

THE ARTISTS CINEMA
REGENT'S PARK, LONDON
12-15 OCTOBER 2006

THE ARTISTS CINEMA FRIEZE ART FAIR REGENT'S PARK, LONDON 12-15 OCTOBER 2006

The Artists Cinema is a Frieze Projects/LUX collaboration to construct, programme and run a cinema for artists' film and video within Frieze Art Fair. First realised at the fair in 2005, The Artists Cinema programme focuses primarily on recent international artists' film and video and this year includes premieres of the first co-commissions by Frieze Projects/LUX. These 35mm films will be screened daily alongside an invited programme of film and video selected by specialist artists and curators. Each invited curator was asked to compile a programme that focussed on contemporary film and video, its relationship to historical legacies or modern life. For the first time, these programmes are complemented by special presentations of expanded cinema and performance.

THE ARTISTS CINEMA COMMISSIONS

Daily 12.45pm & 4.00pm

Five artists have been commissioned by Frieze Projects/LUX to make short 35mm films that will premiere at the fair. The artists have been invited to make works that respond to, comment on, interrupt or reflect their cinematic context. After showing in The Artists Cinema, the films will tour to UK cinemas to show before main features through the Independent Cinema Office.

Manon de Boer's film *Presto – Perfect Sound* depicts composer and violinist, George Van Dam, performing the fourth movement of a Bartok violin sonata. The film is a structuralist meditation on the relationship between sound and image and offers an intense reflection on a moment of creative concentration, when the subject is fully absorbed, almost as if out of sync with the world around him.

Miguel Calderón's *Guest of Honor* is one of an ongoing series of narrative short films which will one day come together as a longer feature. *Guest of Honor* follows a family who encounter a deer on a Sunday picnic excursion and adopt it as a domestic pet with bizarre and scatological consequences.



Manon de Boer, *Presto – Perfect Sound*, 2006

Bonnie Camplin's film *Special Afflictions* by Roy Harryhozen is inspired by the 1970s British horror film *The Mutations*. Camplin's film features four characters diabolically altered with a 'special effect'. Combining live action and animation, it is a surreal meditation on man's hopeless relationship with his own consciousness.

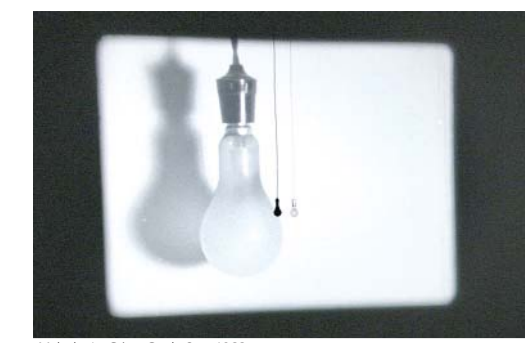
Phil Collins's film *he who laughs last laughs longest* was produced over the summer of 2006 at an event organised to find the person who can laugh continuously for the longest interval for a cash-prize. The work, created to mark the 80th anniversary of the birth of television, touches upon ideas concerning audience participation and their status within broadcast media whilst focusing on the struggle to sustain one of the most primitive and deceptive forms of communication. Co-produced with the Wexner Center for the Arts.

Apichatpong Weerasethakul's *The Anthem* is a celebration of film making and the viewing experience. Weerasethakul uses the format of a ceremonial blessing ritual to present a 'Cinema Anthem' that praises and blesses the approaching feature for each screening. The ritual is supposed to make any film a masterpiece.

Running time: approximately 25'

The Artists Cinema commissions are produced by Frieze Projects and LUX in collaboration with the Independent Cinema Office and supported by Arts Council England.

Poster image: Lindsay Ljungkull, *Darkness Silence Touch*, 2006 and Apichatpong Weerasethakul, *The Anthem*, 2006



Malcolm Le Grice, *Castle One*, 1966

**NOTHING IN COMMON
40 YEARS OF THE LONDON FILMMAKERS' CO-OP**

Friday 5.00pm

The London Film-Makers' Co-operative (LFMC) was established 40 years ago today, on 13 October 1966. An artist-led project, it incorporated a distribution collection, screening room and film workshop. It grew from an informal film society into one of the major international centres of avant-garde cinema and its films form the basis of the current LUX collection. Many LFMC filmmakers experimented with projection techniques, creating expanded cinema performances, installations and multi-screen films, with artists such as Malcolm Le Grice prefiguring much contemporary practice with his remarkable body of work. In *Castle One*, made from scraps of footage found outside commercial film labs, a photoflood light bulb is hung directly in front of the screen and flashed intermittently during projection, bleaching out the image, illuminating the screening room and breaking down the relationship between film and audience. Gill Etherley's *Aperture Sweep*, from her 'Light Occupations' series of film related activities, is a double screen performance in which Etherley, armed with a broom (amplified to be both seen and heard), appears to sweep the screen clean for future projections. Both pieces attempt a kind of erasure of the onscreen image, conceptually and physically challenging the roles of maker and spectator. **MW**

CASTLE ONE, Malcolm Le Grice, UK 1966,
16mm/performance, 20'
APERTURE SWEEP, Gill Etherley, UK 1973,
16mm/performance, 10'

Running time: approximately 30'

'Nothing in Common' is a special presentation of The Artists Cinema, curated by Mark Webber.



kZao, *Tableaux*, 2006. Photo: Lisa Schairer

**BOHEMIAN LOBOTOMY
k2 Aufbau Organisation
(featuring kZao & Stephan Dillemluth)**

Sunday 5.00pm

k2 Aufbau Organisation is an artists' collective from Munich. They have been collaborating on artistic research projects since 2005. The group's inquiry into recent changes in the idea of the public sphere takes place against the backdrop of our globalised, localised and fragmented playgrounds. Considering the impact of 'lifestyle' as a new ideology of self-fulfilment and liberation, k2 Aufbau Organisation has investigated the Munich Bohemia leading to the Munich soviet republic of 1918/19 and present a video/performance work derived from this.

At the turn of the 19th century, Munich had the most vigorously booming art market and was in competition with Paris for the coolest place to be a bohemian. Art Nouveau, the Cosmic Circle, Aesthetic Fundamentalism and a lively cabaret scene were the pus-filled pimples on the face of the empire of the day (the Wilhelmian Reich). Some of these activities were perhaps no more than cosmetic irritations, whilst others, purposely or otherwise, contributed to the venomous flow that poisoned most of the brains in Europe. And then, after the common man realised that carnage was no fun and militarism and nationalism went out of fashion in the autumn/winter season of 1918 – then it happened: a group of artists and intellectuals succeeded in introducing a homemade soviet republic - peacefully. So anarchy ruled for a few months – but eventually the bloodbath resumed and the rotting corpses of workers and artists, this time involuntarily, made Munich a fertile ground for more disasters to come.

Having looked at various ways in which new and sometimes fragile artistic ideas can be exploited, both today and back in the first half of the 20th century, it appears that the artist's scope for action has always been extremely narrow. Questioning these phenomena, as well as pre-conceptions of the 'new' in art, k2 Aufbau Organisation tries to explore the boundaries of the artist's range of activity. **SD**

Running time: approximately 40'

Bohemian Lobotomy is a special presentation of The Artists Cinema.

THE ARTISTS CINEMA TIMETABLE

	THURSDAY	FRIDAY	SATURDAY	SUNDAY
11.30am	RITUALS Curated by Cristina Ricupero Running time: 64'	PERFORMANCE ANXIETY Curated by Maria-Christina Villaseñor Running time: 64'	NO MATTER WHAT I WILL ALWAYS BE DISTANT FROM YOU Curated by Christine Tohne Running time: 54'	ART IS WHAT MAKES LIFE MORE INTERESTING THAN ART Curated by The Otolith Group Running time: 64'
12.45pm	THE ARTISTS CINEMA COMMISSIONS Running time: approximately 25'	THE ARTISTS CINEMA COMMISSIONS Running time: approximately 25'	THE ARTISTS CINEMA COMMISSIONS Running time: approximately 25'	THE ARTISTS CINEMA COMMISSIONS Running time: approximately 25'
1.30pm	ART IS WHAT MAKES LIFE MORE INTERESTING THAN ART Curated by The Otolith Group Running time: 64'	FLIM AS EVENT Curated by Sharon Lockhart Running time: 62'	RITUALS Curated by Cristina Ricupero Running time: 64'	AMERICA'S MOST WANTED Curated by Stuart Comer Running time: 97'
2.45pm	NO MATTER WHAT I WILL ALWAYS BE DISTANT FROM YOU Curated by Christine Tohne Running time: 54'	RITUALS Curated by Cristina Ricupero Running time: 64'	PERFORMANCE ANXIETY Curated by Maria-Christina Villaseñor Running time: 64'	THE ARTISTS CINEMA COMMISSIONS Running time: approximately 25'
4.00pm	THE ARTISTS CINEMA COMMISSIONS Running time: approximately 25'	THE ARTISTS CINEMA COMMISSIONS Running time: approximately 25'	THE ARTISTS CINEMA COMMISSIONS Running time: approximately 25'	THE ARTISTS CINEMA COMMISSIONS Running time: approximately 25'
5.00pm	AMERICA'S MOST WANTED Curated by Stuart Comer Running time: 97'	NOTHING IN COMMON Curated by Mark Webber Running time: approximately 30'	FLIM AS EVENT Curated by Sharon Lockhart Running time: 62'	BOHEMIAN LOBOTOMY k2 Aufbau Organisation Running time: approximately 40'

• These programmes include live performance



Markus Schinwald, *Ten in Love*, 2006

RITUALS
Curated by Cristina Ricupero
Thursday 11.30am
Friday 2.45pm
Saturday 1.30pm

This programme brings together works that create uncanny, bizarre and sometimes threatening situations. Most of the films and videos presented here are highly staged, sometimes theatrical. In contrast to the social-political documentary style, which has been extremely prominent in the visual arts recently, these works plunge the viewer into artificial, absurd and even phantasmagorical worlds. In many of the works one is confronted with groups performing ritualistic activities. References to science fiction, suspense, soft-porn and horror B-movies are very prominent and filmmakers such as Jean-Luc Godard, David Lynch, Stanley Kubrick and Dario Argento are clearly quoted as inspiration. 'Rituals' is a loose, generic title, which tries to give a glimpse of this renovated interest for fictitious artificial contexts. **CR**

TEN IN LOVE, Markus Schinwald, Aus 2006, 35mm, 5'
Courtesy Georg Karli, Vienna
SECRET STRIKE, RABOBANK, Alicia Framis, Neth 2004, video, 10'
Courtesy Annet Gelink Gallery, Amsterdam
1984 AND BEYOND (extract), Gerard Byrne, Neth 2006, DVD, 6'
Courtesy the artist and Lison Gallery
SCENE FOR NEW HERITAGE, David Maljkovic, Croatia 2004, video, 5'
DO IT, Aida Ruliov, US 1999, DVD, 31'
MORNING OF THE MAGICIANS, Joachim Koester, It/Den/Bel 2005-6, 16mm on DVD, silent, 4'
UM, Aida Ruliova, US 2005, DVD, 16'
IN THE PALACE, Daria Martin, US 2000, 16mm, 7'
TIGER LICKING GIRL'S BUTT, Nathalie Djurberg, Swe 2004, DVD, 2'15"
BODY DOUBLE 16, Brice Dellsperger, Fr 2003, DVD, 6'
ON FIRE, Nathalie Djurberg, Swe 2006, DVD, 3'
LIFE LIKE, Aida Ruliova, US 2006, DVD, 5'
URBAN SURFACE, Gabriel Lester, Neth 2005, video, 10'
Collection museum De Pavijsens, Almere, The Netherlands
Courtesy Gallery Fons Welters, Amsterdam

Running time: 64'



Zhou Hongxiang, *The Red Flag Flies*, 2003

ART IS WHAT MAKES LIFE MORE INTERESTING THAN ART
Curated by The Otolith Group
Thursday 1.30pm
Sunday 11.30am

What happens when art does not aspire to represent an event but instead tries to be at one with an event, to be contemporary with whatever is occurring? Under what conditions does art lose its place and its role in order to live the temporality of an event? What happens when art achieves presentation rather than representation? These films neither answer nor ignore these questions; instead, they disperse them, through innumerable pathways that never quite manage to converge. In Bani Abidi's *Shan Pipe Band Learns the Star Spangled Banner*, musicians practice the American anthem in a back room in Lahore. In doing so, they inadvertently deconstruct its overbearing nationalism. Richard Cozzins' *Meat* offers an object lesson in slapstick structuralism and the nose of art. Amar Kanwar's *To Remember* proposes a sombre meditation on the aftermath of a massacre while Philippe Welsh's *The Drift* offers a passage across and between the dimensions of time, space and water. In Zhou Hong Xiang's *The Red Flag Flies*, 21st Century teenagers re-enact Maoist model worker opera in our age of Communist Capitalism and in Philippe Reichenheim's *Civilization Virus*, mute ethnographers explore the behavioural responses of white crowds at winter time. **The Otolith Group: Anjalika Sagar & Kodwo Eshun**

SHAN PIPE BAND LEARNS THE STAR SPANGLED BANNER, Bani Abidi, Pakistan 2004, video, 8'
MEAT, Richard Cozzins, UK 2003, 16mm, 3'
TO REMEMBER, Amar Kanwar, Ind 2003, video, 8'
LA DERIVE/GIRL'S DRIFT, Philippe Welsh, Fr 1998, 35mm, 8'
THE RED FLAG FLIES, Zhou Hongxiang, China 2003, video, 25'
CIVILIZATION VIRUS, Philippe Reichenheim, Ger 1993, 16mm, 13'

Running time: 64'



Rabih Mroué, *Face A Face B*, 2002

NO MATTER WHAT, I WILL ALWAYS BE DISTANT FROM YOU
Curated by Christine Tohne
Thursday 2.45pm
Saturday 11.30am

In theatre, the use of particular genres – for example the epic or realism – assists the spectator in distancing him/herself from the dramatic action that unfolds before his/her eyes. Could the staged performance play the same role in video?

In Sharif Waked's *Chic Point*, the ironically staged fashion show prepares us for the atrocious reality of the work's second part, distancing ourselves from complacency in its misery and melodrama. In *The Cave*, Wael Shawky chooses an 'inappropriate' space to recite - or perform? - his prayer. He highlights a distortion, somehow Brechtian, reminding us of Islam's complicity with liberalism, consumer society, and bourgeois values, making relative 'the clash of civilisations'. Narrator and storyteller Rabih Mroué, tells war stories – real or fictional? – to develop a critical position towards sound and image and to war itself. *Face A Face B* makes frantic, futile attempts to bring sound and image together. Laden with subtleties, *Love* manipulates scale: minuscule workers on a set/construction site of surreal proportions are alienated from themselves through this seemingly implacable, almost macrocosmic dimension. When a long close-up restores the human to the more immediate and intimate, we are left at prey to pure tragic emotion. **CT**

CHIC POINT, Sherif Waked, Can 2003, DVD, 7'
THE CAVE, Wael Shawky, Neth 2004, DVD, 15'
FACE A FACE B, Rabih Mroué, Leb 2002, minIDV, 10'
LOVE, Vlatko Gilić, Serbia and Montenegro 1973, DVD, 24'

Running time: 54'



Sharon Hayes, *Symbionese Liberation Army (SLA) Screened 16*, 2002

AMERICA'S MOST WANTED
Curated by Stuart Comer
Thursday 5.00pm
Sunday 1.30pm

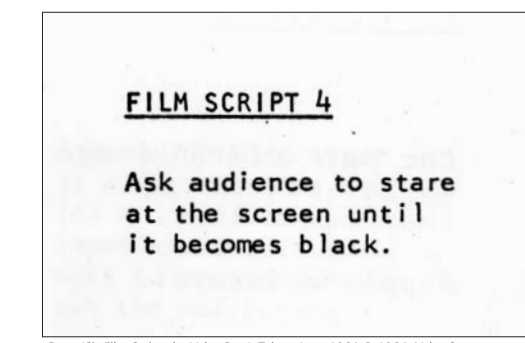
The programme pairs a 1974 documentary about the pivotal and controversial auction of Robert and Ethel Scull's Pop Art collection with a screening of a work by American artist Sharon Hayes that reconstructs another key event in 1974: the abduction of Patty Hearst by the Symbionese Liberation Army. In addition to raising fundamental questions about art, business and the market, *America's Pop Art Collector* offers an important snapshot of the New York art world at the time. Hayes' video tapes are a documentation of herself reciting to an audience, from memory, Hearst's broadcasts to her parents during her kidnapping. As she inadvertently forgets her lines Hayes is prompted by the audience equipped with the original transcript. The video tapes themselves are distributed for free during the event.

juxtaposing two distinct approaches to the documentary – direct cinema and re-enactment – and contrasting East Coast and West Coast, the screening will reconsider the early 1970s as a transitional moment that anticipated our current climate of market prosperity and terror. **SC**

AMERICA'S POP COLLECTOR: ROBERT C. SCULL – CONTEMPORARY ART AT AUCTION, John Schott and El Vaughan, US 1974, 16mm, 72'
SYMBIONESE LIBERATION ARMY (SLA), SCREEDS #13, #16, #20, #29, Sharon Hayes, US 2002, video, Saturday: SCREEDS #13, 9' & #20, 21' Sunday: SCREEDS #16, 10' & #29, 15'

Director John Schott will introduce both screenings.

Running time: Saturday 102', Sunday 97'



From 'Six Film Scripts by Yoko Ono', Tokyo, June 1964 © 1964 Yoko Ono

FOUR INSTRUCTIONS FOR FILMS
Yoko Ono

Yoko Ono pioneered the conceptual practice that employed the written instruction as artwork. She is unique amongst the New York avant-garde artists of the 1950s and 1960s in using instructions as a kind of score, encouraging the audience's direct participation.

The film instructions are often strikingly beautiful in their simplicity and content. They invoke the imagination at the same time as rooting the works very much within a social context, through the numerous levels on which they might be interpreted. The 'Instructions for Films' are possibly less well known than Ono's other instruction works, despite some also being included in her seminal 1964 book *Grapefruit*. The Artists Cinema republishes four of these film scores: *Mona Lisa & Her Smile*, *Film Script 3*, *Film Script 4* and *Film Script 5*. A different work will be distributed each day, free to those attending the cinema. **IW**

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'Four Instructions for Films' is a special project of The Artists Cinema.



Kota Ezawa, *The Simpson Verdict*, 2004

PERFORMANCE ANXIETY
Curated by Maria-Christina Villaseñor
Friday 11.30am
Saturday 2.45pm

Released in 1927, *The Life and Death of 9413* was suspected of being 'un-American' for its sympathetic portrayal of the movie extra as a menial, struggling worker. 'Performance Anxiety' explores agency and the fashioning of roles – public and private, studied and unstudied, witting and unwitting. Mac Carbone examines attitudes toward the still and moving camera. Contributing to the 'Ann Lee' series, Philippe Parreno's character contemplates her existence as commodity and cipher. Bruno Varela reflects on using 300 rural inhabitants of Oaxaca (Mexico) as video extras. Utilizing the theatrics of silent film Shannon Plumb re-presents the performances of flight attendants. Gabrielle Jennings explores winning and losing. Kota Ezawa looks at gesture, celebrity culture and public judgement. Tamy Ben-Tor creates outsized and outspoken characters in her mockumentary, while Paul Chan's playful iconography is a commentary on pseudo-scientific characterizations. Finally, Anne-Marie Jacir blurs the line between documentary and fiction, questioning where the authority to validate identity lies. **M-CV**

THE LIFE AND DEATH OF 9413 – A HOLLYWOOD EXTRA, Robert Foley & Slavko Vorkapich, US 1927, film-to-video, 13'
VIDEO PORTRAITS: SHIZU, THEO, LAUREN, Mac Carbone/US 2006, video, 9'
ANYWHERE OUT OF THE WORLD, Philippe Parreno, Fr 2000, video, 4'
PAPELES SECUNDARIOS, Bruno Varela, Mex 2004, video, 10'
FILM SCREDS: STEWARDESS, Shannon Plumb, US 2001, film-to-video, 2'
WIN/LOSE, Gabrielle Jennings, US 2006, video, 3'
THE SIMPSON VERDICT, Kota Ezawa, US 2004, video, 3'
WOMEN TALK ABOUT ADOLF HITLER, Tamy Ben-Tor, US 2006, video, 8'
NOW LET US PRAISE AMERICAN LEFTISTS, Paul Chan, US 2000, video, 2'
LIKE 20 IMPOSSIBLES, Anne Marie Jacir, Palestine/US 2003, video, 13'

Running time: 64'

Frieze Art Fair, Regent's Park, London
12-15 October 2006

The Artists Cinema Location
Access to The Artists Cinema is included in admission to the Frieze Art Fair. Seats are limited so please arrive early to avoid disappointment. There is no admission to the auditorium after each programme has started. The organisers reserve the right to make programme changes.
The Artists Cinema is clearly indicated on the Frieze Art Fair map and is located in the top right hand corner. Please bear in mind it may take at least 10 minutes to walk to the cinema from the fair's entrance point.

Opening Times
Thursday 12 October to Saturday 14 October, 11am–7pm
Sunday 15 October, 11am–6pm

Admission
One Day Advance £12 Door £18
Concessions Advance £6.50 Door £10
Four Day Pass Advance £30 Door £150

Book in advance, before 4 October, and benefit from discounts & fast track entry. Booking fee applies.

Box Office & 24 hour credit card hotline:
See Tickets +44 (0)870 890 0514
Group Bookings +44 (0)870 899 3342
Online Bookings www.seetickets.com

www.frieze.com

The Artists Cinema is a Frieze Projects/LUX collaboration and is co-ordinated by Ian White and supported by Arts Council England.

LUX is an agency for the support and promotion of contemporary and historical artists' moving image work, through distribution, exhibition, publishing and research. LUX is financially supported by Arts Council England. www.lux.org.uk

Frieze Projects is the annual curatorial programme presented at Frieze Art Fair. It comprises installation and site specific interventions, film, performance, debate and conversation through Frieze Commissions, Frieze Talks and The Cartier Award.

Frieze Projects is curated by Polly Staple, commissioned under the auspices of Frieze Foundation and presented in association with Cartier. Frieze Foundation is generously supported by Arts Council England, the Calouste Gulbenkian Foundation and the Culture 2000 programme of the European Union. (2005–7), in association with the International Artists Studio Programme in Sweden (Iaspis), Stockholm; Stedelijk Museum Bureau Amsterdam (SMBA); Project Arts Centre, Dublin and Platform Garanti, Istanbul.



Morgan Fisher, *Projection Instructions*, 1976

FILM AS EVENT
Curated by Sharon Lockhart
Friday 1.30pm
Saturday 5.00pm

Each of these four films explores the complex set of relationships surrounding the 'performance' of a film. They call into question the role of the director, the projectionist, the audience, and the screen in defining the event itself.

Morgan Fisher's *Projection Instructions* consists only of a succession of written cards that are simultaneously read by a narrator and detail a set of instructions to the projectionist to manipulate the controls of his machine. Erika Vogt's *Surface Screen Projection* is an optically printed copy of a hand-animated film in which the film and screen surface synchronously split over time. Lindsay Ljungkull's *Darkness Silence Touch* is a three-part film in which the director plays a record live on a turntable, interviews her future self at the back of the audience, and ultimately rejects performance in, ironically, the most traditionally performance-related section of the three sequences. In Richard Serra's *Color Aid* monochrome colour cards lying on top of each other and filling the whole screen are being pulled away individually with a swishing sound by a single finger, each time bringing a new colour into view. **SL**

PROJECTION INSTRUCTIONS, Morgan Fisher, US 1976, 16mm, 4'
SURFACE SCREEN PROJECTION, Erika Vogt, US 2006, 16mm, silent, 12'
DARKNESS SILENCE TOUCH, Lindsay Ljungkull, US 2006, 16mm/performance, 25'
COLOR AID, Richard Serra, US 1970-71, 16mm on DVD, 22'

Running time: 63'