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Jaargang 23 No. 115

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HAVANA, DEC. – For his project *Fierté Nationale* **Sven Augustijnen** visited Cuba in December for the second time. This image taken during the shooting of the film represents the main character Hassan Al Balawi. *Fierté Nationale* is conceived as a cinematographic essay questioning the production, marketing and use of the weapons produced by the Fabrique Nationale de Herstal (FN), Belgium's state-owned, leading firearms manufacturer. The crown jewel of the Fabrique Nationale is the FAL (Fusil Automatique Léger, or light automatic rifle), which has been used in numerous conflicts across the world since the mid-1950s. Photo: Fairuz Ghammam.

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 G of the metal grid reveals nothing at all.

(advertisement)

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Exhibition
 26/01 – 02/03

IAN WILSON

Jan Mot
 Petit Sablon / Kleine Zavel 10
 1000 Brussels, Belgium



Fly me to the Moon



David Lamelas, *A Study of the Relationships between Inner and Outer Space*, 1969, 16mm film, black and white, sound, 20 min. (film still).

David Lamelas' seminal film *A Study of the Relationships between Inner and Outer Space* (1969) to be exhibited at the *Kunsthau Zürich and Museum der Moderne in Salzburg*.

2019 marks the 50th anniversary of the first Moon landing – an event that, like no other, transformed our relationship with the world and our environment. The view of Earth from space gave rise to a new awareness of the fragility of our existence, and the Blue Planet as ‘Spaceship Earth’ has come to symbolize life itself. The space race began in 1957 when the Russians launched their Sputnik satellite into orbit, sparking fear and anxiety in Western nations that led to the establishment of NASA in 1958. The USSR upped the ante in 1961, sending Yuri Gagarin, the first astronaut, into space and returning him safely to Earth. This prompted J. F. Kennedy’s ambitious announcement of a project to land a man on the Moon before the decade was out.

The group exhibition *Fly me to the Moon. The Moon landing 50 years on* is a journey through the history of artists’ engagement with the Moon, from the Romantic era to the present day. Divided into thematic sections, it focuses on topics such as lunar

topography, moonlit night and the Moon’s shadow, ailments associated with the Moon, zero gravity and the Moon as mass media phenomenon.

With around 200 works by Darren Almond, Pawel Althamer, Rene Burri, Johan Christian Dahl, Dubossarsky & Vinogradov, Sylvie Fleury, Liam Gillick, Hannah Höch, Kiki Kogelnik, David Lamelas, Zilla Leutenegger, René Magritte, John Russell, Andrei Sokolov, Andy Warhol and others. In association with the German Aerospace Center (DLR).

Kunsthau Zürich 05/04 – 30/06/19; Museum der Moderne, Salzburg 20/07 – 03/11/19.

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Silence’s Wearing Thin Here

Mario Garcia Torres’ core tracks produced for his *Silence’s Wearing Thin Here* piece is now available through @spotify @amazon-music and @applemusic. Garcia Torres has produced several music projects, mainly collaboratively with musicians and that most of the times are used in his audio-visual art works. *Silence’s Wearing Thin Here* is a larger sound installation made with a wide selection of fragments of sounds, music and spoken word used before by the artist in a large list of multimedia works developed through the last 15 years of his career. *Materia Ser* was first invented by the artist, to be sang a capella (the original soon to be released) but later translated to actual music (*The Strings Version*) by @ranayeah, as well as *Silence’s Wearing Thin Here*. The orchestration for strings for both tracks in the record were done by @jduartel and @michaelaremasiova. #silencewearingthinhere, the larger sound installation can be experienced as a whole at #illusionbroughtmehere at the @walkerartcenter until February 17th, and will be installed @wiels_brussels on the occasion of his show starting May 17th.

Mario Garcia Torres’ new soundtrack at Witte de With

ROTTERDAM, JAN. 17 – “I would prefer not to,” is a famed and much repeated line in Herman Melville’s *Bartleby, the Scrivener: A Story of Wall Street* (1853). Bartleby is the character of this fiction piece, first published in two-parts and later compiled as a single story. As an office desk worker who had worked in the dead letter office, which administers undeliverable mail, Bartleby sees no way out of the system. Dropping out of a system—for example, the one of the so-called art world—has

been a recurring move for many who have little to no expectations of, or common beliefs in, a normative, and especially urban, environment.

An exhibition with an audio script by Sarah Demeuse and Wendy Tronrud, as well as a soundtrack by Mario Garcia Torres in collaboration with Sol Oosel at Witte de With in Rotterdam (27/01 – 05/05/2019) explores various cases of dropping out. In a deserted gallery environment, illustrated through the color scales of dawn, morning, high noon, twilight, and night, two sound pieces are available. On the one hand, an audio-script is accessed through wireless headphones; on the other, a music soundtrack is featured as the exhibition’s lyrical ambience. The exhibition is considered an emotional cartography of dropping out.

Demeuse and Tronrud’s script asks what force fields—economic, gender, race, institutional, geographic—determine whether someone is seen as a “real” dropout. How and when do narratives about the dropout evoke romantic or pathological frameworks? What does the dropout become symptomatic of and what can we learn from the “dropout” in terms of our own models of productivity and living? Garcia Torres, who collaborates with the musician Oosel, has conducted significant artistic research for over a decade on visual artists and musicians who have retreated from the mainstream or left an urban context. For this exhibition, he is invited to focus on artists who have left or who have worked from the margins, especially in the desert.

Participants: Grace Ellen Barkey, Sarah Demeuse, Mario Garcia Torres, Andrea Éva Gyóri, Sol Oosel, Johanna Tengan, Wendy Tronrud. Curators: Sarah Demeuse, Mario Garcia Torres, Sofía Hernández Chong Cuy, Samuel Saelmakers, Wendy Tronrud.

Witte de With, Rotterdam 27/01 – 05/05/19

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Jean-Claude Carrière Interview (excerpt) by Pierre Bismuth about Carrière’s work with Buñuel (1963 – 1981)

PARIS, SEP. 16, 2017

Pierre Bismuth: At what point did you first start to take an interest in cinema?

Jean-Claude Carrière: Very early. I was going to a religious school in the Midi at the age of 12 or 13, and there was a film show every Sunday. But during the war we had no access to American films, only French and German. It was at this college that I first saw Fritz Lang’s *Metropolis*, and it left me emotionally stunned.

Then, when I finally got to Paris at the age of 13 and a half, right at the end of the war, the first thing I did was to go to the cinema to see all the American films that had been produced in the last 7 or 8 years. And one of the first was Chaplin’s *The Great Dictator*. It came out in Paris in April 1945, before the end of the war. And to see the film, at the Gaumont Palace, which was the biggest film theatre in the world back then, with 6000 spectators, standing, shouting, applauding... it wasn’t just a sense of marvel at the beauty of the film, but a sense of victory.

PB: I have to admit that I was never a great fan of Chaplin and particularly not of *The Great Dictator*, but I changed my mind a little recently when I realised that Chaplin had wanted to shoot the film as early as 1938. This was apparently to the despair of Roosevelt, who was still hoping to maintain good economic relations with Germany and still wanted to negotiate with Hitler, and so he was worried about Chaplin’s film making Hitler angry. It was also a moment when a great number of Americans failed to see Nazism as much of a problem and I even think that the American Nazi Party was quite popular at the time. Chaplin then went on to produce the film in 1940, in his own studios, at a time when he was under pressure from all sides to abandon the film.

JCC: Absolutely, and the film is brilliant. The idea of the dictator having a little Jewish hairdresser as a lookalike was an idea that anyone would have dreamed of having. And Buñuel actually also worked as a gagman on the *Dictator*. He knew Chaplin well. He told me that when he got to Los Angeles, he was invited to dinner by some Spanish friends and he saw a man whose hair was going white, at the end of the table, with a face that seemed vaguely familiar, and he wondered, where have I seen this guy before? It was Chaplin, but without his moustache. They saw each other a lot after that and they got on really well. Even if you don’t love Chaplin so much, he is still the “King”. No one can deny that he’s a great actor, and he invented things in the field of mime that are his and his alone. So far as his directing is concerned, it’s also beyond reproach. If you study his directing, there is nothing to add.

PB: Do you study other people’s films a lot?

JCC: Yes, of course. When I met Pierre Étaix, he didn’t know Buster Keaton, whom I adored, and I took him to see Keaton’s films, including *The Navigator*, at the Cinémathèque Française, and by the time he came out, he was of course spellbound. Some years later, when we had started to produce films ourselves, Keaton came to Paris, and Pierre and I were charged with guiding him around Paris for three days, which was unforgettable.

PB: And your first film projects were the ones with Pierre Étaix?

JCC: Yes, the very first ones. Two short films, *Rupture* and *Happy Birthday* both in 1961.

PB: But hadn’t you already worked with Tati?

