

Version animée 06 au bac*

Du 18 octobre -- 17 décembre 2006

Press Release

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"Version animée"

Artmaking today is filled with and re-invigorated by the extraordinary activity going on in the various forms of animation, whose creators are taking advantage of all the current possibilities that exist for manipulating the image. The appearance of these indefinable modalities joining drawing and movement springs from a mastery of several technological layers. From the interactive walk and animated film to the cinematics of video games and the culture of video clips, this mastery brings us to the point of seeing the Version Animée show as the expression of a new narrativity.

Animation seems now to have got its second wind and the practice is distinguishing itself from a certain ultrarealist esthetic of the late 1990s. Drawings and technology are becoming closely aligned, juxtaposing drawing in movement and thus enabling the painter's gestures to come alive and compose new choreographies. In short, we are witnessing an evolution of animation's very definition, with a return to less technological, more personal work.

The definition and status of animated film are often vague and hard to qualify. The notion of something incomplete or a hastily formulated idea generally attaches to animated works. At the crossroads of drawing and the techniques of collage and film editing, artists find themselves at the very heart of a process of free artistic creation, devoid of any frame, and replete with an infinite flow of images.



Gabriel Acevedo Velarde, *Hablador*

The show, to be held at the BAC (the Building for Contemporary Art), will offer a two-part reading, shifting between videos, groups of drawings, and film programs. Visitors to the exhibition will begin by discovering several installations that construct an imaginary, phantasmagoric world, then further on they will encounter other works that echo these initial installations with pieces that feature evasion or flight. In a dialectic at work between two particular paces, certain artists question man's different rhythms in the city (Francis Alÿs), or how the city and its layout condition human beings' thinking (Pia Rönicke), notably the thinking of man in his relationship to nature, his drift and constantly changing rhythm (Robin Rhode, Hans Op de Beeck).

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Other artists will provide a political or social commentary on events that have sparked vast media coverage (Kota Ezawa) or, through a re-appropriation of reality, a few attempts to escape an overly banal world (Kolkosz), going so far as to conjure up a bizarre, fantastical atmosphere (Christine Rebet), or making use of memory as a reconstruction of a space that has disappeared (Avish Kebrezahdeh).

Thus, the world in its entirety is a drawing/design that gives free reign to our fantasies: a crab can philosophize about the human condition (Arthurs de Pins); a digital garden, whose imaginary flora spreads out and takes over its space, poetically places itself in the environment harboring it (Qubos Gas); and animated forms suggest primitive biological species of amoeba or bacteria (Camille Henrot), shifting between obliteration and a stability of the animated image.

Laurence Dreyfus

Show's concept: Laurence Dreyfus

Curators: Laurence Dreyfus (invited curator) et Isabelle Aeby Papaloizos
(Centre pour l'image contemporaine, Saint-Gervais, Geneva)

Independent Curator , born in 1969, based in Paris, Laurence Dreyfus realised several shows through Europe, 2006, Animated Stories, Caixa Forum, Barcelona, 2005, Sketch in Motion, Sketch, London. 2004, Central Station, collection H. Falckenberg*, La Maison Rouge, Paris. 2003-2004 Art Digital Video*. 2003, NANO* (Nano technology), PRAGUE BIENNALE* National Gallery, Republic Tchèque. 2002 Game over City, Frac Reims. 2001, Biennale de Lyon. Coming : 2007, Histoires Animées, Le Fresnoy, Lille, France 2007.

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7 THE EDITION - CATALOGUE AND LECTURES

VERSION 2006

Version is the biennial new-media festival hosted by the Centre pour l'image contemporaine Saint-Gervais Genève (CIC). The festival, which closely follows the latest developments in the new digital technologies used in creating images, features a different theme for each biennial. The event includes a group show, Q&As with artists and art professionals, and debates touching on the biennial's chosen theme.

The event this year, the 7th in the series, is called "Version animée" (Animated Version) and will explore the field of animation in contemporary art, highlighting some 30 international artists with installations and screenings.

This year also represents a new chapter for the Centre pour l'image contemporaine since the Version biennial will be held at the "Bac" (Building for Contemporary Art), 10, rue des Vieux-Grenadiers, the future site of the CIC. These new exhibition spaces will enable "Version" to present large-scale works in a venue that is better suited to the demands of contemporary artists. Furthermore, the Bac's proximity to other cultural venues (Mamco, the Center for Contemporary Art, and the many galleries in the Bains neighborhood) will enable and encourage visitors to take advantage of a stimulating contemporary-art environment.

THE CATALOGUE

"Version 2006 will also feature a DVD catalogue documenting the event. The DVD" will include a video by each artist that is related to his or her featured piece, as well as a series of illustrations of other works.

THE LECTURES OF VERSION

The Haute école d'arts appliqués and the École supérieure des beaux-arts put together, as part of their common program of post-grad studies "immédiat, arts et médias" (immediate, arts and media), a cycle of lectures on the future of animation. The program's guest speakers will include artists, film historians, and technicians well versed in the latest special effects.

- 9 th November, Jean-Pierre Pagliano, critical and historian of animation movie.

- 16 th November, "Le Machinima", Isabelle Arvers, curator of exhibitions on new medias.

Two other lectures will take place, for further information, go on: www.hesge.ch/heaa et www.centreimage.ch

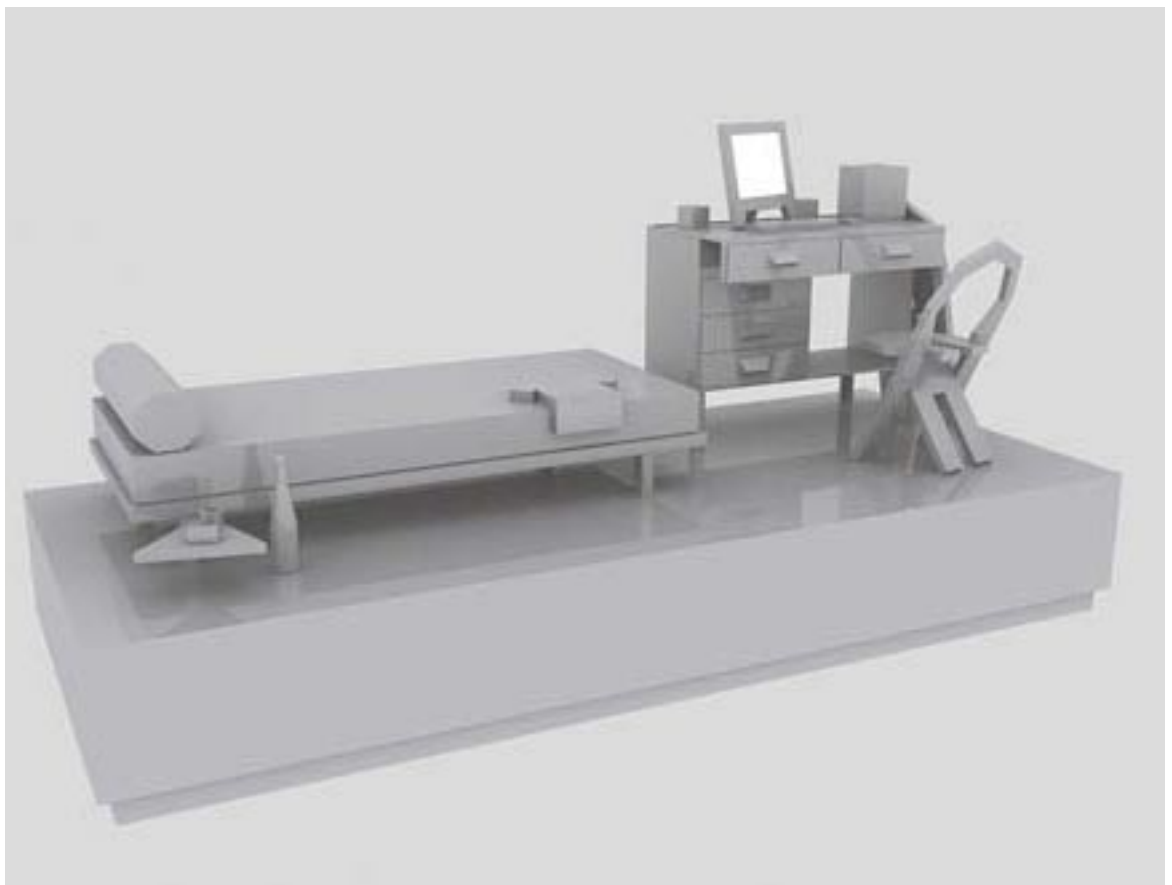
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THE SHOW

The exhibition that is part of the "Version" program will include a range of works in the field of the visual arts that question the many ways animation is being used. Given their multiplicity, the pieces involve various techniques and different forms of installation whose contents tackle political and poetic as well as social and architectural themes while using both traditional and experimental narrative modes.

The show will spotlight some 30 international artists, who have focused on the experience of a moment: a view of a city, a trial closely followed in the media, a vacation film, the life of a fish, and more. A selection of everyday scenes filled with humor and tenderness.



Kolkoz, installation, *Film de vacances*

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ARTISTS IN THE SHOW

FRANCIS ALÿS (BORN IN 1959, LIVES AND WORKS IN MEXICO)

What is fleeting, short-lived, transient is the central principle of Francis Alÿs's art. Alÿs trained as an architect and his work adopts a broad range of supports, from video, slides, and photography to drawing, painting, notes and cartography.

For nearly two decades Alÿs has been observing and exploring Mexico's anthropological space and social circumstances, fashioning from the situations he randomly encounters during his walks fables that lend a mythic dimension to urban reality. "Version will show *The Last Clown* (2000)

ARTHUR DE PINS (NÉ EN 1977, VIT ET TRAVAILLE À PARIS)



The young illustrator, filmmaker and cartoonist-animator Arthur de Pins made quite a stir when he first appeared on the French cartooning scene, creating in particular a short film called *Géraldine* that has taken numerous prizes. His website is crammed with funny, sexy animated films as well as more philosophical works like *La Révolution des crabes*, which is being shown in this year's Version. This short black-and-white animated film, an irresistible and very personal

version of Darwin's theory of the evolution of species, shows us how a crab of the so-called "depressive crab" variety manages to transcend its tragic fate when faced by necessity.

CAMILLE HENROT (BORN IN 1978, LIVES AND WORKS IN PARIS)

Interested at first in printmaking, Camille Henrot later specialized in animation and has created both experimental films and video clips. She explores the representational codes of film animation and plays on the endless possibilities of representing and transforming reality. Henrot has employed a range of ways for creating in film such as scratching the film stock directly, and has reworked the cinema and its history as well as the very material of film.

Version will be screening the film and showing the installation, *The Minimum of Life*, which are part of the very same project, created for this event.

«This installation mocks the idea of progress associated with evolution, transforming a totalizing representational scheme (the "ascent of man" sequence) into an empirical view. Through its re-appropriation of the scientific esthetic, the project offers the image of a conscious state emptied of all intelligence and any set project, left to its perceptive function alone.» C. Henrot

Work in co-production with the American Center Foundation.

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ARTISTS IN THE SHOW

AVISH KHEBREHZADEH (BORN IN 1969, LIVES AND WORKS IN WASHINGTON)



Avish Khebrehzadeh's art seems to bring together a thousand years of Persian tradition, tales and stories told from one generation to the next, which the artist herself heard in turn while growing up in Teheran. Now that she has been exiled from her native land, the different environments she has lived in, the different identities that have overlapped, the gaps that all these elements can create in one's view of oneself contribute to that feeling of alienation that is found in her work. Her pieces mainly feature human beings and animals drawn on light rice paper using materials

like olive oil and resin. Avish creates with nothing or very little and yet she gets down to the essence of things. She achieves a decisive simplification, allowing a doleful strain to emerge from a deep confrontation with reality. "Version" will show her work called *Backyard* (2005)

KOLKOZ (TEAM OF ARTISTS, COMPOSED BY BENJAMIN MOREAU, BORN IN 1973 AND SAMUEL BOUTRUCHE BORN IN 1972, LIVES AND WORKS IN PARIS)



Kolkosz represents a duo of artists that regularly employs technologies that have been diverted from their original use to reveal limits between a tangible reality and a simulated one. Kolkosz likes to scoff at reality or rather our measures of reality. Vacation home movies reworked in 3-D are shown on a TV or are screened on a Home Cinema screen in an interior that reproduces scale models of famous pieces of furniture in the history of design, keeping only the outlines. What scale are we dealing with? Reality is indeed made smaller but is virtually amplified, undermining our

measure of things.

Film de vacances, Miami, work produced for "Version animée", in co-production with the American Center Foundation.

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ZILLA LEUTENEGGER (BORN IN 1968, LIVES AND WORKS IN ZURICH)

Zilla Leutenegger works with the combination video and drawing. The mix of these two media produces a "moving drawing." Her style, uncluttered and naïve, transforms these "video drawings" into installations that are infused with a poetic touch and a freshness that are the stuff of dreams, plunging us into a magic world. Leutenegger brings to video and digital technology the freedom of expression that springs from the art of drawing. Her digital animated films are profound reflections on the artist's condition and his or her place in the world. These films normally represent the artist herself exploring a range of personalities with the intention of shaking up the representations of the female stereotype. Version is pleased to present a new piece by Leutenegger called *Torch*.

MARIE MAILLARD (BORN IN 1973, LIVES AND WORKS IN PARIS)

Marie Maillard's work explores the power of images in their confrontation with space. After she experimented with image and space in outdoor environments, the artist turned toward the individual's immediate environment (what encloses or surrounds him or her). In 1999 the artist created a site, www.video-wallpaper.com, where she offers video wallpaper, either custom made or from her catalog. Each of her videos is the chance to comprehend in a different way the relationship our body has with space and question the echoes, the traces, and the memory that these two polarities generate between them. For "Version animée", Marie Maillard plans to plunge us into a lounge atmosphere and a space haunted by her hypnotic images.

JACCO OLIVIER (BORN IN 1972, LIVES AND WORKS IN AMSTERDAM)



Jacco Olivier blends painting and animation in a meticulous approach that lends small events a magic realism while illustrating painting's narrative process.

He begins his work with an image, which he paints over and over. He snaps a photo of each step until the original disintegrates and everything disappears in an all-encompassing whole. Olivier presents a microscopic world that comes alive with informal situations—a frog tries to cross a road, men are seen walking in a field, an airplane flies over our

heads. These little scenes, which have neither beginning nor end, are able

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nonetheless to create a malaise and a tension, a feeling that something is going to occur or has just taken place, and yet nothing in particular happens. Olivier's animated films find their place in the margins, somewhere between a narrative and a painting.

We are pleased to be presenting *Calling* (2004), *11AM* (2004), *BMK* (2003), *Submerge* (2003)

HANS OP DE BEECK (BORN IN 1969, LIVES AND WORKS IN BRUSSELS)



Most of Hans Op de Beeck's works speak of distance, not only spatial and temporal distance but also the distance between individuals and the distance between the characters in his works and viewers. Even if his models are devoid of human figures, a number of his photos and videos are peopled with characters he observes or places in repetitive situations. This passage via a loop—a technique he employs in most of his video works—if perfectly in keeping with the image of the world he offers us. It is a world that spins like a mad merry-go-round, a world where everything is infinitely repeated

and every attempt at communication either fails or seems to be for nothing. "Version" will show his work *Loss* (2004).

JENNY PERLIN (BORN IN 1970, LIVES AND WORKS IN NEW-YORK)

Jenny Perlin creates films, videos, and animated texts that deal with contemporary political history in the United States. Perlin's work delves into American society, its extravagances and contradictions, and underscores the widespread climate of being watched, examining a few words, a map, or archives around which history is recreated

"Some of my films are live-action, appearing to conform to a conventional model of documentary filmmaking, and some are stop-motion animations, which I also think of as 'documentaries'. In each aspect of my practice I take a close look at the ways in which social machinations are reflected in the smallest aspects of daily life. Whether it is copying a receipt from Wal-Mart, a headline from Reuters, or filming documentary-style interviews at the corner store, my interest is in the ways in which the sweeping statements of 'History' affect specific details of human experience." Jenny Perlin

Work produced for "Version animée", in co-production with the American Center Foundation.

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QUBO GAS (TEAM OF ARTISTS, COMPOSED BY JEF ABLÉZOT, MORGAN DIMNET AND LAURA HENNO, LIVES AND WORKS IN PARIS)



Qubo gas, an association founded in 2000 by Jef Ablézot, Morgan Dimnet, and Laura Henno, is developing a body of graphic experimentation that is the start of a surreal universe that shifts between abstraction and figuration. The compositions by this trio of artists mix digital collages, drawings on paper, colorful graphic experiments, graffiti, and so on, creating a world of quirky off-beat poetry. Lush chaotic landscapes, explosive microcosms, and wild untamed gardens form an abstract, imaginary environment in which any and every reference to reality has been obliterated. Each of their illustrations creates a whole that has a disordered appearance but in which the place of every one of its element-events has been

carefully worked out.

"In Shimmy Shimmy Grass, we no longer control the graphic structure of this wild garden for the elements, coming together, are determined by the weather data furnished by the 'Metar' system (the international Internet weather system used by airports)." This piece initiates a reflection on the way computer code can generate images and introduce a random dimension in the artists' compositions.

KOKA RAMISHVILI (BORN IN 1956, LIVES AND WORKS IN GENEVA)

Ramishvili was still living in Georgia when his country gained its independence. The artist sincerely thought that his country, by basing itself on its cultural and spiritual traditions, could confidently begin the transition to democracy. Disappointed by the political and social evolution of Georgia, however, Ramishvili has endlessly criticized in his work the country's evolution towards corruption, criminality, and violence. Ramishvili has worked in various media, including painting, collage, and performance.

Landerror blends shots from a surveillance camera and background piano music to confront the reality of the documentary and the abstraction of the image.

After Picasso, an animated presentation of Francis Bacon's paintings juxtaposed with several excerpts from documentaries chronicling Hitler's rise to power in Germany.

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CHRISTINE REBET (BORN IN 1971, LIVES AND WORKS IN NEW-YORK AND PARIS)



Christine Rebet articulates the conjunction of mise en scène, the unconscious, and drawing. The artist has put together a highly personal, surreal universe using drawings and film animation that is akin to automatic writing. She gives life to preposterous heroes in choreographed sequences that verge on the theatrical and the absurd.

For "Version animée," the artist has chosen to present a sound-and-video installation that obeys no rational logic. *Brand Band News* is a musical fiction, both tale and poetic nursery rhyme, blending songs

in ritornello form and sound arrangements. This piece by the artist, which will come as a surprise thanks to the complexity of its narrative levels, is both symphonic and unstable. By inventing a narrative form that exists outside the usual categories, *Brand Band News* begins to approach the logic of dreams and the unconscious, as if to better translate a world that is tipping over into the imaginary.

ROBIN RHODE (BORN IN 1976, LIVES AND WORKS IN BERLIN)



Robin Rhode grew up in a suburb of Johannesburg. His art is strongly influenced by his South African roots and street culture (sports, music, and fashion). Rhode is convinced that art has a practical and educational function. He has proclaimed himself a contemporary revolutionary artist. His performances take place in public spaces, i.e., squares, the street, or parks, and explore issues revolving around the culture, identity, history and socio-economic realities of the new South Africa.

He starts off his performances by drawing an initial motif on a wall with a stick of charcoal, then begins to interact in that tridimensionality and tell viewers a story.

"Version" will show his work, *The Storyteller* (2006)

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PIA RÖNICKE (BORN IN 1974, LIVES AND WORKS IN COPENHAGEN)



In her work Rönicke turns to structured realities. She juxtaposes and borrows forms and images from different contexts (Bauhaus architecture, architectural utopias, interior decoration magazines, furniture catalogs, imaginary space vehicles) in order to contrast them with the systems that architecture and town-planning set up. Rönicke's video films are like collages of mixed sounds and images, and commentary on urban structures and the modernist concept of the city and the environment.

"Version" will show an installation with the following works *Cell City* (2003), *Untitled Sequence* (2000), *Storyboard for a City* (2001), and *Untitled Eames model* (2001).

PATRICK TSCHUDI (NÉ EN 1974, VIT ET TRAVAILLE À GENÈVE)

Patrick Tschudi's work takes as its point of departure elements of the world, nature, man, or society. Whether urban practices, or more personal, even sexual events, animal presences or the movement of public or private vehicles, the artist's representations come alive as pure ideographic figures in the urban space. He slips his meanings into a very expressive simplified artificial language that is effectively connected with the pictographic tradition and the theory of signals. In the background of Tschudi's approach, there is the leveling of all things and all events in the atonal view of contemporary industrial society. An eminently critical and despairing outlook whose esthetic and often comedic values go far beyond a simple dissertation on political ethics. Patrick Tschudi is a student of the postgrade immédiat - arts et media (ESBA/HEAA)

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VIDEO PROJECTIONS 1

Along with its selection of installations, "Version animée" will present a program of animated films.

(Subject to changes).

PARODY AND POLITICS

- 1) Susi Jirkuff (Autriche), *Feel it*, 5 min.40, 2004
- 2) Jenny Perlin (USA), *Possible Models*, 2006
- 3) Cristina Lucas (Espagne), *The Axis of Evil*, 2003
- 4) Kota Ezawa (USA), *The Simpson Verdict*, 2002
- 5) Marta Colburn (USA), *Cosmetic Emergency*, 2005
- 6) Koka Ramashvili (Georgie / Suisse), *After Picasso*, 2006
- 7) Susi Jirkuff (Autriche) *Eugenio*, 2004
- 8) Jochen Kuhn (Allemagne) *Hôtel Acapulco*, 1987, *Die Beichte*, 1990
- 9) Numanoglu Gökhan (Suisse), *ABC**, 2003
- 10) Gabriel Acevedo Velarde (Mexique), *Hablador*, 2003
(co-production American Center Foundation)



Kota Ezawa, *The Simpson Verdict*, 2002

NATURE-NATURANS

- 1) Carlos Amoraless (Mexique), *Manimal*, 2005
- 2) Michel Huelin (Suisse), *Xenobiosis*, 2005
- 3) Novarina et Croubalian (Suisse), *Camouflage: Closure & Continuity*, 2006
- 4) Robin Rhode, (South Africa), *Harvest*, 2005
- 5) Tami Ichino (Japon), *Haikus*, 2002
- 6) Qin Anxiong, (Chine), *In the Sky*, 2006
- 7) Georges Schwizgebel (Suisse), *Jeu*, 2006

* Production: postgrade immédiat - arts et media (ESBA/HEAA)

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VIDEO PROJECTIONS 2

ANIMA SONORA

(an event proposed by Piano Nobile and developed by Stéphane Cecconi and Konstantin Sgouridis)

This program of events looks to present a survey of animation's different procedures and techniques while using video clips to highlight the points where this medium and the sphere of music part ways, as well as their reciprocal influences and connections (be they narrative, formal, structural, or conceptual). The program is intended as a way of giving free reign to the imagination while trying to reconcile a form of unreality and one of immateriality.

Han Hoogerbrugge, **Dead Man Ray**, *Landslide*, *Airside*, **Lemon Jelly**, *The Shouty Track*, The Brothers Quay, **His Name Is Alive**, *Are we still married ?*, Motomichi Nakamura, **Otto von Schirach**, *Laptops & Martini's*, Pleix, **Plaid**, *Itsu*, Belzebu / Bermuda Shorts, **Add N To X**, *Metal fingers in my body*, Stylewar, **Blues Explosion**, *Sweet and sour*, Shynola, **Stephen Malkmus**, *Jo Jo's Jacket*, Bérangère Lallemand et Joris Clerté (doncvoilà), **Holden**, *Ce que je suis*, Metronomic, **Console**, *14 zero zero*, Metronomic, **Katerine**, *Poulet n° 728120*, Josh Deu, **The Arcade Fire**, *Neighborhood #2 (Laika)*, Adam Bizanski, **Wolf Parade**, *Modern World*, Daniel Clowes, **The Ramones**, *I don't want to grow up*, Greg Gilpatrick & Tom Shirley, **Daniel Johnston**, *Rock this town*, Petra Mrzyk & Jean-François Moriceau, **Dum Dum Boys**, *Christine Graham Wood / Tomato*, **Scott Walker**, *Jesse*, Thomas Hicks, **Gravenhurst**, *The Velvet Cell*, *Good Times*, **The Coral**, *Something inside of me*, *Good Times*, **The Go ! Team**, *Ladyflash...*



Jamie Hewlett, Gorillaz

Complete programme: <http://www.pianonobile.ch>

ESPACE PIANO NOBILE

Winshluss et Cizo

The exhibition space will feature an installation created by different artists working in different styles but with the idea of creating an environment offering several forms of animation. Espace Piano Nobile, 10 Rue Lissignol 1, 1211 Genève 1, T/F +41 22 731 04 41, info@pianonobile.ch, <http://www.pianonobile.ch>

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PRACTICAL INFORMATION

SHOW AND ANIMATED FILMS

From 18 October to 17 December 2006

Show opening 17 October 2006

Bac (Bâtiment d'art contemporain)

10, rue des Vieux-Grenadiers, 1205 Genève

www.centreimage.ch/version.php

PARTNER EXHIBITION

Espace Piano Nobile, *Anima Sonora* (at the Bac and at Piano Nobile)

10 Rue Lissignol , 1211 Genève 1

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LECTURES

Haute école d'arts appliqués (HEAA) et Ecole supérieure des beaux-arts (ESBA) de Genève

Bac (Bâtiment d'art contemporain)

10, rue des Vieux-Grenadiers, 1205 Genève

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This program is provisory and may undergo changes. Consult our website:

www.centreimage.ch/version.php for updates

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