as seen through representation and appropriation, the convergence of Catholic and American pop culture sensibilities, what happens

Trisha Baga, still from *MABUHAY*, 2016. Courtesy of the artist and Green Naftali. (previous page)

to a mountain made of clay when it gets hit by a typhoon, and what happens when a van tries to drive up it.”

Trisha Baga’s immersive environments position the viewer in a playful negotiation between the concrete and the simulated. Her intricate videos operate on several levels of experience, mimicking the manner in which our perceptual landscape now weaves between digital and physical.

Bertille Bak

b. 1983, Arras, FR. Lives and works in Paris, FR



Bertille Bak, still from *Usine à divertissement*, 2016.

For the 2016 BIM, Bertille Bak proposes *Usine à divertissement*, a project focused on the flourishing and threatening growth of the tourism industry close to traditional indigenous populations. With a three-channel video installation, Bak investigates three minor communities from Thailand, Morocco and Camargue, exposed, or about to be exposed, to tourism. Through this socially engaged work, Bertille Bak implicitly criticizes occidental capitalism’s stranglehold on mass tourism, akin to human safaris trampling local communities’ interests and integrity.

Through videos installations, sculptures and drawings, Bertille Bak questions the notions of identity, community, territory and memory, making the indigenous people the standard bearer of her works. Her stories attempt to define the present living conditions of a group with a constant concern for maintaining social bonds.

Hicham Berrada

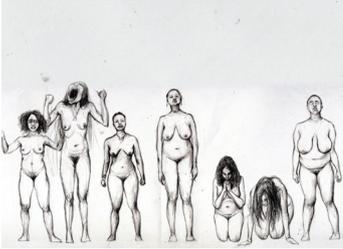
b. 1986, Casablanca, MA. Lives and works in Paris, FR



Hicham Berrada, *Boom - Natural Process Activation #4*, 2016.

For the Biennale de l’Image Mouvement, Hicham Berrada presents *Boom - Natural Process Activation #4*, a movie in which the artist brings out the activation of natural processes. In the Moroccan desert, a detonation of dynamite in a mirage leads to the formation of a well, and sets off the slow transformation of the environment into an oasis. The artist’s gesture is limited here to the initial triggering: once the explosion has been provoked, nature takes over, and the artist joins the viewer in observing the consequences of his gesture. *Boom* is a film evolving through a number of seasons, and the video will be added to with each new screening.

Benefitting from both an artistic and scientific training, Berrada’s work combines intuition and knowledge, science and poetry. From the laboratory to the workshop, from chemical experiment to performance, the artist explores in his works scientific protocols that mimic as closely as possible various natural processes and climatic conditions.



Phoebe Boswell, still from *Mutumia*, 2016.

Phoebe Boswell

b. 1982, Nairobi, KE. Lives and works in London, UK

For the Biennale de l'Image Mouvement, Boswell proposes *Mutumia*. In the artist's mother tongue, *mutumia* is the general term for 'woman', which loosely translates as 'the one whose lips are sealed'. With *Mutumia*, Boswell proposes an immersive multimedia installation, where sequences of images, animations and sounds make up a salute to women in African history who have used their bodies in direct acts of resistance in conflicts where they haven't been permitted to use their voices. The visitor will be both active and passive, observer and observed, confronted by an army of projected women, and invited, through their very presence, to enable female voices to be heard. Boswell's story - her identity - is rooted in her "expatriate" and transient past, her trajectory is always anchored to a personal exploration of "home". Her work combines drawings, animations, digital technology and complex installations to form a language through which she communicates global, fragmented narratives like hers.



Pauline Boudry & Renate Lorenz, still from *Silent*, 2016.

Pauline Boudry & Renate Lorenz

For the Biennale de l'Image Mouvement, Pauline Boudry and Renate Lorenz will present *Silent*, a new film shown in an installation presented parallel to their performance at Théâtre de l'Usine TU. Starting with an interpretation of John Cage's score *4'33''* by the musician Aérea Negrot on the Oranienplatz in Berlin, a public square in Berlin where a refugee protest camp took place between 2012 and 2014, *Silent* focuses on the violent experience of being silenced and on silence as a powerful performative act of resistance as it has been carried out by various disobedience movements around the world. *Silent* asks how both moments are intertwined. It focuses on the performance which might allow for desire without erasing traces of violence and vulnerability. Working as a duo since 2007, Boudry and Lorenz propose films and performances that revisits filmic and audio material from the past, excavating unrepresented or illegible moments of queer history. These works present a corpus capable not only of traveling across epochs, but also of imagining links between those epochs, so foreshadowing the possibility of a queer future.

Brian Bress

b. 1975, Norfolk, USA. Live and works in Los Angeles, USA

For the Biennale de l'Image Mouvement, Brian Bress creates *Man with Cigarette*, a four panel video wall presenting a life-size full figure portrait that replicates in three dimensions (as a costume) a found pen and ink drawing of a man in a full dress suit smoking a cigarette. The style of the found drawing being replicated is full of awkward details, bad perspective and impossible forms. As in past works Bress takes from two-dimensional sources, such as Sol Lewitt's *Dazzle Camouflage*, as well as his own collages, and sets out

Brian Bress, still from *Man with Cigarette*, 2016. (next page)



on the impossible task of bringing what can only exist in two-dimensions into three-dimensions and then compressing it back down to two-dimensions using the video screen.

Brian Bress's time based media works have been described as inventive, humorous, and "discomfortingly complex." As an inventive form of portraiture, they employ flat-screen monitors, which make his works appear to be conventional photographs or even paintings, each depicting one or more figures rendered abstract through the use of masks and costumes.

Loulou Cherinet

b. 1970, Gothenburg, SE. Lives and works between Stockholm, SE and Addis Abeba, ET



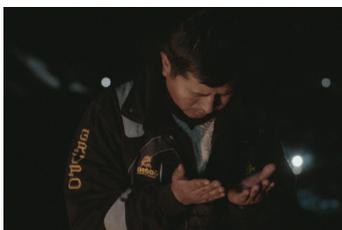
Loulou Cherinet, still from *Axis* 2016.

For the Biennale de l'Image Mouvement, Loulou Cherinet proposes *Axis*, a film project linked to the concept of kinetic energy and the sensation that time, the direction of time, has changed due to the accelerating scale and complexity of memory technologies, digital infrastructures and more-than-human societies. Her film is a spatial montage of moving images constructed in the actual room inside which it is installed. The work draws from Cherinet's continuously expanding archive of video, audio, found photographs and stock footage. The project's form insists upon the present as the primary category of human experience and will fixate its origin at the Biennale de l'Image Mouvement.

Cherinet works primarily with video installation, characterised by a mode of storytelling that uses film improvisation to probe perceptions of abstract notions. Her work is rich with references to the cities she lives in and the people she meets, often focusing on the human body, its affective life, social life and political functions.

Salomé Lamas

b. 1987, Lisbon, PT. Lives and works in Lisbon, PT



Salomé Lamas, still from *The Burial of the Dead*, 2016.

"There is no need to design or stage an apocalyptic landscape, for the earth we inhabit is already in crisis and the apocalypse is now." Attempting to redefine ethnographic film tradition *The Burial of the Dead* – Lamas' project for the Biennale de l'Image Mouvement – is a video installation set in the Peruvian town of La Rinconada at an altitude of 5,200 meters on the edge of a gold mine; it captures a dystopian world that scarcely seems possible in the 21st century. Lamas has constructed a cinematic triptych to convey the extremity of this situation and the dimensions of its misery without having to resort to graphic images – indeed a dantesque escherscape of haunting beauty.

In a fertile occupation of no man's land, Lamas attempts to dissolve the apparent border between documentary and fiction; with an interest in the intrinsic relationship between storytelling, memory, and history, while using the moving image to explore the traumatically repressed, seemingly

unrepresentable, or historically invisible, from the horrors of colonial violence to the landscapes of global capital.

Cinthia Marcelle & Tiago Mata Machado

both b. 1974 Belo Horizonte, BR. Live and work in Belo Horizonte, BR



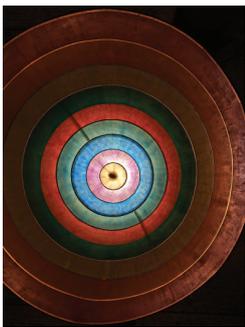
Cinthia Marcelle & Tiago Mata Machado, still from *COMMUNITY*, 2016.

For the Biennale de l'Image Mouvement, directors Cinthia Marcelle and Tiago Mata Machado propose *COMMUNITY*, a speculation on order and chaos, containment and dispersal, the individual and the collective, submission and rebellion, here and there. In this oppositional game, the project is also composed by two videos: the film and the sketch, figuration and abstraction. The video and the animation consist of multiple takes on two situations: the concentration of people/scribbles in a line and the dissipation of people/scribbles when there is turmoil. Between one take and another, a black screen is inserted with the ambient of a drum sound that will intensify according to the level of agitation.

The Brazilian partnership was formed in 2008 by the artist Cinthia Marcelle and the critic and filmmaker Tiago Mata Machado. In the same year they founded Katásia Filmes, with the curator and filmmaker João Dumans, a production company dedicated to the creation and study of cinema and art based in Belo Horizonte, Brazil.

Tracey Rose

b. 1974, Durban, ZA. Lives and works in Durban, ZA



Tracey Rose, exhibition view at Museo Reina Sofia, Madrid, 2014.

For the Biennale de l'Image Mouvement Tracey Rose proposes *Shooting Down Babylon (The Art of War)* (working title), a work examining movement mapping, gestural codes, rites and rituals. The work combines sequences shot by cameras attached to her body and around her while she performs "backyard dances", with the voices of the participants in an Ayahuasca ceremony (a purification ritual from the Amazonian forest). Her installation, taking the form of a temple of Baphomet from the outside, proposes an exorcising experience for the audience member from the inside with its light works, video and sound of varying frequencies.

Rose is best known for her performances, video installations, and photographs. Her work responds to the limitations of dogma and the flaws in institutionalized cultural discourse. Always evident in her work is the artist's insistence in confronting the politics of identity, including sexual, racial, and gender-based themes.

Cally Spooner

b. 1983, Ascot, UK. Lives and works in London, UK



Cally Spooner, *On False Tears And Outsourcing*, installation view at New Museum, New York, 2016
Photography Jeremiah Wilson

For the BIM Cally Spooner proposes an installation of sound, and a backdrop of mute moving-image, which emerges from her current, ongoing study, *On False Tears and Outsourcing*. Since June 2015, this project has manifested as installations, lectures, essays, workshops, prose. In each instance, these iterations begin from her speculative definition of outsourcing; a delegation of one's expressions and desires to sterile language. This language is engineered by institutional/industrial bodies outside of one's own body, in order that those external bodies might manage, control and accidentally erode life. For the BIM, Spooner augments this study with a constellation of unsynched side-shoots and spin offs.

Cally Spooner's diverse practice includes essays, media installations and live events, which grapple with the organisation and dispossession of that which lives. She often uses rehearsals, or the episodic form, as a means, and an end, in itself.

Kerry Tribe

b. 1973, Boston, US. Lives and works in Los Angeles, US



Kerry Tribe, still from *Exquisite Corpse*, 2016.

For her contribution to the Biennale de l'Image Mouvement, Kerry Tribe presents *Exquisite Corpse*, a 51-minute installation that follows the 51-mile Los Angeles River from its origins in the San Fernando Valley north east of the city to its terminus at the Pacific Ocean. Using a detailed map as a script, Tribe's camera captures the river's varied landscapes, neighborhoods, inhabitants, and communities through a string of meditative encounters that collectively describe the site, and the city, at this juncture in its history.

Tribe's rigorously-crafted, research-based projects use the structure, language and materials of the moving image to explore topics ranging from butterfly wings to space travel. Much of her work explores consciousness, perception and the critical potential of representational technologies

Wu Tsang

b. 1982, Massachusetts, USA. Lives and works in New York and Los Angeles, USA



Wu Tsang, still from *Duilian*, 2016.

For the Biennale de l'Image Mouvement, Wu Tsang presents *Duilian*, a short experimental film that takes the narrative form of an illegitimate "wild history" ("yeshi"). While set in the present, the film explores the intimate relationship between Chinese revolutionary poet Qiu Jin (1875-1907) and calligrapher Wu Zhiying (1868-1934). Qiu Jin was executed as a traitor during the Qing dynasty, and has been alternately heralded as a nationalist martyr, a communist hero, and feminist icon. The film combines magical realism, documentary, and the kung fu genre to question how history is constructed, by "reading between the lines" of official narratives.

Wu Tsang's films, installations, performances, and sculptures move fluidly among documentary, activism, and fiction. Her works interweave emotion with conceptual questions of voice and translation in relation to difference. Her projects have been presented at museums and film festivals internationally.

Emily Wardill

b. 1977, Rugby, UK. Lives and works in Lisbon, PT



Emily Wardill, still from *I gave my love a cherry that had no stone*, 2016.

For the Biennale de l'Image Mouvement, Wardill presents *I gave my love to a cherry that had no stone*. Holding in her mind Dorothea Tanning's painting *Some Roses and their Phantoms* (1952) and its sickening presentation of objects as between states of being, Wardill made a film that also hovers between definitions. The architecture of the Gulbenkian auditorium in Lisbon, its colours and sense of being lost in time accompany us through a loop where a man wanders the building at night, followed by something that is not human. Through the care and paranoia with which she approaches the digital image, the artist investigates the haunting of the present by the past and the remnants of textures longing to be touched.

Emily Wardill's work takes an interest in the appropriation of models to express ideas and the way in which fixed scenarios become exemplary. She explores the opacity of communication to deconstruct the way in which materials or the implication of the material are used to elucidate ideas.

Films

Yuri Ancarani

b. 1972, Ravenna, IT. Lives and works in Milan, IT



Yuri Ancarani, still from *The Challenge*, 2016.

The movie *The Challenge*, presented as part of the Biennale de l'Image Mouvement, follows the journey of an artist who becomes a playful anthropologist, exploring the leisurely activities of the Qataris, the inhabitants of a small country who have gained remarkable media attention in the last few years through their unconventional lifestyle and their exuberant wealth: an advanced techno-capitalistic world where the ancient symbols of wealth and power (gold, rifles, sports cars, etc.) are ubiquitous. The Hunt reveals the role of rare and expensive falcons, which are employed in ritualized forms of hunting.

Yuri Ancarani's works transform the codes of documentary filmmaking in a monumental dimension. The man in action, the protagonist of his artworks, becomes transfigured through a rigorous construction of image and sound.

Massimo D'Anolfi

b. 1974, Pescara, IT. Lives and works in Milan, IT

& Martina Parenti

b. 1972, Milan, IT. Lives and works in Milan, IT



Massimo d'Anolfi & Martina Parenti, still de *L'Infinita Fabbrica del Duomo*, 2015.

On the occasion of the Biennale de l'Image en Mouvement, Massimo d'Anolfi and Martina Parenti will present *L'infinita Fabbrica del Duomo*, a poetic documentary taking the permanent activity of the preservation and restoration of Milan's Duomo to explore notions of the infinite and of a sense of vertigo related to time. This film is one of the chapters of their latest production, *Spira Mirabilis*, which deals with immortality in science, art, faith and emotions. Close to visual symphony, the work recounts four "histories of immortality": deathless jellyfishes in Japan, musical instrument inventors in Bern (CH), intimate experiences with the Indian population of contemporary America and the restoration of the Duomo in Milan. Although they work in a pair, D'Anolfi & Parenti's films have only one objective: to show humorously the transformation of human society. The two filmmakers portray these changes with humour and creativity, through the daily course of individual people. The duo sealed their passion for documentary filmmaking by creating a production company: *Montmorency Film* in Milan, Italy.

Spira Mirabilis will be presented by the Centre in 2017, in exclusive advance showing before its cinema release.

Alessio Di Zio

b. 1992, IT. Lives and works between London, UK and Los Angeles, USA



Alessio di Zio, *Untitled*, 2016.

For the Biennale de l'Image Mouvement, Alessio Di Zio presents a series of highly improvised fantasy short films set in artificial environments and featuring moments of strange magic, fictional dimensions, iconic imageries, impressions and glimpses of his own fantasies and dreams.

Working impulsively, musician and film director Alessio Di Zio immerses himself in chosen environments to create very personal films. Initially shot for personal use, his films gained notoriety for their artistic touch and their particular image treatments.

Bodil Furu

b. 1976, Askim, NO. Lives and works in Oslo, NO



Bodil Furu, still from *Les mangeurs de cuivre*, 2016.

For the 2016 BIM, Bodil Furu presents *Les mangeurs de cuivre*, a film portraying the actors of the Katanga copper mining industry in the Democratic Republic of Congo (DRC). Following a local chief, a businessman, and a development worker, the film offers contrasting views on how copper mining influences the villages and the country as a whole. As silent witnesses, the landscape is introduced with its vast alterations and the disenfranchised people of the region. This film aims to give analytic tableaux of the neo-colonial world order, discussed controversially and with an open end.

Bodil Furu is an artist working with documentary filmmaking where abiding humanistic questions meet current concerns of globalisation and the mediation of reality. Her visual language often examines landscapes that do not appear untouched or neutral, but rather shaped by territorial behaviour and social conflicts.

Jenna Hasse

b. 1989, Lisbon, PT. Lives and works between Lausanne, CH and Paris, FR



Jenna Hasse, still from *Soltar*, 2016.

For the 2016 BIM, Jenna Hasse directs *Soltar*, a story about two characters, Margaux (played by the artist) and Bruno, leaving on their holidays to Portugal. Throughout the movie, we discover an increasing anxiety, caused by Bruno's paranoia. The artist places the two characters in the middle of a duality, two entities impossible to reconcile for Bruno. This feeling is accentuated by the environment, an electronic music festival, with its crowd, wild dances and community life contrasting with the natural way of life, the immensity of the beaches and the adjacent ocean.

Both actress and director, Jenna Hasse explores the duality of her condition through her films and stages the intimate through the life of her protagonists. She is inspired among others by her own history, humankind's relationship with nature, sensations and the resulting emotions.

Emilie Juvet

b. 1976, Paris, FR. Lives and works in Paris, FR

Project coproduced with Everybody's Perfect



Emilie Juvet, still from *L'enfant que j'étais, l'adulte que je suis, l'enfant que j'aime(rai)*, 2016.

For the Biennale de l'Image Mouvement, Emilie Juvet presents *L'enfant que j'étais, l'adulte que je suis, l'enfant que j'aime(rai)*, a movie about queer parents, identity and family constructions. It is through a series of portraits, of people leaning their faces over her belly that the artist proposes a diversity of stories and reflections on motherhood, parenthood, the desire or not to have a child, descent and childhood. Entirely shot using smartphones, the film proposes an intimate journey, told via sensitive, fun or moving words, a contemporary family album.

Having explored the queer, feminist and post-porn movements for 15 years—through intimate portraits and other subversive mise-en-scènes—Emilie Juvet's films and videos question and disrupt the social standards affecting the norms and representations of desire.

Evangelia Kranioti

b. 1979, Athens, GR. Lives and works in Paris, FR



Evangelia Kranioti, still from *Obscuro Barroco*, 2016.

Obscuro Barroco, the work of Evangelia Kranioti for Biennale de l'Image Mouvement, is a tale about illusion and transformation set in Rio de Janeiro (Brazil) a few months ahead of the Olympic Games. A documentary fiction, it explores gender and urban rituals in the hedonist realm of the cidade maravilhosa. Across spiritualism and transsexuality issues, from the Sambodromo bacchanal to the favela carnival, two creatures—a wandering clown and the carioca transvestites' queen—tell the story of bodies in endless metamorphosis.

Evangelia Kranioti is an artist working in cinema, photography, text and video installation. Her practice involves immersion in different social contexts, and culminates in the creation of both documentary and fiction works. Her artistic and anthropological research explore the themes of exile, origins, wandering and desire.

Boris Mitic

b. 1977, Leskovac, RS. Lives and works in Belgrade, RS



Boris Mitic, still from *Once upon a Nothing*, 2016.

For the 2016 BIM, Boris Mitic presents *Once upon a Nothing*, an impressionist parable. In this feature-length documentary parody, *Nothing*, tired of being misunderstood, runs away from home and comes to address us for the first and last time. *Nothing's* narration, distilled from the most eclectic bibliography ever used in a documentary film, is metaphorically illustrated by a unique 'documentary footage of *Nothing*' filmed by dozens of complementary cinematographers from around the world, in an anonymous online brainstorming process that will be presented at BIM parallel to the film.

Former journalist, Boris Mitic thrives on finding creative solutions to boring or cinematically impossible themes. He plays blitz chess, writes satirical columns, makes populist elitist films and lectures in offbeat ways at academic and industry events worldwide.

Performances

John M Armleder

b. 1948, Geneva, CH. Lives and works in Geneva, CH

& Stephan Eicher

b. 1960, Münchenbuchsee, CH. Lives and works in Bern, CH

Project coproduced with the Théâtre de l'Usine TU

One of them is visual artist, the other is a musician, and together they build up a myriad of memories and creations, as important as they are popular for art and music lovers of Switzerland and abroad.

Serving tea at the time of Fluxus and organizing happenings festivals for John M Armleder, or gravitating from art school to programmer or an Italian feminist radio for Stephan Eicher, the thrilling youth of both of these personalities was able to bridge the gap in their careers to lead them to forge a strong friendship.

From the event at Paris' *Olympia*, the *Furniture Sculptures* to *Carcassonne*, passing through *The Noise Boys* and *Grauzone*, these two even struck a pose on a glacier for the (late) *Swissair* magazine!

So even if « les nouvelles sont mauvaises d'où qu'elles viennent » (“the news, wherever it comes from, is bad” from one of Stephan Eicher's song) one has something to smile about while drinking their morning coffee; thinking about the prospect of having Armleder and Stephan Eicher collaborating for the first time on a common performance during the Biennale de l'Image Mouvement.

Pauline Boudry & Renate Lorenz

Project coproduced with the Théâtre de l'Usine TU

Parallel to their installation, Pauline Boudry and Renate Lorenz will present the performance *I Want* at the Théâtre de l'Usine TU. Taking their new film *Silent* (presented in the exhibition) as a starting point, this performance positions itself somewhere between a conference and an installation, featuring several previous film works of the duo. The performance unfolds in a post-identitary time and space, while juggling with the violent burden of not only one but multiple identities from different sites and epochs.



John M Armleder et Stephan Eicher. Photo: Laurence Wagner

Working as a duo since 2007, Boudry and Lorenz propose films and performances that revisits filmic and audio material from the past, excavating unrepresented or illegible moments of queer history. These works present a corpus capable not only of traveling across epochs, but also of imagining links between those epochs, so foreshadowing the possibility of a queer future.

Boychild

b. USA. Lives and works in New York and Los Angeles, USA

& Wu Tsang

b. 1982, Massachusetts, USA. Lives and works in New York and Los Angeles, USA



Wu Tsang & Boychild, *Moved by the Motion*, 2016.

For the Biennale de l'Image Mouvement, boychild and Wu Tsang present a new iteration of their ongoing performance collaboration, featuring the experimental cellist Patrick Belaga, which explores different modes of storytelling through an improvisational structure of voice, movement, and musical score. Their new piece, called *You Sad Legend*, accompanies Tsang's film project, *Duilian* (also presented during the BIM) about the Chinese revolutionary poet Qiu Jin (1875-1907) and her intimate friend, the calligrapher Wu Zhiying (1868-1934).

Performer boychild and Wu Tsang collaborate in film and live performance, exploring different forms of storytelling through the languages of visual art, cinema, drag, and movement.

General Information

Website

www.biennaleimagemouvement.ch

Organizer

Centre d'Art Contemporain Genève
Rue des Vieux Grenadiers 10
1205 Genève
E info@centre.ch
T +41 (0) 22 329 18 42
www.centre.ch

Duration of the exhibition and opening hours

10.11.2016 – 29.01.2017

Open from Tuesday to Sunday, 11 am - 6pm, public holidays excepted

Opening

Tuesday 9 November 2016, 5 – 11 pm

Inaugural week

09 – 13.11.2016, more details on the program soon!

Admission

During the opening week (November 9-13, 2016) the Biennale de l'Image en Mouvement is free admission. From November 14, 2016 to January 29, 2017 the admission price will be 8 CHF.

It is advised to reserve for performances and screenings during the inaugural week (send an e-mail to info@centre.ch)

Venues

Centre d'Art Contemporain Genève
Cinéma Dynamo (4th floor of the Centre)
Mamco (in front of the Centre)
Rue des Vieux-Grenadiers 10, 1205 Genève

Théâtre de l'Usine (TU)

Rue de la Coulouvrenière 11, 1204 Genève

Cinéma Sputnik

Rue de la Coulouvrenière 11, 1204 Genève

Le Zoo

Place des Volontaires 4, 1204 Genève

Media Information

Media contact

For further information and to request interviews and images relating to the Biennale of Moving Images 2016, please contact:

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Key Dates

Biennale de l'Image en Mouvement 2016 (Biennial of Moving Images)

Press Conference: Tuesday 8 November 2016, 11 am, followed by a visit and a light lunch

Vernissage: Wednesday, 9 November 2016 until Sunday 13 November 2016

Public dates: Thursday 10 November 2016 until Sunday 19 January 2017

Accreditation

Accreditation is now open for arts industry and media professionals. Please contact Natalie Esteve for further information.

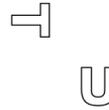
Support

The BIM 2016 is organized by the Centre d'Art Contemporain Genève and co-produced by Faena Art and In Between Art Film.

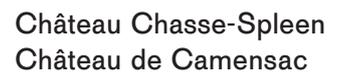
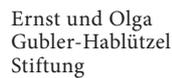
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