

àngels barcelona

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ESPAI 2 / c. dels àngels, 16

wed > sat: 11 > 20:30 h.

mier > sab: 11 > 20.30 h.

dim > dis: 11 > 20:30 h.

SEASON'S FAVOURITES

12.05.10 > 22.05.10

Pep Agut

Peter Downsbrough

Harun Farocki

Ion Grigorescu

Alexandra Navratil (in collaboration with Raymond Taudin Chabot)

Michael Snow



Pep Agut (Terrasa, 1961)

Región límite, 2007-08, Installation with dual-slide projection.

Región límite [Border Region] uses some slides taken 25 years ago from an airplane window and a List of adjectives that label them to build a small circular narrative, a very brief story of a disappearance in the limits of meaning. We may see it as a version of the myth of Icarus whose inference would be the very act of writing it and not its moral lesson.

Pep Agut (Terrasa, 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 (New Jersey, 1940)

And back, 2005, video, b/w, 4'37", sound.

Video shot in Las Vegas. AND [BACK plays a complex game with the words AND and BACK, where the word BACK sometimes functions as an indicator, sometimes as a trigger, sometimes as a comment of what is happening on-screen.

Peter Downsbrough (New Jersey, USA, 1940) has had solo exhibitions in the United States as well as throughout Europe and in institutions such as: MAMCO (Génova), SMAK, Àngels Barcelona (2008), 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), and has shown in galleries such as Àngels Barcelona, Erna Heces (Brussels) or Barbara Krakow (Boston). He has been selected for the Venice Biennale (2006). He has also participated in group shows in MACBA, (Barcelona), MNCARS (Madrid), MOCA (Los Angeles) or the Centre Georges Pompidou (Paris), among others. His public work can be seen in many European cities, such as Rennes, Warsaw, Lodz, Brussels, and Lyon.



Harun Farocki (Nový Jicin (Neutitschein), Czechoslovakia, 1944)

Fuego inextinguible, 1968/69, 25', 16 mm. b/w film

Inextinguible fire is one of 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 labour and estranged consciousness. The video unites the 1968 pedagogic rigor and political propaganda with the aridity of the cinematographic medium.

Harun Farocki (Nový 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 of 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.

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Ion Grigorescu (Bucharest, 1945)

Dialogue with Ceaușescu, 1978, 7' 11", 8mm b/w film

In *Dialogue with Ceaușescu*, the artist places himself next to the dictator to discuss the situation in Romania. Using the techniques of double-exposure, Grigorescu plays both parts, the dictator and the artist himself, in order to have a fake discussion. The piece is a fiction, not only because it involves an imaginary dialogue, but because of the fact that in such a controlled and oppressed society conversation and critique was impossible. Due to this, the film was unable to be publicly shown until many years later.

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 (Zurich, 1978)

Blueprints in Motion, 2009, Video, color, sound, 5'.

The title of the video *Blueprints in Motion* is a fragment of Dziga Vertov's text 'WE: Variant of a Manifesto', published in 1922 in Moscow. The text is an example of the positivist belief in the future and in technological progress as a means to liberate and equate the people. The exhibited video presents a different reality. The modernist belief in progress has failed and most of the communist ideals seem to have disappeared. Large-scale decisions, speculation and extensive construction projects are planned and executed without involving the actual inhabitants of the area. They are reduced

to mere spectators and bystanders of a spectacle transforming their surroundings.

Alexandra Navratil (Zurich, 1978) has shown individually in àngels barcelona (2008 and 2010), the Mies Van Der Rohe Pavilion, Barcelona (2007) and the Fondazione Adrinao 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 Mobilère Young Art.



Michael Snow (Toronto, 1928)

Sshtoorrry, 2005, 35mm color, 3'

In this film we encounter a narrative with a plot, obstacle and outcome for 3 minutes in which the negatives of the film is superimposed on itself, allowing several things to happen at once, breaking the traditional narrative of the image. The viewer begins to question what comes first and after, what is in front or behind. The title is of course the word SHORT printed right on top of the word STORY.

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.

Loop Fair'10: Richard T. Walker | "The hierarchy of relevance", 2010

12.05.10 > 22.05.10

HOTEL CATALONIA RAMBLAS - c. Pelai, 28
20.05: opening, 19.30h; 21 & 22.05: 16 > 21h

àngels barcelona: Richard T. Walker

12.05.10 > 17.07.10

àngels barcelona - c. Pintor Fortuny, 27
tur - sat: 12 - 14h; 17 - 20.30h / 19.05 > 22.05: 11 - 20.30h