

ARCOMadrid'10

17.02.10 > 21.02.10

Professional visit: 17 > 18 – 12 a 20 h.

General public: 19 > 21 – 12 a 20 h.

Stand 10F08

Pep Agut

Peter Downsbrough

Harun Farocki

Esther Ferrer

Ion Grigorescu

Alexandra Navratil

Michael Snow

Pep Agut

Partes de, 2006-08 | 5 series of 80 black and white negatives + 5 slide projectors

Partes de consists of 5 series of photographs, projected as transparencies, that follow the ascents and descents of the banks of a riverbed, with the artist's city as a backdrop. They constitute the text over which Agut allegorically introduces us into another crossing, passing from that which alludes to his position to that in which a spectator appears.

Pep Agut (Terrassa, 1961) has had solo and group exhibitions in large events such as the Venice Biennale, the Sidney Biennale or Prospekt, as well as in museums such as the Tel Aviv Museum of Contemporary Art or the MACBA Museu d'Art Contemporani, Barcelona, among others. He has coordinated and participated in seminars, conferences and debates about art and his work is represented in well-known private and public collections.

Peter Downsbrough

A/ PART, 2009 | 11'50", DVD, b/w, sound

A/ PART, the latest film by Downsbrough was filmed entirely in the Citroën Sainctelette Square in Brussels, a paradigmatic example of interwar modern architecture. The artist reflects on the traditional use of space and language as an object. Through displacements, discontinuities and ruptures, he generates a dialogue between space and the public. In his videos he explores how space is organized and structured.

Peter Downsbrough (New Jersey, USA, 1940) has had solo shows in the US and in Europe at: MAMCO (Geneva), SMAK, Stedelijk Museum van Actuele Kunst (Gent), Kent Institute of Art and Design (Canterbury), Musée d'Art Contemporain (Lyon) or the Palais de Beaux-Arts (Brussels). He works with galleries such as *Ángels* Barcelona, Barcelona, (2008), Erna Hecey (Brussels) or Barbara Krakow Gallery (Boston). He was selected for the Venice Biennale (2006). In addition, he has participated in group exhibitions in MNCARS (Madrid), MOCA (Los Angeles) or the Centre Georges Pompidou (Paris), among others. His public work can be seen in several European cities, such as Rennes, Warsaw, Lodz, Brussels or Lyon.

Harun Farocki

Nicht löschares Feuer (Inextinguishable Fire), 1969 | 25', 16 mm. b/w

Inextinguishable fire is one of the Farocki's first works and one of the most important examples of Agitprop for Vietnam. It looks at the production of Napalm, the division of labor and estranged consciousness. The video unites the 1968 pedagogic rigor and political propaganda with the aridity of the cinematographic medium.

Harun Farocki (Novy Jicin (Neutitschein), Czechoslovakia, 1944) studied film in the Deutsche Film und Fernsehakademie de Berlin (1967-68) and has been a visiting professor at the University of California, Berkeley (1993-1999). He has directed more than 100 feature films, documentaries, film essays, political agitation films, educational films and video installations about questions that range from political and social issues to film theory in the field of art. He has also worked in television and as editor of the journal *Filmkritik*. He was been selected for events such as Documenta Kassel (X and XII) or BIACS de Sevilla (II). Recently (2009-2010), he has had retrospective shows at Raven Row (London) and the Ludwig Museum (Cologne). His films have been shown in museums such as MNCARS (Madrid), MACBA (Barcelona) or the Tate Modern (London), among others.

Esther Ferrer

Autorretrato en el tiempo (Self-portrait in time), 1981-2004 | 3'40" DVD, b&w, without sound.

Videographic piece from the project: *El libro de las cabezas: Autorretrato en el tiempo (The book of heads: Self-portrait in time)*. In 1999, a suite of photographs from this series formed part of the project with which the artist represented Spain in the Venice Biennial. The video shows us a network of variations on the theme of physical presence and its constant transformation.

Esther Ferrer (San Sebastián, 1937) has shown in numerous public and private institutions including: MNCARS, Circulo de Bellas Artes, Madrid; Koldo Mitxelena, San Sebastián; Centro Andaluz de Arte Contemporáneo, Seville; Galerie Donguy; Galerie Lara Vinci; Galerie Satélite, Paris; Musee for Samtidskunst (Denmark); Statsalerie, Stuttgart, Germany; Museo Universitario de Ciencia y Arte MUCA, Rome, Mexico; Museu Nacional de Belas Artes, Rio de Janeiro, Brazil. In her long career as a performance artist, she has realized actions in numerous festivals, both in Spain and internationally.

Ion Grigorescu

Dialogue with Comrade Ceaucescu, 1978 | 7'11", 8mm in DVD, without sound

Post-mortem dialogue with Ceaucescu, 2007 | 22' 29", DVD video, color, sound

Dialogue with Comrade Ceaucescu, filmed while the dictator was still alive, has a second version that was created eighteen years after his death. It is a fictitious dialogue between the artist and N. Ceaucescu, not only because it develops an imaginary conversation between the two, but also because, due to the fact that society was heavily controlled, conversation and critique itself were impossible.

Ion Grigorescu (Bucharest, Romania, 1945) has had individual shows in the Salzburger Kunstverein in Sweden and in the National Museum of Contemporary Art Bucharest. He has participated in the most recent Documenta Kassel, as well as in multiple group exhibitions in such institutions as the National Gallery of Art of Warsaw, MUMOK, Vienna or the GfZK, Leipzig.

Alexandra Navratil

What is Seen is Lost, 2009 | 100 x 150 cm., diptych, lambda print

Stay here and Watch Time Lapse, 100 x 138 cm. triptych, lambda print

We present the two latest photographic works by the artist. In the diptych *What is Seen is Lost*, we are shown two apparently identical portraits that reference the history of film and war. In the triptych *Stay here and Watch Time Lapse*, the immensity of the landscape contrasts with the central figure, who is lost in his world, avoiding our gaze.

Alexandra Navratil (Zurich, 1978) has shown individually in *Angels* Barcelona (2008 and 2010), the Mies Van Der Rohe Pavilion, Barcelona (2007) and the Fondazione Adriano Olivetti, Rome (2007). She has also participated in group exhibitions in such institutions as: Formcontent, London (2009); Lothringer 13/Laden, Munich (2009); Piano Nobile, Geneva (2008); MUSAC, León (2007 and 2006), among others. In 2009 she was awarded the *Swiss Art Awards & Prix Mobilière Young Art*.

Michael Snow

Condensation- A Cove Story, 2008 | 10'28", Blu Ray-HD, loop, without sound.

Recent works by one of the indisputable referents of experimental film. The work refers to temporal compression (condensation) implied by the acceleration of an image. The piece echoes a way of understanding the camera not as a tool used to register stories and scenes that have been prepared for it, but rather, as an instrument whose particular qualities and possibilities are the central elements of the sequence. In the tradition of highly acclaimed works such as *Wavelength* (1966-67) or *La Région Centrale* (1971), the images of this piece function as a trace of an installation that is invisible, but alluded to: a camera left alone in space.

Michael Snow (Toronto, CA, 1928) has had monographic and collective exhibitions in museums and galleries all over the world and recently, The power Plant in Toronto, hosted his latest retrospective, "Recent Snow". He has received numerous prizes, including the Guggenheim Fellowship (1972); the Order of Canada (Officer, 1982; Companion, 2007), and the Governor General's Award in Visual and Media Arts (2000) for film. Snow was named Chevalier de l'ordre des arts et des lettres, France (1995) and in 2004 was named *Doctor honoris causa* by the Université de Paris I, Panthéon-Sorbonne.