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seven films about time and space

ai weiwei, james benning, olafur eliasson,
sharon lockhart, antje majewski,
simon starling, rirkrit tiravanija

november 26, 2013 - february 15, 2014

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We are pleased to announce our group exhibition *seven films about time and space*, running from November 26, 2013 to February 15, 2014, and featuring selected film works by our artists.

Through approaches characteristic of each artist, the selected films by Ai Weiwei, James Benning, Olafur Eliasson, Sharon Lockhart, Antje Majewski, Simon Starling, and Rirkrit Tiravanija show the diverse ways in which they each develop unique perspectives on the themes of time and space.

In the gallery's main space, a large-format projection will display five works on a loop. *Erde Asphalt Wedding* (2007) by Antje Majewski and Juliane Solmsdorf shows two women on a whimsical journey through urban space. Shiny costumes twinkle in the early morning light as these creatures first emerge from the canal at Berlin's Westhafen and make their way through Berlin-Wedding's streets and greenery. The static perspective of each sequence pushes the protagonists' sluggish movements to the background and diverts the viewer's gaze to the urban space being traversed, transforming this setting into the stage from which the subjects suddenly and unexpectedly disappear. Simon Starling's *In Speculum (Studio Edit)* (2013) resembles a performative game. Placing the viewer inside the artist's studio, this film features a concave telescope mirror situated across from artist Maria von Hausswolff and her camera. As Starling manipulates the mirror's position, von Hausswolff focuses and refocuses her lens, constantly trying to capture a sharp image of the ever-changing reflection. Images flash before the viewer for only a short time, rendering the objects and happenings within the room momentarily visible, thus creating a fragmentary collage of Starling's workspace. The artist's studio is also at the center of Olafur Eliasson's *Movement microscope* (2011) and its storyline. In this piece, an ensemble of movement experts watch the work processes and interactions that take place between Eliasson and his colleagues. The observers proceed to mimic these work patterns in real time. The resultant slow motion movements sketch out the fascinating choreography performed by these actors and by those in Eliasson's studio while also highlighting the differences between these two groups. James Benning's work *Stemple Pass* (2012) is the newest piece to come out of his ongoing examination of the life of "Unabomber" Ted Kaczynski. In the over two-hour film, Benning shows a reconstruction of Kaczynski's hut and the passing of seasons against the backdrop of the nearly untouched Sierra Nevada region. The film's background noises are intermittently overlaid with Benning's recitations of passages from Ted Kaczynski's cold-blooded yet poetic writings. Sharon Lockhart's video work *Four Exercises in Eshkol-Wachman Movement Notation* (2011), created in response to the work of Israeli artist Noa Eshkol (1924-2007), shows a dancer from the Noa Eshkol Chamber Dance Group as she performs a notation according to Eshkol's complex movement theory. The dynamism of her fluid movements is shown to be an intuitive mode of developing and defining space over the course of time.

In the next gallery space is a monitor showing Rirkrit Tiravanija's film work *untitled 2008 (gatos negros)*. This monitor is situated among two chairs and a group of palm trees, creating an installation that fuses environment and film. Captured from floor-level, Tiravanija shows the daily life of a group of cats with whom he shares his house in Chiang Mai, Thailand. While the viewer watches how these cats quickly switch from performing tasks with mysterious apathy to doing them with full concentration, one gradually grasps the animals' independence from the human daily routine. In the span of only 16 days, Ai Weiwei realized his historical document *Beijing 2003*. Filmed from behind a car's windshield, Ai creates a fascinating portrait from footage of a 150-hour drive through every street within Beijing's fourth ring road. Ai covers over 2,400 kilometers exploring the narrow alleyways to wide urban streets of a Beijing that no longer exists as it did in 2003. As a result of the 2008 Olympic Games and various other infrastructure projects, entire neighborhoods and districts were modified or completely destroyed in order to make room for an ever-growing metropolis. In a time where internet-based mobile navigation and information services such as Google Street View are increasingly prevalent, Ai Weiwei's *Beijing 2003* is a sentimental look into Beijing's transition and acts as a type of archeological report of a city's recent history.

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