

MAGASIN 3

PROJEKT DJURGÅRDSBRUNN

FILM PROGRAM 2002

Jun-Jul: Nordic video art/ Ray & Charles Eames / World Exhibition 1909

Aug-Sep: music / fashion / art

Oct-Nov: Tony Oursler

Curator: Richard Julin, Magasin 3 Stockholm Konsthall.

Filmprogram June-July

Nordic video art/ Ray & Charles Eames / World Exhibition 1909

Total duration 2 h 15 min.

Right About Now - Nordic video art today

1997-2001, 95 min.

In collaboration with Moderna Museet and Filmform

Lilabeth Cuenca, 'Wonders of the World', 2000, 4:30 mins.

Born in 1970 in Manila, the Philippines, lives and works in Copenhagen, Denmark.

Michelle Eistrup, 'La Sirène', 2000, 7:15 mins.

Born in 1969 in Gentofte, Denmark, lives and works in Copenhagen, Denmark.

Elsebeth Jörgensen, 'The Jaywalker', 1999, 6:25 mins.

Born in 1970 in Ringkøbing, Denmark, lives and works in Copenhagen, Denmark.

Pekka Niskanen, 'A Girl Bathing in the Kitchen Sink', 2000, 15:50 mins.

Born in 1961 in Mikkeli, Finland, lives and works in Helsinki, Finland.

Mikki Maasalo, '16/20', 1998, 9:25 mins., music by Dome.

Born in 1963 in Tampere, Finland, lives and works in Helsinki, Finland.

Jon Somundar, 'Sleep my Little Darling', 2000, 5 mins.

Born in 1968 in Iceland, lives and works in Reykjavik, Iceland.

Egill Saebjörnsson, 'Oh, I Need Your Love Babe', 1999, 7 mins.

Born in 1973 in Reykjavik, Iceland, lives and works in Reykjavik, Iceland/Berlin, Germany.

Joni Jonsdóttir, 'Lofsöngur', 2000, 6:50 mins.

Born in 1972 in Akureyri, Iceland, lives and works in Reykjavik, Iceland.

Katrine Forfang, 'Soft Spines', 1997, 5 mins.

Born in 1969 in Oslo, Norway, lives and works in Oslo, Norway.

Jannicke Låker, 'Marotte', 1997, 11 mins.

Born in 1968 in Drammen, Norway, lives and works in Berlin, Germany.

Gunilla Klingberg & Peter Geschwind, 'New Dehli', 2000-2001, 4:30 mins., music by Monolake.

Klingberg born in 1966 in Stockholm, lives and works in Berlin,

Germany/Stockholm. Geschwind born in 1966 in Stockholm, lives and works in Berlin, Germany/Stockholm.

Johan Thurfjell, 'Do You Have the Shine', 2000, 6 mins.

Born in 1970 in Solna, Sweden, lives and works in Stockholm.

Johanna Billing, 'Missing Out', 2001, 4 mins.

Born in 1973 in Jönköping, Sweden, lives and works in Stockholm.

J. Tobias Andersson, '879', 1998, 48 secs.

Born in 1971 in Gothenburg, lives and works in Stockholm.

Per Teljer, 'Terrorator', 1997, 7 mins.

Born in 1970 in Smøgen, Denmark, lives and works in Berlin, Germany.

Filmform originally produced the programme for the exhibition 'Beyond Paradise', which is currently on tour in Asia under the auspices of Moderna Museet.

This selection of video art from Denmark, Finland, Iceland, Norway and Sweden focus on works that reflect the contemporary global media language. The artists work in a deliberate way with expressions from different worlds that blend into each other: graphic design, fashion, computer games, film, advertising and other commercial media expressions.

To a large extent the exhibited works can be read by people all over the world who have access to the media language of the Western World. In this context, cultural background is less important than access to cable television and a broadband connection. Many artists within the contemporary video art scene choose, to an ever increasing extent, to reflect the universal images of the media world, instead of relating to the iconography and history of art.

Experimental filmmaking developed from an interaction with painting and sculpture. Contemporary video and digital visual artists, however, refer to superficial formal similarities between contemporary commercial media and introduce elements or subject matters from its world into their works. The conceptual and meta-art focus of postmodern art has been replaced by a relaxed and open attitude towards the image as a phenomenon. 'Right About Now' presents a Nordic cross-selection of contemporary video art, and shows how media and art interact to influence the actors within their respective fields.

Today's video art does not necessarily address itself directly or exclusively only to those who are interested in art. If anything, it works on a mass audience who has not been trained to interpret the codes necessary to read contemporary art. The borderline between art and the world of computer games, music videos and film is becoming more and more blurred. Subtle shifts in attitude, dramaturgy, body language, furniture, interior, light and colour create content and a statement not present in the commercial media world.

Artists are mastering, to an ever greater extent, the aesthetics of the commercial world and use it to convey personal experience through what appears to be a media expression. Video art has taken its first step into a universal world of images. Here it is possible for a new audience to experience pleasant stimuli on the retina and at the same time be confronted with intellectual and emotional challenges.

Henrik Orrje, curator, Filmform
Richard Julin, curator, Magasin 3 Stockholm Konsthall

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Ray & Charles Eames: Powers of Ten

1968, 10 min.

Under licence agreement with Pyramid film & video, Santa Monica, USA.

A film about the relative size of things in the universe and the effect of adding a zero. Starting at a one meter square image of a picnic, the camera moves 10 times further away every 10 seconds, reaching to the edge of the universe; then the journey is reversed, going 10 times closer each ten seconds, ultimately reaching the interior of an atom.

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'The Letters from Stockholm'

A visit to Stockholm and the 1909 World Exhibition at Djurgården (1897-1909),
30 min. Thanks to Stockholms Stadsmuseum.

A number of old films compiled by Gardar Sahlberg, voice over: Brita Holmberg, added in the 1930s.

The film 'The Letters from Stockholm' was made between 1897 and 1909. The 'plot' consists of a housewife writing letters home about her experiences during her visit to the capital. In 1897 and in 1909 two great exhibitions were presented at Djurgården.

The 1897 Stockholm Arts and Industry Exhibition at Lejonslätten was organised on the initiative of prominent Swedish, Norwegian, Danish, Finnish and Russian manufacturers. The exhibition was international as far as the art section was concerned, but the other sections were Scandinavian, which included Russia with Finland. The exhibition ran from May to October and had almost 1.5 million visitors.

The dominating building of the exhibition area was the great Industrial Hall, designed by architects Ferdinand Boberg and Fredrik Liljekvist, which, according to the organisers, was the largest wooden building ever erected.

Exhibition Commissioner was Arthur Thiel, brother of the banker Ernest Thiel.

The 1909 Applied Arts Exhibition in the Friesens Park was arranged by Svenska slöjdföreningen ('Swedish Handicraft Association') with Swedish participants only. King Gustavus V was the patron of the exhibition and the executive committee consisted of Prince Eugen (honorary chairman), Royal Commissary Carl Bendix (exhibition curator), Ferdinand Boberg (exhibition architect) and amanuensis E. G. Folcker (assistant curator).

Filmprogram August-September

MUSIC / FASHION / ART - Total duration 1h 15 min.

Fischerspooner

"Sweetness", 2002, 8,45 min

Fischerspooner is an ongoing project about entertainment, started by Warren Fischer and Casey Spooner in 1998 in the USA. The project has developed into a detailed combination of expressions usually associated with pop music and entertainment. Music, performance, dance, fashion, film, design, photography and the Internet are the tools Fischerspooner use to create an illusion of glamour and celebrity. Recently Fischerspooner's first record, '#1', was released. In May 2002, the group, now consisting of approximately 25 members, gave their most extravagant spectacle to date, with new choreography, costumes and special effects, at the Deitch Projects gallery in New York, when 'Sweetness' was premiered.

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Katarina Löfström

"Hang ten sunset", 2000, musik: Plastikman, 8,44 min

"Whiteout, 2001", musik: Terre Thaemlitz, 3,41 min

"Pan A.M"., 2002, 7,24 min

Born in 1970 in Falun, Sweden.
Lives and works in Stockholm

Katarina Löfström works with video and installations. In addition to her artistic output she has directed music videos. In the films shown in this programme, Katarina Löfström starts with sounds that she visualises. Following the rhythm of the music, she animates well-known images, clichés such as sunsets, airplanes taking off, which create slow movements that produce a kind of trance-like state. Katarina Löfström's imagery explores in a conscious way the borders between art, design and kitsch.

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Martin Margiela

spring/summer 2002, women's collection, 5,20 min

spring/summer 2002, men's collection, 9 min

autumn/winter 1999/2000, women's collection, 8 min

Martin Margiela was born in 1959 in Belgium. He studied at the Royal Academy of Fine Arts in Antwerp. After graduating in 1997, he became an assistant to Jean Paul Gaultier. Maison Martin Margiela was founded in 1988 in Paris and is often associated with the 'deconstructionist fashion movement'. Margiela is considered a radical and subversive fashion designer. His designs are seen as challenging archetypical concepts within the fashion industry: clichés of the female, sexuality, nostalgia, and the acting-out of dreams and passions.

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Magnus Wassborg

"Loop", 1999, 5,58 min.

"Movements", 2001, 4,58 min.

"Fishfood", 2002. 2,10 min, stum

Born in 1962 in Enköping, Sweden
Lives and works in Stockholm

Magnus Wassborg works with video, sound, installations and performances. His works are investigative in their character and often centre round the relationship between the human psyche and various forms of information systems. The video 'Loop' tells the story of the recent development of the audio technology as an example of how individuals and groups can become independent of major companies by using technology.

"The work 'Movements' contains a number of animated movements connected on a cognitive level." (MW)

"The work 'Fishfood' consists of a number of carps, which, by classic conditioning or other forms of training, know that when a person approaches they will receive food. The carps gather in a small space where you can easily touch them." (MW)

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Chicks On Speed

"Fashion rules", 2002, by Juliane Solmsdorf 5,30 min

"Glamour Girl", 2000, CoS feat. Christopher Just, by Deborah Schamoni , 4,10min

"Kaltes Klares Wasser", 2001 Malaria vs CoS, by Juliane Solmsdorf, 3,40 min

A music video with material from the V magazine photo shoot with Karl Lagerfeld, and images from the Jeremy Scott show in New York. Chicks On Speed consist of Kiki Moore, born in 1967 in Munich, Germany; Melissa Logan, born in 1970 in upstate New York, USA; and Alex Murray-Leslie, born in 1970 in Sydney, Australia.

CHiCkS oN SpEeD Will Save Us All!

>From boring boy DJs who play records for their reputation and not their audience.

>From corporate indie boring wankers who don't understand bands without geetars.

>From pretentious art snobs who don't understand it if it ain't in a museum.

>From our own worst enemies... our careers officers.

>From the drudgery of good and correct eardrums.

>From the eternal fire and damnation because they are actually goddesses. Really.

-CoS pressoffice

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Russin: The 1930 Stockholm exhibition

Courtesy Katarina Dunér, 1999, 3 min

The 1930 Swedish Handicraft Association exhibition became a watershed in Swedish architecture, and also initiated the debate on Modernism, which is still going on. The exhibition was the breakthrough for functionalism. It was an exhibition for the applied arts, art handicraft, and domestic arts and crafts, but architecture caught the limelight. Gunnar Asplund and other architects designed buildings and houses for the exhibition, with furniture and details well thought-out based on their functions and the materials used.

Filmprogram October-November.

TONY OURSLER - Total duration 1 tim 20 min.

"The Influence Machine"

Tony Oursler, Magasin 3 Projekt Djurgårdsbrunn, September 20-22, 2002, film 8 min.

In conjunction with the opening of Tony Oursler's exhibition 'STATION', shown at Magasin 3 Stockholm Konsthall 21 September - 15 December 2002, a new version of Tony Oursler's work 'The Influence Machine' was shown at Magasin 3 Projekt Djurgårdsbrunn. This film documents the above event and shows footage from the preparations as well as an interview with the artist. The catalogue for 'STATION' comes with a CD with a new audio version of 'The Influence Machine', specially produced for Magasin 3 Stockholm Konsthall.

Production: AdoreUs

Photo and editing: Alberto Hersckovits

Project manager: Jacob Bjelfvenstam

© Magasin 3 Stockholm Konsthall

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"Joyride" (TM)

Tony Oursler and Constance DeJong, 1988, 14:23 min., color, sound

The allegorical 'Joyride (TM)', a collaboration between Oursler and writer Constance DeJong, takes the form of a dreamlike roller-coaster ride through a corporate theme park, an odyssey of the spectacle of consumer culture and the American marketplace. The artists write that it is "inspired by institutional versus private-sector devotion to the 'transcendental.' As guardians of the cultural torch, theme parks and museums herd millions of thrill-seekers through a mental haze towards a re-shaped history and a sketchy future. Here, objects and environment become one. A souvenir is purchased and relocated in the home; it is used to unlock the crowded and carbon dioxide-filled corridor to the 'transcendental.'"

Video Engineers: Kate Craig, Tony Oursler

Audio Engineer: Iain Macanulty

Players: Susan Milne, Art McP, Bruce Fraser, Hank Bull, Karen Henry, Adam Thom, Kye Goodwin, Yvonne Parent. A Western Front Video Production in association with Los Angeles Contemporary Exhibitions (LACE).

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"Tunic (Song for Karen)"

Tony Oursler. In collaboration with Sonic Youth, 1990,
6:17 min., color, sound

Oursler produced this unconventional music video for the Sonic Youth song of the same name, which is based on the rock-and-roll drama of Karen Carpenter and her struggles with anorexia.

Camera/Editor: Tony Oursler

Second Camera: Elizabeth Subrin, Bob Gibson

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"Off"

Tony Oursler, 1999, 60 min., color, sound

Oursler scans the horizon of public access television, pausing long enough to endure or savour each show's message. The resulting document becomes a fun-house mirror, reflecting a warped cultural body, the cumulative effect of which is a poignant representation of American longing in 1990's.

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"NINE-ELEVEN", Tony Oursler, 2001, 58 min.

Tony Oursler lived next to the World Trade Center. Five minutes after the first attack on September 11, 2001, he began filming the reactions in New York City and followed the events in the weeks after the attacks.