

Biennale de
l'Image en
Mouvement

The Sound
of Screens
Imploding

Inaugural
week
08-11.11.18

Exhibition
until
03.02.19

Centre
d'Art
Contemporain
Genève

Meriem Bennani, *HWC explained by Croco (still)*, 2018 (detail). Courtesy of the artist and SIGNAL.

20 new works
commissioned and
produced by the
Centre d'Art
Contemporain Genève

Curated by
Andrea Bellini
and Andrea Lissoni

Exhibition:
Lawrence Abu Hamdan
Andreas Angelidakis
Korakrit Arunanondchai
Meriem Bennani
Ian Cheng
Tamara Henderson
Fatima Al Qadiri
and Khalid al Gharaballi

Live:
Elysia Crampton
Pan Daijing
Ligia Lewis

Film:
Sarah Abu Abdallah
Neil Beloufa
Irene Dionisio
Kahlil Joseph
James N. Kienitz Wilkins
Tobias Madison
Florent Meng
Bahar Noorzadeh
James Richards
and Leslie Thornton
Eduardo Williams

SUBVENTIONNÉ
PAR LA
VILLE DE GENÈVE



ART
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Centre d'Art Contemporain Genève

BIENNALE DE L'IMAGE EN MOUVEMENT

Opening & *Dinner on the CAPS*: 8 November 2018

Inaugural week: 8-11 November 2018

Exhibition and looped screenings until 3 February 2019

20 new works commissioned and produced by the Centre d'Art Contemporain Genève presented on the occasion of the Biennale de l'Image en Mouvement 2018

The celebrated Biennale de l'Image en Mouvement returns to the Centre d'Art Contemporain Genève this November. One of the first events of its kind, the Biennale de l'Image en Mouvement was founded in 1985 in Geneva and was reinvented in 2014 as a platform for producing new works. For this 2018 edition, it will be transformed by an innovative project. At its center—alongside an extraordinary series of films, performances, and concerts—is an exhibition designed to form a single, vast, immersive environment. The concept for this show, which covers over 2,000 square meters, revolves around a fundamental principle: that moving images now live outside the screen, lingering on in a fascinating kaleidoscope where vision can be shaped even by sound.

Inevitably, this edition of the Biennale explores the status of the moving image and its exhibition format, building on the idea that the era of projection on screens is coming to an end, and will give way to environments that reverberate with the radiant echo of their implosion.

Emphasizing the innovative potential of new languages connected to the moving image, the 2018 Biennale forges a series of dialogues with a generation of artists from a wide range of countries and backgrounds.

The artists featured in the exhibition are Meriem Bennani, Lawrence Abu Hamdan, Fatima Al Qadiri & Khalid Al Gharaballi, Korakrit Arunanondchai, Ian Cheng, and Tamara Henderson, each with a work commissioned and produced by the Biennale de l'Image en Mouvement. Andreas Angelidakis has been entrusted with tying all of these installations together into a single, cohesive project.

Ligia Lewis will offer a preview of her new choreography—the final part of a trilogy—co-produced by the Biennale with the HAU Hebbel am Ufer in Berlin; musician Elysia Crampton will present a new live work, and artist Pan Daijing will premiere a performance piece.

Ten films and single-channel videos, made for theatrical screening, have been commissioned from Sarah Abu Abdallah, Neïl Beloufa, Irene Dionisio, Kahlil Joseph, James N. Kienitz Wilkins, Tobias Madison, Florent Meng, Bahar Noorizadeh, Eduardo "Teddy" Williams and Leslie Thornton & James Richards. These films and videos, like all of the installations in the exhibition, have been commissioned and produced by the Biennale; together, they form an extraordinary series of new works that will be premiering at the Centre d'Art Contemporain Genève and in other venues around Geneva during the opening week, from November 8 to 11, 2018.

The Biennale will be accompanied by a series of special events featuring the participation of Nkisi, Ninos du Brasil, and Angela Dimayuga.

The Biennale de l'Image en Mouvement 2018 is curated by Andrea Lissoni, Senior Curator, International Art (Film) at Tate Modern, and Andrea Bellini, Director of the Centre d'Art Contemporain Genève.

The exhibition will be accompanied by a catalogue from Mousse Publishing, with graphic design by Robert Huber.

About the Biennale de l'Image en Mouvement (BIM)

A pioneering event

The Biennale de l'Image en Mouvement was founded by André Iten in 1985. It was initially called the "International Video Week" and was one of the first events of its kind in Europe.

Since its inception, the Biennale de l'Image en Mouvement has provided a platform for art and ideas by surveying the ever shifting territories of moving images while aiming to make sense of this extraordinary profusion of images that has progressively invaded all aspects of contemporary art.

Over a period of 30 years the BIM has brought together the very best in video art, showing works by artists such as Bill Viola, Gary Hill, Steina and Woody Vasulka, Robert Filliou, Chris Marker, Guy Debord, Vito Acconci, William Wegman, Bruce Nauman, Chantal Akerman, Rebecca Horn, Jean-Luc Godard, Andy Warhol, Philippe Garrel, Nam June Paik, Laurie Anderson, Artavazd Pelechian, Harun Farocki, Matt Mullican, Anri Sala and the Straub/Huillet duo.

A biennial hosted by an institution

In 2009, the Centre inherited the former Biennale de l'Image en Mouvement founded and run by the Centre for Contemporary Image from 1985 until 2007. The Centre d'Art Contemporain Genève then became one of the few institutions worldwide to organize a large-scale international contemporary art exhibition such as a biennial (along with the KW Institute for Contemporary Art, the Whitney Museum and the New Museum).

As a medium, video art complicates the status of the artwork with its temporal dimension and its resistance to traditional exhibition protocols. As such, it constitutes an experimental media that the Centre has privileged throughout its history. The presentation of Dan Graham's films and videos in 1976 served an inaugural function in this respect and, in a broader sense, pioneer moving image exhibitions in Geneva. In April and May 1977, the former director of the Centre organized the first retrospective of video art at the Musée d'art et d'histoire in Geneva.

Between 2010 and 2013, the Biennale existed through the Image-Mouvement event, a platform of thoughts and experimentation included in the Centre d'Art Contemporain Genève's yearly program.

When he took over the position of Director of the Centre, Andrea Bellini launched a new version of the Biennale, conceived in light of its history, whilst looking to support a young generation of artists. The originality of the new forward-looking BIM format lies in that fact that it consists exclusively of works commissioned and produced by the Institution, thus distinguishing itself from the usual format of the biennial and turning the institution into one of the most important actors in the production of video art on an international level.

Another specificity of the new BIM is that, further to being one of the few institutions hosting such an event, the Centre is the only institution, together with the Whitney Museum of Art, that keeps a trace of the Biennale. The exhibition does not disappear after it closes, some of the works presented are bought locally (in collaboration with the Contemporary Art Funds of the City and Canton of Geneva) and a screening copy with unlimited screening rights of all the projects produced is given to the Contemporary Art Funds of the City.

Finally, the new Biennale de l'Image en Mouvement is not a single exhibition, the 2014 and 2016 editions travelled to several venues around the world, including the Museum of Old and New Art, Tasmania, Australia, FAENA art Miami and Buenos Aires, the Teatrino Palazzo Grassi, Fondation Pinault, Venice, at Palazzo delle esposizioni, Rome, UQAM, Montreal or at the 2017 verbier Art Summit. Similarly, the BIM 2018 is due to be presented in several institutions and festivals on at least four continents. The BIM is evolving from city to city, according to the format adopted to present the works (screening, exhibition of installations, etc.).

Curators of the BIM 2018

Andrea Bellini

Andrea Bellini is the director of the Centre d'Art Contemporain Genève since 2012. Prior to this, he was the co-director of Castello di Rivoli, the director of the art fair Artissima, curatorial advisor at MoMA PS1 and editor in chief of Flash Art International. Andrea Bellini holds a degree in Philosophy (1996), and a postgraduate diploma in Archaeology and History of Art, University of Siena (2002).

He has curated more than 50 major group and solo exhibitions, many of which have travelled internationally. Among these, he devised and organized the group shows *Accecare l'ascolto*, *Blinding the Ears*, *Aveugler l'écoute* (2009), devoted to the relationship between the visual arts and the theatre and *From Concrete to Liquid to Spoken Worlds to the Word* (2017), dedicated to contemporary poetry and its various modes of dialogue within the visual and digital culture of our era. Solo exhibitions of Marina Abramović, Roberto Cuoghi, Ernie Gehr, Giorgio Griffa, John McCracken, Nicole Miller, Philippe Parreno or Thomas Schütte count among Bellini's most prominent projects. As the artistic director of the Biennale de l'Image en Mouvement, he has commissioned and produced works by Sophia Al Maria, Ed Atkins, Alexandra Bachzetsis, Emilie Jouvét, Pauline Boudry & Renate Lorenz, James Richards, Wu Tsang, Emily Wardill, among others.

Bellini has lectured internationally at academic and art institutions, and has directed various publications such as *Roberto Cuoghi PERLA POLLINA* (Hatje Cantz, 2017), *Pablo Bronstein, A is Building B is Architecture* (Koenig Books, 2013), *Robert Overby, Works 1969-1987* (Mousse Publishing, 2014), *Ernie Gehr, Bon Voyage* (Mousse Publishing, 2015) or *Giorgio Griffa, Works 1965-2015* (Mousse Publishing, 2015).

He is also a member of various comities, such as the CERN's Cultural Advisory Board, the Scientific Committee of ARCOLisboa, ARCOMadrid, Emerige Prize, Museo d'Arte Contemporanea Donnaregina (MADRE) in Naples, the Acquisitions Committee of NMNM Nouveau Musée National de Monaco; the Advisory Committee of Arthub, Shanghai and the academic council of HEAD in Geneva.

Andrea Lissoni

Andrea Lissoni is Senior Curator of International Art (Film) at Tate. He is responsible for exhibitions, acquisitions and displays of film and moving image works at Tate Modern. His role includes formulating a programme strategy for film, and for moving images and sound in the museum more generally. Together with Catherine Wood, he is currently implementing the programme for film and live art in the Tanks at Tate Modern from 2016 onward. Andrea Lissoni has a background in art history and obtained a PhD from the University of Udine/ Université Paris 1. He was Professor of the History of Contemporary Art at the Academy of Fine Arts of Brera, Milan (2001–13) and taught at Università Bocconi, Milan in 2007–13. He cofounded and co-directed Netmage, the international festival of electronic art in Bologna (2000–11). From 2011 to 2015 he worked as a curator at HangarBicocca, Milan. He has been involved in international juries and awards for established film festivals including Festival Internacional de Cine UNAM in Mexico City; Copenhagen International Documentary Festival (CPH:DOX); Festival International de

Cinéma de Marseille; Torino Film Festival; and Festival Internazionale del Film di Roma. He has taken part in roundtables and discussions about the relationship between film and art. He sits on the Board of Film London and is an Advisory Board Member of the EYE Prize. Lissoni's research concerns the expansion of performance and moving image (experimental cinema, artist's film and video) within the field of contemporary art. His PhD focused on the discovery of *VariaVision* (1965), an early installation by the filmmaker Edgar Reitz conceived at the Ulm School of Design, which he used as a case study to propose a different perspective on the history of neo-avantgarde cinematic experiments, as well as a model to re-examine the conventional roots and the definition of expanded cinema. Lissoni's current research topics include liveness, cinematic aspects in time-based artworks and the perception of time in space. He explores these through transdisciplinary approaches to research and exhibition-making, and is attentive to artistic contexts across dominant cultures and subcultures (in particular music), and to the various forms of analysing and questioning cinematic apparatus. In 2012, Lissoni co-founded Vdrome, an online screening programme for artists and filmmakers, which he co-curates since then. Recent curated solo exhibitions at HangarBicocca in Milan include Susan Hiller (Fondazione Antonio Ratti, Como, 2011); Céleste Boursier Mougenot (HangarBicocca, 2011), Angela Ricci Lucchi & Yervant Gianikian (2012), Wilfredo Prieto (2012), Carsten Nicolai (2012), 16 17 Tomàs Saraceno (2012), Apichatpong Weerasethakul (2013), Mike Kelley (2013), Ragnar Kjartansson (2013), Micol Assael (2014) and Joan Jonas (travelling to Malmö Konsthalle, 2014–15).

Artists of the Biennale de l'Image en Mouvement

Exhibition

Lawrence Abu Hamdan
b. 1985, Amman, JO. Lives and works in
Beirut, LB

Andreas Angelidakis
b. 1968, Athens, GR. Lives and works in
Athens, GR

Korakrit Arunanondchai
b. 1986, Bangkok, TH. Lives and works in
New York, US and Bangkok, TH

Meriem Bennani
b. 1988, Rabat, MA. Lives and works in
New York, US

Ian Cheng
b. 1984, Los Angeles, US. Lives and works
in New York, US

Tamara Henderson
b. 1982, Sackville, CA. Lives and works in
Vancouver, CA and Stockholm, SE

Fatima Al Qadiri & Khalid al
Gharaballi
both b. 1981, Kuwait, KW. Live and work in
New York, USA and Berlin, DE

Live

Elysia Crampton
American-bolivian. Lives and works in
Berlin, DE

Pan Daijing
b. 1988, Guiyang, CN. Lives and works in
Berlin, DE

Ligia Lewis
b. 1983, Santo Domingo, DO. Lives and
works in Berlin, DE

Film

Sarah Abu Abdallah
b. 1990, Qatif, SA. Lives and works in
Qatif, SA

Neil Beloufa
b. 1985, Paris, FR. Lives and works in
Paris, FR

Irene Dionisio
b. 1986, Turin, IT. Lives and works in
Turin, IT

Kahlil Joseph
b. 1981, Seattle, US. Lives and works in
Los Angeles, US

James N. Kienitz Wilkins
b. 1983, Boston, US. Lives and works in
New York, US

Tobias Madison
b. 1985, Basel, CH. Lives and works in
New York, USA and Zurich, CH

Florent Meng
b. 1982, Annemasse, FR. Lives and works in
Paris and Annemasse, FR

Bahar Noorizadeh
b. 1988, Teheran, IR. Lives and works in
Beirut, LB

James Richards & Leslie Thornton
b. 1983, Boston, US. Lives and works in
London, UK & Berlin, DE
b. 1951, Knoxville, US. Lives and works in
New York & Rhode Island, US

Eduardo Williams
b. 1987, Buenos Aires, AR

BIM Special Projects: *Dinner on the CAPS*

Thursday 8 November, 9pm

Conceived as an extension of Meriem Bennani's *Party on the Caps* installation for the Biennale, this dinner experience is a collaboration with chef Angela Dimayuga, imagining what food would look, taste and sound like on the futuristic and fictional island known as the CAPS.

The CAPS is the product of a world that has been reshaped by biotechnologies as well as teleportation as a new mode of transportation. What would immigration look like in such a world? What about American and European immigration policies ?

In this imagined future, the US government has been intercepting illegal migrants mid-teleportation, in complete quantum mess! The intercepted migrants were kept in camps on a trooper base in the middle of the Atlantic. The number of migrants grew faster than it took the US government to decide what to do with these new dislocated populations, and the base quickly turned into a metropolis composed of dozens of nationalities, eventually creating new generations of intercultural people unique to this government made land. This island was quickly called the CAPS, short for Halfway Capsule.

While Meriem's video installation looks at life on the CAPS through the example of a party in its North-African neighborhood, this dinner will explore the island's gastronomy. On the CAPS, ocean water filtering is slow and produce genetically reinvented. How do you preserve gastronomic patrimony in a place with new and limited resources ? The CAPS offers intercultural cuisine drawing from every global corner with an emphasis on the African diaspora, from the initiators' POVs as artists who are Moroccan and Pacific Island/Asian-American, respectively. The new gastronomy on the CAPS has been reinvented by the collaborative work of its communities, working to create flavor from new solutions vis-à-vis systemic sustainability issues, and often inspired by the functional aesthetics of Fast Food and its array of condiments and package solutions.

The dinner will of course be sponsored by the CAPS" favorite - and only- brand :
"Croco: nutritious and crocolicious !!!"

Be sure to take home a limited edition pack of Croco Chips green original -and only- flavor.

General Information

Organizer

Centre d'Art Contemporain Genève
Rue des Vieux Grenadiers 10
1205 Genève
E info@centre.ch
T +41 (0) 22 329 18 42
www.centre.ch

Duration of the exhibition and opening hours

9.11.2018 – 03.02.2019

Open from Tuesday to Sunday, 11am – 6pm, public holidays excepted

Opening & “Dinner on the Caps” by Meriem Bennani and Angela Dimayuga

Thursday 8 November 2018, from 6pm

Inaugural week

08 – 11.11.2018

Admission

Admission to the Biennale de l'Image en Mouvement is entirely free.

It is advised to reserve for performances and screenings during the inaugural week (send an e-mail to info@centre.ch)

Venues

Centre d'Art Contemporain Genève
Rue des Vieux-Grenadiers 10, 1205 Genève
Théâtre du Grütli
Rue du Général-Dufour 16, 1204 Genève

Guided tours

“Boussoles” available for free in the exhibition spaces on Wednesdays, Saturdays and Sundays 3pm – 5pm. Individual tours can be booked by e-mail: publics@centre.ch

Media Information

Media contact

For further information and to request interviews and images relating to the Biennale de l'Image en Mouvement 2018, please contact:

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Accreditation

Accreditation is now open for arts industry and media professionals. Please contact Natalie Esteve for further information.

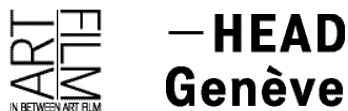
Support

The BIM 2018 is organized by the Centre d'Art Contemporain Genève and co-produced by the Fonds d'art contemporain de la Ville et du Canton de Genève and In Between Art Film.

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