

BIM
'21

OVERVIEW

The celebrated Biennale de l'Image en Mouvement returns to the Centre d'Art Contemporain Genève on the 12th November for its 17th edition, co-curated by the collaborative DIS and Centre's director, Andrea Bellini.

One of the first events of its kind, the Biennale was founded in 1985 in Geneva and was reinvented in 2014 as a platform for producing new works. The Biennale de l'Image en Mouvement in Geneva is not built around a theme imposed by the curators. Rather, it bases its identity as a biennial on the principle of the production of new and entirely original works, for which the curators carefully select a small group of artists.

As one of the most interesting curatorial collectives active in the art world today, DIS has already produced exhibitions that have marked our era. This new edition of the Biennale is organized around their “artistic and cultural imaginary” and conceived as a radical “pilot season”—a collective effort to interrupt regular programming.

All artists selected by the curators grapple similarly with a shift in consciousness and a need to debunk narratives. The atmosphere of BIM'21 expresses a shared urge to imagine worlds that differ from the one we live in, and by a creative refusal of the status quo. Each in their own way, the artists in this extraordinary group challenge the notion that this is the only possible world and the only possible economic system, a concept of history that has long suppressed political and cultural debate.

BIM'21 will feature works by Emily Allan & Leah Hennessey, Theo Anthony, Riccardo Benassi, Will Benedict & Steffen Jørgensen, Hannah Black & Juliana Huxtable & And Or Forever, DIS, Giulia Essyad, Simon Fujiwara, GRAU, Mandy Harris Williams, Camille Henrot, Sabrina Röthlisberger Belkacem, Akeem Smith and TELFAR.

A BIENNIAL ORGANIZED 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, pioneered 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 the 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 by bringing together visual artists, performers, musicians and filmmakers. The latter engage in a dialogue with the curators throughout the production process of a new work, financed or co-financed by the Centre and premiering in Geneva. The Biennale de l'Image en Mouvement in Geneva has therefore become a full-fledged production platform, with each edition presenting only new works.

In addition to being one of the few institutions hosting such an event, another specificity of the new BIM lies in the fact that the Centre 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.

Overall, the Biennale aims to become a meta-narration around the evolution of moving image production over time. As director Andrea Bellini initiates new curatorial collaborations for each edition—in the sense of opening a new chapter—the Biennale continuously changes and evolves to explore always new artistic languages.

ABOUT THE BIENNALE DE L'IMAGE EN MOUVEMENT (BIM)

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

From the outset, the festival served as a meeting place for curators, artists, and the general public, as well as a space for reflecting on the questions posed by artist-made films and videos. Even in the mid-1980s, the event pursued four main objectives: to spread and promote video made by artists, to produce and co-produce new work, to educate the public, and to foster international collaboration and exchange. In just a few years, International Video Week became a touchstone not only for specialists but for a broad global audience as well.

In 1999, André Iten turned the International Video Week into the Biennale de l'Image en Mouvement. This name change hinted at how the boundaries between different techniques and disciplines, between video and film, were beginning to dissolve—a process that the Geneva Biennale has made a point of recording as it occurs.

BIM has continued to provide a platform for art and ideas by surveying the ever-shifting territories of moving images while aiming to make sense of the extraordinary profusion of images that has progressively "invaded" all aspects of contemporary art.

For more than thirty years the exhibition 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.

In 2009, when the Centre pour l'Image Contemporaine in Saint-Gervais closed its doors, the City of Geneva entrusted the Centre d'Art Contemporain Genève with the task of organizing the new Biennale. Many fundamental elements—such as the collaboration with art schools, a full calendar of performances and other live events, seminars, and the exhibition itself—remained the same. At the same time, the Biennale was radically transformed, since 2014 the focus has shifted to the production of new works. BIM now allocates a specific budget for each participating artist to create a new film or video that will premiere at the exhibition opening. Turning away from the model of the international competition, moreover, BIM now entrusts a team of curators (different each time) with directly selecting the artists and commissioning the original works.

Since the BIM format was reinvented, it has produced and premiered artworks by Lawrence Abu Hamdan, Sophia Al-Maria, Fatima Al Qadiri, Ed Atkins, Alexandra Bachzetsis, Neïl Beloufa, Meriem Bennani, Phoebe Boswell, Pauline Boudry & Renate Lorenz, Elysia Crampton, Pan Daijing, Donna Kukama, Isabel Lewis, Ligia Lewis, Bahar Noorizadeh, Heather Phillipson, James Richards, Tracey Rose, Jeremy Shaw, Cally Spooner, and Wu Tsang, among others.

CURATORS

Andrea Bellini

Andrea Bellini has been the director of the Centre d'Art Contemporain Genève since 2012. Among the positions previously held, he was co-director of Castello di Rivoli, director of Artissima, curatorial advisor of MoMA PS1 and editor-in-chief of Flash Art International. He has curated numerous solo exhibitions, including those of Marina Abramović, Hannah Black, Lisetta Carmi, Roberto Cuoghi, Chiara Fumai, Ernie Gehr, Giorgio Griffa, Sonia Kacem, John McCracken, Nicole Miller, Philippe Parreno, Thomas Schütte and Hannah Weinberger. Among the group exhibitions, some projects are particularly dedicated to the visual arts relationship with theater or writing practices and their possible interactions within contemporary visual and digital culture, as shown in the recent exhibitions *From Concrete to Liquid to Spoken Worlds to the Word* and *Scrivere Disegnando – Writing by Drawing, When Language Seeks Its Other*.

Since 2014, Bellini is also artistic director of the Biennale de l'Image en Mouvement in Geneva, which since 2014 he has transformed into a video production platform, producing works by numerous artists, such as Sophia Al Maria, Korakrit Arunanondchai, Ed Atkins, Alexandra Bachzetsis, Will Benedict, Hannah Black & Juliana Huxtable, Meriem Bennani, DIS, Kahlil Joseph, Emilie Jouvett, Pauline Boudry & Renate Lorenz, James Richards, Wu Tsang, Emily Wardill. He has edited numerous monographs and catalogs, to which he has contributed essays or interviews. Recent publications include: *Poems I Will Never Release: Chiara Fumai 2007–2017* (with Francesco Urbano Ragazzi and Milovan Farronato, 2021); *Writing by Drawing. When Language Seeks Its Other* (2020); *Hreinn Friðfinnsson, Works 1964–2019* (2019); *Roberto Cuoghi, PERLA POLLINA 1996–2016* (2017); *Steven Claydon*, (2017); *Giorgio Griffa, Works 1965–2015* (2015); *Robert Overby, Works 1969–1987* (with Alessandro Rabottini, 2014); *Ernie Gehr, Bon Voyage* (2015); *Pablo Bronstein, A Is Building, B Is Architecture* (with Pablo Bronstein, 2013); *Gianni Piacentino* (2013); *Facing Pistoletto* (2009).

CURATORS

DIS

DIS (est. 2010) is a New York-based collective composed of Lauren Boyle, Solomon Chase, Marco Roso, and David Toro. For over a decade, DIS has continuously embraced, engaged, and reinvented important new platforms for the production, dissemination, and discussion of contemporary culture. Through its own unique platforms, and curatorial projects like the 9th Berlin Biennale, DIS enhances and amplifies the possibilities and capabilities of art and its role in the artistic, commercial, educational, and public spheres—folding all into one. Its cultural interventions are manifested across a range of media and platforms, including DIS Magazine (2010–2017); DISimages (2013), DISown (2014), the 9th Berlin Biennale for Contemporary Art, The Present in Drag (2016); DIS.art (2018–).

In 2018, DIS morphed into a radical streaming platform for education—dis.art—producing and publishing original series and documentaries by leading artists and thinkers about issues that are critical to our lives: the future of money and inequality; how the “liberal” and the “democratic” are pulling apart; mass entrepreneurship in China; post-nationality and citizenship; media theory in the age of trolling; the future of global food sustainability; the ethics of artificial intelligence; and the intersections of sexuality, race, and the environment, just to name a few.

The material presented by DIS today is the result of a change in attitude towards the present and aims to meet the demands of contemporary social, political, and economic complexity at eye level.

BIM'21

A Goodbye Letter, A Love Call, A Wake-Up Song

The Biennale de l'Image en Mouvement 2021 (BIM'21), co-curated by the collaborative DIS and Andrea Bellini, director of the Centre d'Art Contemporain Genève, is a project designed to exist both online and offline.

The collective is particularly well known for its unique media platforms, such as streaming website *dis.art*. At the invitation of Andrea Bellini, DIS was invited not only to participate in the selection of other artists but also to produce their first feature film, *Everything But The World*.

Together, the curators of BIM'21 envisioned a project that would revolve around the “artistic and cultural imaginary” of DIS and be conceived as a radical “pilot season”—a collective effort to interrupt regular programming. All the artists they invited were therefore chosen on the premise that they could produce hybrid works that oscillate between the real and the virtual. While the previous edition was dedicated to the idea of going *beyond* the screen, BIM'21 explores the exact opposite: a moving image that can exist both in physical space *and* on digital screens.

For the occasion, the exhibition spaces of the Centre d'Art Contemporain Genève have been transformed into an ambitious and extensive installation, an odd hotel taking over the entire institution. Room after room, the boundaries between fiction and reality completely evaporate. The result is an immersive exhibition that becomes both a physical experience and a mental space where the digital inevitably seeps into reality. Each space reveals an entirely new universe—including a mock courtroom and an interrogation room. And although all projects are distinct in style and the context in which they were created, a common thread emerges in their continuous exercise of doubt. The artists do not intend to indicate the precise *location* of reality but rather to suggest, through absurdity or paradox, various places where the truth itself is *absent*.

Occupying decidedly different moments, various works are envisioned as pilot episodes or in series—inhabiting an exhibition room, digital platform, and or even public space. Two projects, by Riccardo Benassi and Giulia Essyad, respectively, were produced for presentation at train stations in the Léman Express regional rail network. The 5th floor—the digital extension of the Centre—will also feature a program around BIM'21.

ARTISTES

Emily Allan & Leah Hennessey

Byron & Shelley: Illuminati Detectives

34 min · 2021



Byron & Shelley: Illuminati Detectives is a pilot episode for a TV series which imagines the Romantic poets Lord Byron and Percy Shelley as sex-crazed, drug-addled undercover agents of a secret society dedicated to wiping out magic and superstition by any means necessary. The story takes place on the shores of Lake Geneva, which are gripped by a Gothic mystery: has a local man been turned to stone by a Sapphic sex demon?

Byron & Shelley: Illuminati Detectives is a weird story about parallel dimensions, the specter of bleeding-edge surveillance technology, the role of poetry in class warfare, and the limits of Enlightenment thinking at the end of the world.

Emily Allan (b. 1991, New York) and Leah Hennessey (b. 1988, Boston, MA) are playwrights and performers from New York City. Their work explores homoerotic fanfiction and sci-fi eschatology, themes explored in their previous project *Slash*—a two-person show described as “fast and campy, and as clever as anything the New York stage has seen in some time” (Vogue)—and their last play *Star Odyssey*, commissioned by MoMA PS1. Most recently, they released three short films on dis.art, which imagine *Slash*-inspired dialogues between feuding academics.

Theo Anthony

Neutral Witness

249 min 39 · 2020



Neutral Witness is a documentary presented as a three-channel installation. The film portrays the full duration of a body-camera training seminar that Baltimore police officers were required to take before receiving their cameras. While the class attempts to recode police protocol into cinematic language, the documentary presentation fractures the singular, neutral testimony that the body camera claims to provide. With this totalizing instrument contested, the viewer becomes attuned to the gaps, elisions, and silences that repress a larger systemic violence lurking just outside the frame.

Theo Anthony (b. 1989, Washington, DC) is a filmmaker based in Hudson, New York. His practice is rooted in documenting issues related to social justice, while using a format that challenges the relationship between filmmaker and subject. His films have been presented in renowned festivals and received critical acclaim. Theo's second feature-length film *ALL LIGHT, EVERYWHERE* won the Jury Prize for Non-Fiction Experimentation at the 2021 Sundance Film Festival.

Daily Dense Dance Desiderio (DDDD)

Work created for the LED wall (3960x540 pixels)
of the Genève-Champel station of Léman Express
365 days · 2021



Intended as a techno-linguistic and cinematographic expansion of the sculptures that precede it, *DDDD* is a film loop inhabited by a daily succession of 365 new textual messages. The grain deliberately allowed to inhabit the image introduces a meta-narration on what is seemingly invisible, machine-based, and only partially or temporarily functional to any representation. Written during the lockdown, the messages are the result of a self-digging-oriented process assisted by AI. The soundtrack is made of an overlapping of organic and inorganic compositions to the point of unrecognizability. A human voice seems to emerge, emitting air but producing no meaning, perhaps a painful yet at once galvanizing howl.

DDDD's echo

3 min 16 · 2021

As a complement to *DDDD*, installed at Champel railway station as part of the Mire program, Riccardo Benassi chose to inhabit a liminal space at the Centre d'Art Contemporain. He developed a site-specific intervention in the second-floor toilet, composed by sound—played as an endless loop—and text—handwritten with lipstick on the toilette's mirror. Almost invisible, this intervention doesn't affect the room's primary function, and is therefore linked with the artist's intention of letting art happen in the cracks between our daily routines, pervading what we take for granted.

Riccardo Benassi (b. 1982, Cremona, IT) is a multidisciplinary artist living and working in Berlin and online. His work focuses on the impact of technology in our daily relation to space and how technological devices change the structure of our daily life and organize reality. He uses an articulate assembly of images, texts, sounds, colors and design objects, forming large-scale installations, videos, art books, and sculptural elements.

Will Benedict & Steffen Jørgensen

The Restaurant, Season 2

40 min (episodes 1 & 2) · 2021



The Restaurant, Season 2 is the continuation of a TV series in which thousands of chefs—of all species—create unique cuisine in a skyscraper filled with eateries. In this second season, we follow the owner of *Café What?*, which is both a restaurant and an interrogation room. While the owner interrogates customers before they can order from the menu, a radio show is being recorded in the jungle nearby. Earface and Blue Chicken, the radio hosts, discuss semi-scientific themes with a new guest in each episode.

Will Benedict (b. 1978, Los Angeles) lives and works in Paris. Deconstructing conventions of representation, Benedict's work incorporates disparate elements and addresses contemporary issues, but it is also imbued with a sense of incongruity and ambivalence. He has recently presented solo exhibitions at dépendance, Galerie Balice Hertling, Fondazione Giuliani, Bergen Kunsthall, and Halle für Kunst Lüneburg.

Steffen Jørgensen (b. 1983, Langeskov, DK) studied at the Akademie der bildenden Künste Wien and graduated from the Funen Art Academy in 2009. Jørgensen works in various collaborative constellations, including with visual artist Will Benedict (US/FR) and as a member of YEARS (DK). More recently, he started his own practice outside his various collaborations, consisting mainly of painting, video, and installation.

Hannah Black & Juliana Huxtable & And Or Forever

Penumbra

33 min · 2021



Penumbra, a work by Hannah Black and Juliana Huxtable originally staged at Performance Space New York in 2019, depicts an animal, representing all animals, on trial for crimes including “being disgusting” and “the murder of everything”. This new video is the creation of the New York-based creative studio And Or Forever. Animated versions of Black, as prosecution, and Huxtable, as defense, perform an adaptation of the original script. Reflecting on the animal/human distinction, nature and second nature, continuity and collapse, *Penumbra* depicts a dream-like confrontation between being and the law.

And Or Forever (Carr Chadwick and Katie Hawkins) is a creative studio that blends art, music and fashion. They produced the set for the original performance of *Penumbra* (2019) and the Dis/Hannah Black talk-show series *What's In The Box* (2018), and have collaborated closely with TELFAR since 2015.

Hannah Black (b. Manchester, UK) is an artist and writer living in New York. Juliana Huxtable (b. Houston, TX) is an artist, writer and musician based in New York and Berlin. Together, Black and Huxtable create entangled political-artistic projects distributed across multiple vectors of activity. Their work is united through an uncompromising interrogation of aesthetic and political communication. In 2017, the two artist-writers collaborated on a jointly written novella titled *Life*.

Everything But The World

38 min · 2021



Everything But The World is a non-linear, natural history show about us—*Homo sapiens*. In a series of interrelated vignettes, *Everything But The World* links the agricultural revolution to Amazon fulfillment centers, addresses the gulf between the complexity of humans' global existence and the smallness of their private, everyday lives, and confronts our obsession with "the end of the world", knowing the arrogance of that word: 'the'. Unlike most natural history shows, which seek to unify knowledge, name things, and craft an orderly though fragmented way of seeing, *Everything But The World* presents a strategy for changing history. To invent the history that will lead us out of this world.

Circle Time

Approx. 13 · 2021

Circle Time was a show initiated by DIS in 2018 in which thinkers, artists and activists were invited to put their arguments to the ultimate test: explaining them to children. In the summer of 2020, when it was unclear if public schools in NYC would reopen due to COVID19, *Circle Time* became a school. Working collectively with *Circle Time*'s first guest-speaker Babak Radboy, Creative Director of TELFAR, and with educators and artists Quori Theodor, Bobbi Salvör Menezes and Kellian Delice, the show shapes a curriculum and addresses the realities that made the school necessary.

Featuring Zakiyyah Iman Jackson, Lewis Gordon, Ceyenne Doroshow, with contributions by Fred Moten. Filmed at TELFARTV, directed by Terence Nance, edited by Ryan Trecartin, and produced by TELFAR, The Ummah Chroma, Replica and DIS.

[See biography on page 6]

BLUEBOT: Awakening

The work is presented in two different versions at Cinema
Dynamo and Chêne-Bourg Léman Express station
27 min / 9 min 10 · 2021



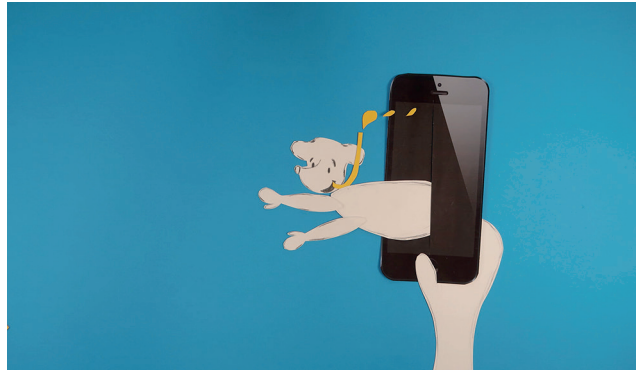
Set in a matriarchal future, where humans are assisted by earth-powered, emotionally intelligent robots, *BLUEBOT: Awakening* is a new chapter in the BLUEBOT saga, in which the story of memory loss, extinction, and trauma is broken up into many parts, like a dismembered doll Bot. The use of DIY compositing, heavy editing, and disparate video techniques—including stop-motion and 3D renderings—contributes to an intentional aesthetic of unevenness. Different qualities, mistakes, lo-fi approaches, along with the revealed layers of composited photographs, act as what Essayad calls a compost of images.

Giulia Essayad (b. 1992, Lausanne, CH) is an artist, poet, and performer. She experiments with sculpture, photography, video, writing, and her own body. Her work explores the representation of bodies—virtual and IRL—and engages with the varied forms of alienation that accompany the consumption and production of body images. In 2018, she initiated the *Blue Period* cycle of works, in which the color blue becomes a focal point and signifier for otherness and artificiality. Her recent solo show *A Selene Blues* at Fri Art Kunsthalle in Fribourg (2020–21) marked Giulia's institutional debut.

Simon Fujiwara

Once Upon a Who?

4 min 48 · 2021



Who the Bær is a cartoon character created by Simon Fujiwara during the lockdown of 2020 and is his Dadaesque response to a world that he describes as increasingly “absurdist, extreme and infantilized—the world as a cartoon”. Seemingly devoid of identity, *Who the Bær* exists as a total image in constant search of an identity in a world of images. As such ‘Who’ is both subject and symbol, brand and being, and raises questions about the nature of our identity constructions in the performative ‘platform-economy’ of our culture. Using the regressive language of stop-frame animation, drawings, cut-outs and collage, the meme-like ‘Whoniverse’ of *Who the Bær* is at once as tender and comforting as it is disturbing.

British-Japanese artist Simon Fujiwara (b. 1982, Harrow, UK) lives and works in Berlin. His work offers a unique view into the mechanics of identity construction and the ‘industry of the individual’ in contemporary life. Through his multiple formal strategies, Fujiwara is able to use the tools of our hyper-mediated world—from advertising and museum-making to theme-park design—to hold a distorted mirror to our contemporary, liberal societies possessed with spectacle, fantasy and authenticity.

Fire

2021



The control of fire was one of the first and most impactful developments in the history of humankind. With the use of fire, humans became the dominant species on the planet. Almost nothing rivals fire as a synonym for human's ambivalent talent to construct and destruct. GRAU's project *Fire* is a series of dynamic sculptures that give a strong and irregular output of light. It uses the transformational power of light to impact the relationship between human, object and space, shaping the space between things. It creates an immersive digital experience that gives the impression of existing inside a screen.

Fire is made of four sculptures: *Choose to change today* on the 2nd floor; *Kiss* and *Burn from both ends* on the 3rd floor and *I am a believer* on the 4th floor.

GRAU—the collaboration by Timon Grau and Melchior Grau (b. 1990, 1991, Hamburg, DK)—explores the relationship between humans and design. GRAU's work questions what makes humans human and follows their mission to activate lives. The brothers studied at the Berlin University of the Arts (class of Hito Steyerl and Ai Weiwei) and graduated from Städelschule, Frankfurt am Main (class of Willem de Rooij). Recently, their work has been exhibited at Portikus, Frankfurt am Main; Shore Gallery, Vienna; Salone Del Mobile, Milan; M+B Gallery, Los Angeles; and saasfee Pavillon, Frankfurt am Main, among others.

Mandy Harris Williams

Couture Critiques

Approx. 19 min · 2021



Couture Critiques updates and reinterprets Edward Said's 1993 Oxford Reith Lectures "Representations of the Intellectual" in the filmic language of MTV's 90s' hit show *House of Style*. In an information era, with too little knowledge, where is the truth and who is telling it? And when they do, are we listening? Or are we tuned into something more pleasant, entertaining and stylish? Director, writer, and host Mandy Harris Williams updates an elemental conversation about representation in an era where the media is not just mass, but omnipresent.

Mandy Harris Williams (b. 1988, New York) is a Los Angeles-based conceptual artist, theorist, writer, educator, internet/community academic, and radio host whose work seeks to ensure everybody gets the love they deserve. Harris Williams is a graduate of Harvard University, where she studied the History of the African Diaspora, as well as the mass incarceration crisis and other contemporary Black issues. She received her MA in Urban Education and worked as a teacher for 7 years in low-income communities. Her creative work has been presented in many renowned spaces dedicated to art and creativity. She has contributed articles to *Dazed*, *Cultured Magazine*, *theGrio*, and many other publications.

Saturday

19 min 32 · 2017



As both a sacred day of rest for certain faiths and a day for personal activities, we look to the possibilities expressed in “Saturday” with great expectation. Camille Henrot’s film explores how we, as humans, engage with the idea of hope in the midst of global crises and structural anxiety. Are we able to cope with any situation, no matter how difficult? The film addresses this question by considering different forms of our inner life, such as prayer and baptism, cosmetic surgery, and the digestion of food.

Camille Henrot (b. 1978, Paris, FR), lives and works in New York. Her practice moves seamlessly between film, painting, drawing, sculpture and installation. The artist draws upon references from literature, psychoanalysis, social media, cultural anthropology, self-help and the banality of everyday life to question what it means to be both a private individual and a global subject.

Santa Sangre

Approx. 22 · 2021



Santa Sangre offers a portrait of a broken woman in eight songs. The work takes the form of a music video and shows the woman in her quest for acceptance. Moving to the rhythm of poetic music, the character wanders like a lost soul through a lush natural setting, among the ruins of once sumptuous buildings that have been inexorably swallowed up as nature reasserts itself and takes back control. *Santa Sangre* is an open-air fairytale, a magnificent manifestation of the fall of an empire or civilization, a kind of metaphor for death and transformation.

The artist, poet and sculptor, Sabrina Röthlisberger Belkacem (b. 1988, Saint-Julien-en-Genevois, FR) divides her time between Geneva and Paris. Her work takes the form of videos, performances, installations and texts that address the links between science and death, power and survival. She weaves a rhizome of references that range from art history to cinema, which she relates to her own reality and social experience. Her work has been presented at the Musée d'Art Moderne d'Oran in Algeria, at the Urbaines in Lausanne, at the Kunstmuseum in Bern, at the Kunstmuseum in Thun, at 186f Kepler in New York, and at the Galerie Gaudel de Stampa in Paris.

Social Cohesiveness

32 min 53 · 2020



Social Cohesiveness is projected against the sculptural abstraction of the Jamaican flag's diagonal cross and structured as a series of non-linear movements. The work conjures a constricted space that contains the simultaneous sights and sounds of many events. Moving between the abject, humorous, sublime and sincere, Smith circles around an ambulating subject with no center. Introducing various women—each the protagonist of her own striking life—the artist illuminates his muses who have inspired his practice by the spiraling, ascendant chorus of the film's score (by Ashland Mines).

Akeem Smith (b. 1991, Brooklyn, NY) is a New York-based multimedia artist working in sculpture and video who grew up in Kingston, Jamaica. Throughout his career, Smith has flattened the distinctions between conceptual art, fashion, and anthropology, in a quest to push against the ideals of Western cultural iconography. At the core of his practice is an interest in the economy of image production—in its political, social and commercial forms—and the role of the artist as archivist, intervening in the circulation of knowledge and cultural preservation.

TELFARTV

2021



Presented for the first time as an installation, *TELFARTV* is a 24-hour Live-Linear channel made in collaboration with the Ummah Chroma Collective ('community of color'). "We launched a TV Channel without any content—because we are tired of being content for other channels. We did it without much planning—because we want it to feel wild and unruly—and if we are lucky things might get completely out of control. *TELFARTV* gets us a little more out of control—of the control of owned platforms like Instagram and Amazon. But not just to own the platform ourselves—because we realize that when we say BLACK-OWNED we cannot be talking about just one person. We didn't do this alone. So *TELFARTV* is an experiment in the UN-OWNED aka UNKNOWN aka FREE. We don't know what will happen. That's why we are doing it."—*TELFARTV*

TELFAR is a collective project and fashion brand founded by Liberian-American designer Telfar Clemens (b. 1985, Queens, NY). His design DNA has been consistent from his first collection—applying methodologies of formal deconstruction to the social meaning of clothes; collapsing signifiers of gender, class, context, taste and race from a perspective distinctly removed from European luxury. Telfar would be concertedly marginalized by the fashion industry were it not for the constant innovations he has employed in the face of it. These have developed into harbingers for the direction of the industry, while forming around him a community and a business remarkably independent of it.

THE MIRE PROJECT

A leading project of the Fonds cantonal d'art contemporain Genève (FCAC), Mire was launched in 2017. Initiated in collaboration with the Office de l'urbanisme and the Centre d'Art Contemporain Genève, the project provides audiovisual works by contemporary artists in urban space by deploying them in various railway stations of the Léman Express.

A ten-year project, Mire offers passengers the opportunity to experience art while in transit and also aims to bring a large public closer to contemporary art. Mire plays a major role in the development of Geneva's heritage. It does so not only by presenting works belonging to public collections, especially from the rich multimedia library of the Fonds d'art Contemporain de la Ville de Genève (FMAC). It also makes possible new productions by placing regular commissions for original works from emerging as well as established artists. The commissioning committee of art experts under the aegis of the FMAC is currently headed by Andrea Bellini, director of the Centre d'Art Contemporain Genève.

Funding for the project is provided by the FCAC in partnership with the FMAC for certain commissions and the Centre d'Art Contemporain Genève for the Biennale de l'Image en Mouvement.

The Moving Image is at the Heart of the Mire Project

Mire is the most ambitious artistic program that the Fonds cantonal d'art contemporain Genève has put in place to date. It builds on Geneva's pioneering role in the history of video art, launched more than thirty years ago by the (now closed) Centre pour l'Image Contemporaine and the still vibrant Biennale de l'Image en Mouvement (BIM).

Hosted since 2014 by the Centre d'Art Contemporain Genève, BIM has reinvented itself for the digital age, becoming a major international platform for the production of new works. Each edition of the exhibition favors new collaborations and fosters cooperation between local production teams and international professionals.

The Mire project supports the productions of a certain number of BIM artists, selected in consultation with the Centre d'Art Contemporain Genève. For the duration of BIM, the screens of the Léman Express stations become "exhibition hubs" outside the walls of the institution, hosting site-specific commissioned projects. Mire thus allows the Biennial to radiate out into public space.

Together, the Biennale de l'Image en Mouvement and the Mire project assert Geneva's creative heritage in digital arts and moving images, ensuring a cultural dynamism that shines beyond Switzerland's borders.

BIM'21

On the occasion of the Biennale de l'Image en Mouvement 2021, the artists Riccardo Benassi (Geneva-Champel station) and Giulia Essyad (Chêne-Bourg station) have been commissioned to present a work especially conceived for a station, thus broadening the BIM experience in terms of both time and audience. The works can be seen from November 11, 2021.

About the Fonds cantonal d'art contemporain Genève

The Fonds cantonal d'art contemporain Genève (FCAC) is attached to the Office cantonal de la culture et du sport within the Département de la cohésion sociale. It both contributes to and bears witness to the vitality of Geneva's art scene. FCAC has an important patrimonial mission: to build up and manage the canton's contemporary art collection and to commission public works for integration into urban development and cantonal administration buildings. It also acts as a tool to support creativity, fostering the production of works as well as awarding grants to emerging artists and prizes to art venues.

In the field of public commissions, FCAC regularly works with the communes in the canton. In the past, artworks were mainly incorporated into the layout of buildings. Today, artistic interventions are most often placed in urban space.

The Mire Project Art Committee:

Andrea Bellini
Director of the Centre d'Art
Contemporain Genève, committee
president

Diane Daval
Director of the Fonds cantonal d'art
contemporain de Genève (FCAC)

Boris Magrini
Curator of exhibitions at the Haus für
elektronische Künste, Basel

Véronique Mauron
Art historian, teacher, and researcher
at the College of Humanities of the
EPFL (Swiss Federal Institute
of Technology of Lausanne); member
of the public art commission of
Fonds d'art contemporain de la Ville
de Genève

Stéphanie Moisdon
Independent curator, art critic,
head of the master of visual
arts program at ECAL (École
cantonale d'art de Lausanne)

Serge Käppeli
Director of corporate design CFF
(Swiss Federal Railways), Bern

Clara Schulmann
Art critic, doctor in film studies,
teacher at Beaux-Arts de Paris

**Biennale de
l'Image en
Mouvement
2021**

**A Goodbye Letter
A Love Song
A Wake-Up Call**

**Centre
d'Art
Contemporain
Genève**

**12.11.21–
20.02.22**

**Curated by
DIS and
Andrea Bellini**

The Biennale de l'Image
en Mouvement 2021 is
organized by the Centre
d'Art Contemporain Genève

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Mire

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