
● Andrea Callard

Andrea Callard is an artist and filmmaker preoccupied with how life feels inside each landscape. The three films presented here mine various spatial, cultural and natural landscapes of downtown New York during the economic recession of the seventies, landscapes represented through the personal and political viewpoint of a young woman. They were originally made in 1976 on Super 8mm sound film and were later preserved on 16mm film and digitally.

Andrea Callard's films have been screened international at museums, festivals and symposia such as: DOXA, The Museum of Modern Art, The Walker Art Center, The 7th Orphans Film Symposium, and the 56th Oberhausen Short Film Festival. Her work has been published by The Whitney Museum, Artforum and others. She is a founding member of the XFR Collective, an organization for distribution and preservation of art and activist audiovisual media.

<http://www.andreacallard.com>

Video: Flora Funera (for Battery Park City), 4 min



«In 1976, in New York City, west of the World Trade Center was an open field edged by a retaining wall. On Memorial Day, 1976, I made this film by throwing rocks at the rebar with Bernice Rubin and Richard Friedman. There is a history to throwing stones but this time it is on the musical ritual side of things.»

Video: Fluorescent/Azalea, 4 min



«Imagining myself into an idea of garden, I filmed sources of light in places where other people worked and at a swimming pool at the YMCA. I also photographed plants that compounded the sun's radiation, producing flowers that were almost fluorescent in colour. I associate the diving board with ecstasy.»

Video: Lost Shoe Blues, 4min



«I used to walk my dog Brick City between my loft at 150 Chambers Street and the Hudson River. There were a few city blocks where the buildings of the 1860's had been torn down but nothing else had been built yet. There were piles of earth, refuse, volunteer plants, feral cats, and also a structure built by a homeless man living otherwise outdoors. The winds off the river were strong and litter would gather and compile and remain to rot along extant sections of fencing. In the waste, there were an inordinate number of single shoes; observing them supplied the original inspiration for Lost Shoe Blues.»

● Fatima Barzngé

Fatima Barzngé's work depicts her memories from her birthplace Irak. From these memories she sketches a personal history and the environment of her birthplace in pre-war Iraq and how this place relates to her current residence in the Netherlands where she has lived since 1997, but also presentday Iraq. After her studies for business administration at Mustanseryia University in Baghdad, the artist fled to The Netherlands for political reasons and studied art at the Royal academy of the Hague.

Coming from Iraq Fatima Barzngé graduated 2015 cum laude at the Royal Academy of Art in The Hague. She lives and works in Rotterdam.

Her work has been presented in solo and group shows at, amongst others, Gallery Sanaa Utrecht, Gallery Lucie Amsterdam, Museum Rotterdam, TENT Rotterdam, RAM Foundation and Pictura Dordrecht.

www.fatimabarzngé.nl

Untitled, Oil on canvas, 40x50cm, 2012



The works between 2010- 2012 are abstract, filling the whole canvas. They are compositions, built up from layers, movements and patterns without fixed point of focus. The image seems to expand indefinitely by continuing out of the frame. The work is about processes, thoughts and associations (of the viewing public) evoked by the image.

My lost paradise #6 (Zaitoonaka), Oil on canvas, 50x40cm, 2013



«The Works between 2013- 2015 refer to the landscape of my youth that has changed completely. Iraq has been destroyed and rebuilt so that the place of my youth does not exist any more.»

Transformation #1, Oil on canvas, 40x50cm, 2017



«The work from 2017 is inspired by the geometric forms in Islamic ornaments. The geometric forms, such as circle, a square and a triangle, are the basis of the ornaments. In most cases they are constructed traditionally of coloured areas with a black outline. But because I do not consider black to be a colour but a metaphor for emptiness I changed the black outlines in my work into coloured ones. In this way the difference between the shades fade away.»

● Gianfranco Baruchello

Gianfranco Baruchello's artistic research has been developing since the late 1950s when he approached the most up-to-date American and European trends, while maintaining a self-contained and engaged independent thought on societal behaviours. Painting, cinema and artist books are just a few of Baruchello's languages. His art practice includes calligraphic paintings, objects, texts, theatre, film, video, photography and agricultural operations within a continuous positioning towards conventions coded and disclosed by mass media.

Gianfranco Baruchello was born in Livorno, Italy in 1924. He lives and works in Rome and Paris. In 1998, forty years from the beginning of his career as an artist, Gianfranco Baruchello decided to donate his home-studio, the surrounding park, personal archives, the library, and a substantial core of works to the Foundation. The institution represents a new, future-oriented project, and the desire to create a contemporary research and reflection site open to new generations of artists, curators and scholars. His work has been shown at international exhibition spaces like MoMA New York, The Solomon R. Guggenheim, New York, Documenta in Kassel, La Biennale di Venezia, La Galleria Nazionale, Roma, MACBA, Barcelona.

www.fondazionebaruchello.com

Perforce, 1968, 16mm transferred to digital video, colour, sound, 15'26"



The film is divided into two sequential actions. In the first Gianfranco Baruchello arranges six loaves of bread on a table top, on which he places twelve rubber dolls on a ceramic dish, a block of butter on another dish, a knife, some string, a pair of scissors, a notebook and a pencil. Each loaf is cut in half and buttered inside, stuffed with two dolls and then closed again and tied up to make sure it stays closed. Some notes are jotted down in the notebook as each loaf is numbered. The six loaves are then placed in a cloth bag, which is weighed down by a stone and tied up with string. A little boy and a girl drag away the sack down a winding path until they reach the sea. There, from a rock, the two of them throw the sack, which sinks in the water. The soundtrack of this part consists of sounds, songs and children's voices recorded for Radio Hanoi by a French reporter in Vietnam before and during a napalm bombing raid.

The second stage of the film starts with the same waters where the sack was thrown. Here we see the body of a man – Henry Martin – carried by the current to the pebbly shore of a little bay. The same child who had previously thrown the sack, now drags ashore the exhausted body, with some difficulty, while a tree trunk floats to the shore, pushed by the waves. Ibo ethnic music accompanies this second part. Even though the plot is quite clear in this film, the division of the sequences and between the two parts of the film remains suspended in several places.

● Gianluca Monnier

«As an artist I am always trying to make new editings of reality. It is a way to cure the gap between me and the rest, it is a way to crack the system we call reality, but it is also a kind of poem about the vanishing of the world. I search for the image that no antenna can receive and no camera can record. It is like if the sky is a tv-sky, the sex is a cable and the show is everywhere. Probably we are just talking- and walking-pictures looking for their negative images that do not exist anymore.»

Gianluca Monnier (*1971, CH) works as a freelance journalist and film producer. He was an artist in residence at the Swiss Institute in Rome (2006-2007) where he met his partner Andréa Julikà Tavares. Since 2007 Monnier & Tavares work together under the name of parapluiie. Monnier's and parapluiie's artwork was exhibited in different exhibitions in Switzerland and in Europe. Their work has been shown in institutions like Macro (Rome), Museo cantonale d'arte (Lugano) and Centro arte contemporanea Ticino (Bellinzona). Gianluca Monnier lives and works in Minusio and is a father of 3 children.

<http://www.para-pluie.net/monnierworks.html>

Sintonizzazioni, 1999, Hi8 transferred to digital video, sound, 4' 23"



«Technology is a promise. We will communicate more and more, but we are still waiting for the message: the definitive transmission of the world. In the meantime, we produce icons.»

● Kathrin Wolkowicz

Kathrin Wolkowicz is an artist and filmmaker working with text and image in the field of video, film, book and installation. Usually, the text that she writes forms the base for her works that circle around memory, identity and desire. Wolkowicz is interested in the haptic experience with drawings, text and film. Her recent works investigate text's and painting's relationship with the perception of space. She is particularly intrigued how the bodily relation between spectator and artwork contributes to reading.

Kathrin Wolkowicz studied at Kunstakademie Münster, University of Art Braunschweig and graduated at the Piet Zwart Institute Rotterdam. She was co-founder and -curator of several artist-initiatives such as Suburban Video Lounge Rotterdam and the nomadic exhibition project SILS. Her work has been shown in international exhibitions, screenings and events, such as Poetry International Festival Rotterdam, Kunsthalle Baden-Baden, Musée d'Art Moderne de Saint-Étienne, San Seriffe Amsterdam, Mass MoCA Massachusetts and De Player Rotterdam. She lives and works in Rotterdam.

www.kathrinwolkowicz.net

Garden, Chalk drawing, Variable dimensions, 2017



For the exhibition Lungs of Sugar I made an in-situ drawing, reminiscent of garden layout, flower silhouettes and maps.

Lungs of Sugar-scent, Essential oils, Spray flacon, 2017



I asked Nicole Rampazzi, a shaman practitioner based in Locarno, to compose a scent for the exhibition 'Lungs of Sugar'. Based on her impressions from the exhibition's short text announcement, she ascribed each participant an herbal extract. To both our surprise the herbs that she chose were customary in pulmonary treatment.

Canto per l'acqua (song for the water), Sound file, Audio player, Headphones, 2017



On a location with a view on the mountains, the visitor is able to listen to a scarcely audible female voice singing a song.

● Markus Zimmermann

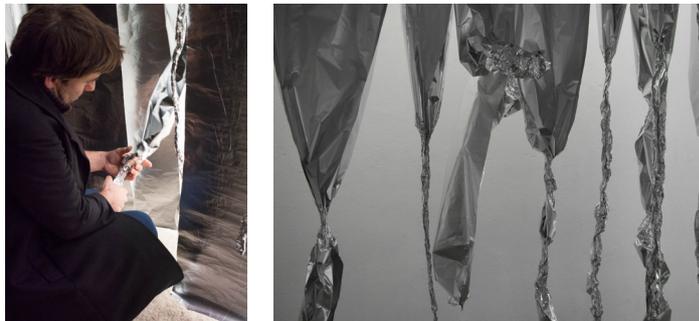
«The creation and structuring of space on the one hand, and the exchange of crafted objects and lifetime on the other, function as the two poles around which my work evolves. This is the starting point for further rays going out - not as uncompromisingly straight lines, but rather ones that curve, coalesce and intertwine by ways of mutual attraction and repulsion. This is how other motives such as time, giving, sleep and destruction come into play.»

Using physical material, action and language Markus Zimmermann proposes an alternative to a world built on efficiency, optimisation and growth.

Markus Zimmermann studied Fine Arts in Münster and Braunschweig. After his studies he worked in collectives such as Magicgruppe Kulturobjekt, Welt ohne Zeit, Ikono-stase and Caspa-Hausa-collective. In 2012 he developed SUPERFILIALE, a format which has operated with a changing cast ever since. SUPERFILIALE was performed, among others, at KW Institute for Contemporary Art, Berlin and Centre Georges Pompidou, Paris.

<http://www.markuszimmermann.info>

**4 Hände, 5 Hände, 6... (4 hands, 5 hands, 6...),
Installation/Performance, 2012/2017**



«Aluminium webs are dangling. We start pressing the aluminium sheets together. The crumpling changes the space. The audience joins too. Suspended aluminium sculptures arise.»

● Rachel Carey

Rachel Carey (USA) is a visual artist based in Rotterdam. Her diverse and plural practice consists of drawing, sculpture, writing, and film. She is interested in the fragile moments where change and shifts occur as it pertains to the individual, as well as within social configurations on both a micro and macro level. Often with a narrative approach, her practice explores the underlying structures of unstable systems (and objects); her work shaping new universes, evoked by a metaphorical re-reading of historical facts, as well as mythological tales, all the while integrating references from pop-culture.

Rachel Carey (b.1976 Kansas City, US) has a DNSEP from L'Ecole Supérieure d'Art Metz, France and an MFA from the Piet Zwart Institute in Rotterdam. Her writings have been published in 2HB by CCA Glasgow and LemonMelon, and she recently finished a residency at Parc Saint-Leger, Center for Contemporary Art France. Carey is also a recipient of an O&O project grant from the CBK Rotterdam. Recent exhibitions include "Liquidate" at Peach, Rotterdam, "Sulfur" at Het Wilde Weten, Rotterdam and "The Trouble with Value" at Bunkier Sztuki, Krakow, Poland.

https://www.rotterdamsekunstaars.nl/nl/database/details/q/kunstenaar_id/451390/resultpage/1/narrowlevel/0/iskunstenaar/1/isvormgever/0/zoekkv/1

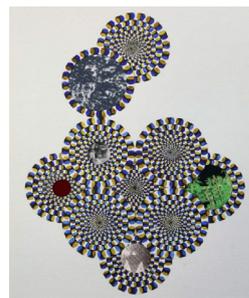
Eleven haiku directives for thirty-six, you will have to share, (Haiku for Autumn), 16mm Film transferred to HD, 3'35", 2010



Shot in 16mm, "Eleven Haiku Directives..." is based on the performance 'Performer/Audience/Mirror' by Dan Graham, and it underlines the sculptural aspect of the objects used, as well as the physical presence of the voice. This film 'for autumn' belongs to a series of four short films, each one using its respective season as a backdrop to explore the cyclical metamorphosis of evolution, found within both individual and societal formations.

"Eleven Haiku Directives for thirty-six, you will have to share", takes on the appearance of a performance which occurs in front of a mirror, and explores the development of one's awareness and conscience of self within a group. Incarnated by various aged potatoes, the protagonists of the group constitute a micro-society, described via an omnipresent voice-over throughout the film. As the title indicates, there are eleven haikus spoken, each corresponding to a specific and different scene. The film's voice utters the specially scripted haikus; each one wavers between noted observations and giving commands; simultaneously dictating an action and announcing aloud what is already, all the while respecting the Japanese tradition by making some allusion to nature.

Rachel 03, 2017



Futur farming, 2012



Memory Cards for the performance, 2017



Eleven haiku directives for thi..., 2017

