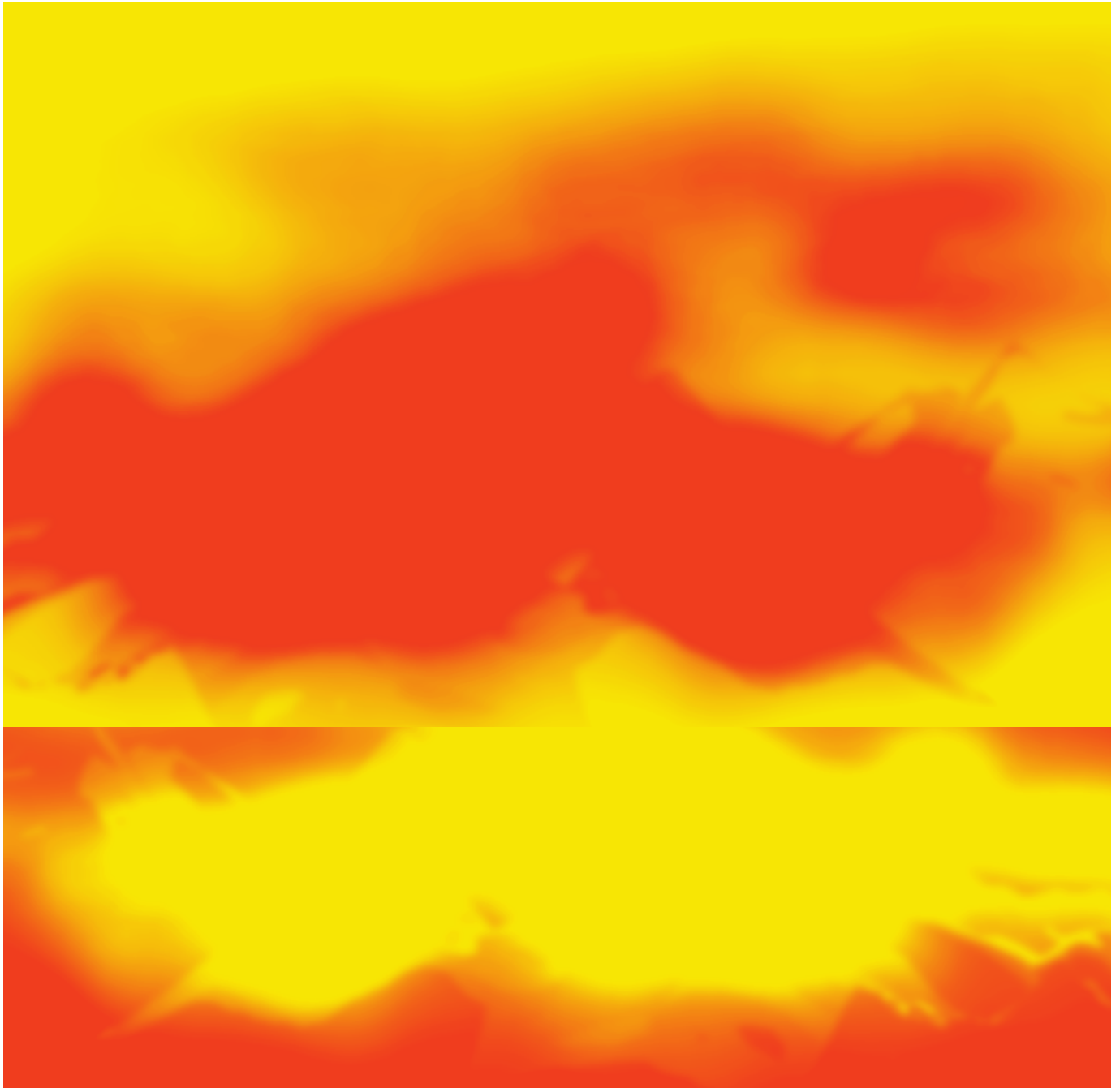


Biennale de
l'Image en
Mouvement

20 new works
commissioned
& produced by

The Sound
of Screens
Imploding

Centre
d'Art
Contemporain
Genève



Opening
days
08-10.11.18

Exhibition
until
03.02.19

bim18.ch

Biennale
de l'Image
en Mouvement 2018

20 new works
commissioned
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Curated by
Andrea Bellini
& Andrea Lissoni

The Sound
of Screens
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Centre
d'Art
Contemporain
Genève

Opening days
8-10 November 2018

Exhibition and looped
screenings until
3 February 2019

Press kit

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

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 2,500 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 Benani, Lawrence Abu Hamdan, Korakrit Arunanondchai & Alex Gvojcic, Ian Cheng, Tamara Henderson, Kahlil Joseph, and Fatima Al Qadiri & Khalid al Gharaballi, 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.

Nine films and single-channel videos, made for theatrical screening, have been commissioned from Sarah Abu Abdallah, Neïl Beloufa, Irene Dionisio, James N. Kienitz Wilkins, Tobias Madison, Florent Meng, Bahar Noorzadeh, Eduardo Williams with Mariano Blatt and James Richards & Leslie Thornton. 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 10, 2018.

The Biennale will be accompanied by a series of special events featuring the participation of Nkisi 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.

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

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, 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. This unique hybrid event—at the crossroads of a film festival, a plethora of solo exhibitions, performances and a platform for research and production—brings 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.

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 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, the BIM 2018 is also 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.).



Vito Acconci, *Face Off*, 1972. Video installation shown at the 5th International Video week

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.

From the outset, the Biennale has been a meeting ground 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 was built around four main objectives: to spread and promote video made by artists, produce and co-produce new work, educate the public, and foster international collaboration and exchange. In just a few years, the International Video Week became a touchstone not only for specialists in the sector, but for a broad global audience.

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 been recording as it happens.

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.

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. Though some fundamental elements—such as the collaboration with art schools, the calendar of performances, live events, seminars, and the exhibition itself—remained the same, the Biennale was radically transformed. Since 2014, the festival has essentially focused on the production of new works. A specific budget is allocated for each artist to create a new film or video that will debut at the opening of the exhibition. The idea of an international competition was thus cast aside; a group of curators (different each time) now directly selects the artists and commissions the new works.

2018: The Sound of Screens Imploding

While the project's strategic focus remains on production, the 2018 edition takes a new approach: alongside an extraordinary series of films, performances, and concerts, it presents an exhibition conceived as a series of individual environments. The concept for this show, which covers more than 2500 square meters, revolves around a fundamental principle: that moving images now dwell outside the screen, lingering on in a fascinating kaleidoscope where vision can be shaped by sound as much as by the image itself, or even more so. Inevitably, this edition of the Biennale explores the status of the moving image and its exhibition format, building on the idea that the long 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.

We have decided to dream up an immersive exhibition, presenting a series of contiguous, differing worlds that alternate within a densely packed space that is a unified whole, yet teeming with eclectic forms. As visitors are sucked into these universes, they may begin to lose their grip on reality and their sense of time. The future could start to blur into some vague, digital present, while primeval sounds bear echoes of a past that struggles on, refusing to fade away.

Emphasizing the innovative potential of new languages connected to the moving image, the 2018 Biennale forges an intense dialogue 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, Korakrit Arunanondchai & Alex Gvojcic, Ian Cheng, Tamara Henderson, Kahlil Joseph, and Fatima Al Qadiri & Khalid al Gharaballi, each with a work commissioned

and produced by the Biennale. Meanwhile, 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 theater in Berlin. Musician Elysia Crampton will present a new live concert, and artist Pan Daijing will premiere a performance piece.

Nine films and single-channel videos made for theatrical screening have been commissioned from Sarah Abu Abdallah, Neïl Beloufa, Irene Dionisio, James N. Kienitz Wilkins, Tobias Madison, Florent Meng, Bahar Noorizadeh, Eduardo Williams (with Mariano Blatt), and Leslie Thornton & James Richards. These films and videos, like all the installations in the show, have been commissioned and produced by the Biennale; together, they form a remarkable series of new works that will be premiering at the Centre d'Art Contemporain Genève and in other venues around Geneva during the opening days, from November 8th to November 10th, 2018.

The Biennale will be accompanied by a series of special events, featuring contributions by musician and visual artist Nkisi and chef Angela Dimayuga, among others.

Geneva's Biennale de l'Image en Mouvement across the world



Exhibition view of the BIM 2014 at the MONA Museum, Tasmania

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 a protean project, evolving from city to city, according to the format adopted to present the works.

Exhibition:

OGR, Turin, IT
June – October 2019

Performances & screenings:

Swiss Institute, New York, USA
November 30 – December 2, 2018

Screenings:

Tate Modern, London, UK
November, 2018

Verbier Art Summit, Verbier, CH
February, 1 – 2, 2019

Palazzo Grassi / Pinault Collection, Venice, IT
November 2019

EMST, National Museum of Contemporary Art, Athens, GR
Dates TBC

La Casa Encendida, Madrid, ES
Dates TBC

Palazzo Butera, Palermo, IT
Dates TBC

Curators of the BIM 2018



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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 group shows devoted among others to the relationship between the visual arts and the theatre or 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 Jouvett, 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. He is also a member of various committees, 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 MNM Nouveau Musée National de Monaco, the Advisory Committee of Arthub, Shanghai and the academic council of HEAD in Geneva.

Andrea Lissoni

Andrea Lissoni, PhD, is Senior Curator, International Art (Film) at Tate Modern since 2014.

He has a background in art history, holds a degree in Modern Art history (University of Pavia) and obtained a PhD from the University of Udine/ Université Paris 1. Lissoni was Professor of the History of Contemporary Art at the Academy of Fine Arts of Brera, Milan (2001–13), taught at Bocconi University, Milan (2007–13), sits on the Board of Film London and is Board Member of the EYE Prize, Amsterdam.

His research concerns the expansion of images within the field of contemporary art and includes liveness, cinematic aspects in time-based artworks and the perception of time in space. He explores these through transdisciplinary approaches to exhibition-making, focusing on artistic contexts across dominant cultures and subcultures, music in particular.

Formerly curator at HangarBicocca, Milan, the co-founder of the independent network Xing and co-director of the international festival *Netmage* in Bologna (*Live Arts Week* since 2011), in 2012 he co-founded the online cinema *Vdrome*.

At HangarBicocca Lissoni curated survey exhibitions of Angela Ricci Lucchi & Yervant Gianikian, Wilfredo Prieto (2012), Apichatpong Weerasethakul, Mike Kelley (2013), Micol Assael, Joan Jonas (2014), Celine Condorelli, Philippe Parreno (2016).

At Tate Modern he launched in 2016 a yearly Cinema Programme conceived as an exhibition unfolding throughout the year, the 2017 and 2018 *BMW Live Exhibition*, and curated the Hyundai Turbine Hall Commission 2016, *Anywhen* by Philippe Parreno as well as the expanded exhibition *Joan Jonas* (2018).

Biennale de l'Image en Mouvement 2018: Participating artists
20 new works commissioned and produced by the
Centre d'Art Contemporain Genève

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 & Alex Gvojic

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

b. 1984, Chicago, US. Lives and works in New York, US

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 London, UK

Kahlil Joseph

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

Fatima Al Qadiri & Khalid al Gharaballi

b. 1981, Dakar, SN. Lives and works in Berlin, DE

b. 1981, Kuwait City, KW. Lives and works in Kuwait City, KW

Live

Elysia Crampton

b. 1985, Barstow, US. Lives and works in US

Pan Daijing

b. 1991, 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

Neïl Beloufa

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

Irene Dionisio

b. 1986, Turin, IT. Lives and works in Turin and Rome, IT

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, Paris, FR. Lives and works in Paris and Annemasse, FR

Bahar Noorizadeh

b. 1988, Tehran, IR. Lives and works in London, UK

James Richards & Leslie Thornton

b. 1983, Cardiff, UK. Lives and works in London, UK & Berlin, DE

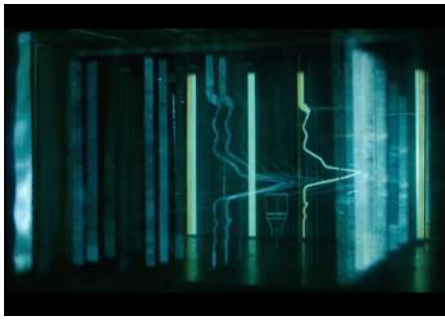
b. 1951, Knoxville, US. Lives and works in New York, US

Eduardo Williams with Mariano Blatt

b. 1987, Buenos Aires, AR. Lives and works in Paris, FR

b. 1983, Buenos Aires, AR. Lives and works in Buenos Aires, AR

Exhibition

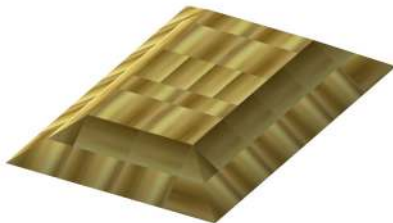


Lawrence Abu Hamdan

Walled Unwalled

In the year 2000 there was a total of fifteen fortified border walls and fences between sovereign nations. Today, there are sixty-three. As these walls were being constructed, millions of invisible cosmic particles called muons descended into the Earth's atmosphere to penetrate in-depth through concrete, soil, and rock. Scientists harvested these particles and used their peculiar physical capacities to pass through surfaces previously impervious to X-rays. Muons allowed us to see for the first time the contraband hidden in lead-lined shipping containers and secret chambers buried inside the stone walls of the pyramids. Now no wall on Earth is impermeable. Today, we're all wall, and no wall at all.

Lawrence Abu Hamdan (b. 1985, Amman, JO. Lives and works in Beirut, LB) is an artist and audio investigator working with sound and its political implications. His audio investigations have been adapted and developed for different forums—not just galleries and museums, but also sites of advocacy and legal work. He regularly collaborates with Forensic Architecture at Goldsmiths College London.



Courtesy of the artist and the Breeder, Athens

Andreas Angelidakis

Demos Bar

Demos Bar is a modular seating system upholstered in gold leatherette, arranged either as a hangout area or a punctuation device between spaces. The idea of working with gold came to Angelidakis during the last great economic crisis, which hit Greece, the artist's country, particularly hard. In every corner of Athens, he witnessed the flourishing of "sell and buy gold" shops; he experienced the reappearance of gold as the ultimate capitalist ghost, as the extreme form of exchange in a devastated economy. To a certain extent, gold seems to be the hidden engine of human history and of the exhibition itself: we can find its traces and effects in the work of Elysia Crampton on Aymara culture and its genocide, in the migration-related piece by Meriem Bennani, and also in the Abu Hamdan installation about the recent flourishing of walls all over the world.

Andreas Angelidakis' (b. 1968, Athens, GR. Lives and works in Athens, GR) work straddles the line between art and architecture. Drawing on existing buildings and digital artifacts, his animated videos and ornaments address the passing of time and "the question of site specificity at a time when to be in one place is to already be in several others."



Courtesy of the artists, Carlos/Ishikawa Gallery, London and CLEARING, New York/Brussels

Korakrit Arunanondchai & Alex Gvojic

No history in a room filled with people with funny names 5

This project is part of a series of diaristic video conversations between the artist and a fictional character, a part drone-camera, part spirit called Chantri. These videos try to represent the plurality and metaphysics of the experience of being human, processing large varieties of information. The last video works with the idea of defining human consciousness as a recognition of one's own breath and questions whether this consciousness came before the development of Homo Sapiens and will extend into a place where breathing no longer exists. *No history...5* starts with the idea of bodies "touching" each other through other means than physical contact.

Korakrit Arunanondchai (b. 1986, Bangkok, TH. Lives and works in New York, US and Bangkok, TH) sees his video installations and performances as a site for research and collaboration. He has a number of ongoing collaborators including boychild, Alex Gvojic, and members of his family. His process for a new video often begins with the idea of mutating the words from the title of the previous video: "History," "Room," "People."

Alex Gvojic (b. 1984, Chicago, US. Lives and works in New York, US) is an environment designer and cinematographer whose work focuses on creating "hyper-realistic" environments that mix video, lighting, and cinematic tropes to suspend the audience's disbelief and allow them to sublimely enter a world that feels both familiar and foreign. By transmuting physical spaces, he explores the relationship between seeing and believing.

Meriem Bennani

Party on the CAPS

Party on the CAPS takes place in a world that has been reshaped by biotechnological progress and teleportation as a new mode of transportation. A crocodile called Fiona tells of life on the CAPS, an island in the middle of the Atlantic Ocean, where refugees and immigrants “illegally” crossing oceans and borders are held by the state. Over the course of three generations, what started as an internment camp on the island of CAPS would develop into a bustling, geographically-isolated megalopolis. Meriem Bennani’s video installation imagines the structures of (physical and psychological) displacement imposed on immigrants intercepted by the United States.

Meriem Bennani’s (b. 1988, Rabat, MA. Lives and works in New York, US) multimedia practice questions contemporary society and its fractured identities, gender issues, and ubiquitous dominance of digital technologies. Mixing the languages of reality TV, advertising, documentaries, phone footage, and high-end commercial aesthetics, she explores the potential of storytelling through magical realism and humor.



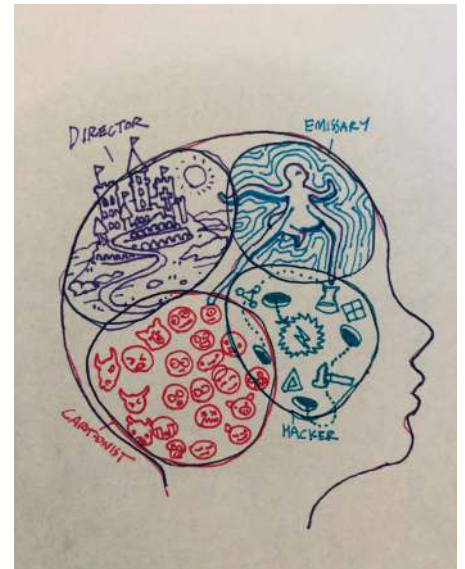
Courtesy the artist and SIGNAL, New York

Ian Cheng

Emissary’s Guide to Worlding

Ian Cheng’s ebook *Emissary’s Guide to Worlding* aims at anyone interested in bridging the complexity of worlding with the finitude of human psychology. Reflecting on his experience making *Emissaries* (2015-2017)—a trilogy of simulations about cognitive evolution and the ecological conditions shaping it—Cheng derives practical methods for making worlds as a whole-brain activity. Through exercises designed to summon the artistic masks of the Director, the Cartoonist, the Hacker, and the Emissary, Cheng pleads for worlding as a vital practice to help us navigate darkness, maintain agency and appreciate the multitude of worlds we can choose to live in.

Ian Cheng (b. 1984, Los Angeles, US. Lives and works in New York, US) makes simulations that explore the nature of mutation and our capacity to embrace change. Drawing on principles of video game design and cognitive science, Cheng’s virtual ecosystems are populated with characters governed by competing AI models. Each of the models attempts to perpetuate its approach amidst otherworldly environmental conditions. What emerges is an endless, unpredictable stream of artificial life



Tamara Henderson

Womb Life

Womb Li choreographs the space as a film set, inhabited by a crew who have retreated after months of shooting. They gave birth to the image in the form of a film and remain non-human forms still working on various stages of a typical cinema production. However, their activities hide within the shells of strange characters: the spy is the sound maker and camera; the florist is the editor; the nomad is the location scout; the source ensures hydration, pace, and breath; the sun spider, the lighting as well as the exposure, the development of the actual photographic image... Henderson will approach the floor as though it were a continuous connected body and transform it into a system which is both kinetic and still.

Tamara Henderson’s (b. 1982, Sackville, CA. Lives and works in London, UK) works often suggest an escape from conscious experience and a feeling of being orchestrated by spectral forces. Her process of tapping into dreams connects to Surrealist traditions; she carefully records what she experiences under various altered or unconscious states such as sleep or hypnosis, then translates the sketches, notes, and recordings into films, sculptures, or other works.



Courtesy the artist and Rodeo Gallery, London/Piraeus



Kahlil Joseph

BLKNWS

BLKNWS is a conceptual and collaborative approach to contemporary journalism and entrepreneurship. It uses media as an ongoing work of art in the form of a two-channel video installation. The project explores the dimensionality of the news media format, interrogating the possibilities of truth while being aware that truth is also the foundation of ideology. News can be more than just current events and human interest stories. It can be a non-linear event, such as in the way Sesame Street delivers information to toddlers or ESPN to sports fans. *BLKNWS* is for people who have had enough of politicians, pundits, talking heads, oligarchs, and fear mongering.

Kahlil Joseph (b. 1981, Seattle, US. Lives and works in Los Angeles, US) is principally preoccupied with the unique marriage of sound and moving image: its various forms, histories, languages, as well as their resulting power and potential. He explores film as a visual and sonic experience, but also as a lived and shared experience that extends off the screen. He seeks to capture the dust that floats over, in, and around those grounds that the eye can't see.

Premiere & conversation with the artist Thursday November 8, 5 pm, Cinema Dynamo



Fatima Al Qadiri & Khalid al Gharaballi

Shaneera General Trading

Shaneera General Trading is a counterfeit merchandise mall store for Shaneera, a make-believe pop star based on the alter ego in Fatima Al Qadiri's eponymous EP. The store, whose interior is a tribute to real mall shops in Kuwait, is inspired by the vernacular aspects of ephemeral and seemingly haphazard clothing stores specialized in counterfeit products. The store installation inhabits the realm of fan fiction, aspirations, projection, and simulacra, where the imaginary pop star occupies the role of her fans and expands on her projected image, using facsimiles of coveted products as props in this convoluted yet familiar space.

Musician Fatima Al Qadiri (b. 1981, Dakar, SN. Lives and works in Berlin, DE) and artist Khalid al Gharaballi (b. 1981, Kuwait City, KW. Lives and works in Kuwait City, KW) began collaborating on artistic works in 2006. Their multimedia projects explore various aspects of contemporary life in the Gulf: queerness and gendered spaces, oil wealth and consumerism, or, most recently, undocumented traditional rituals as well as public and private realm iconography.



Sarah Abu Abdallah

Rosarium

Saudi Arabia/Switzerland · 2018 · 10 min · English and Arabic, English subtitles

For *Rosarium*, Sarah Abu Abdallah works in collaboration with Saudi filmmaker Reem al-Bayyat. The film tackles crying and shedding tears in both the romanticist and the ritualistic sense. The star of the film is the actress Rana Alamuddin, who we follow around her house as she attempts with resilience to resist the everyday through the act of crying. What at first appears to be a perfect household turns out to be a hallucination that unravels as the film goes on.

Sarah Abu Abdallah (b. 1990, Qatif, SA. Lives and works in Qatif, SA) works across a variety of media including video, installation, poetry and images. Her work creates speculative spaces and assembles narratives colored by the absurdity and awkwardness found in the mundane.

Premiere & conversation with the artist Saturday, November 10, 7:30 pm, Cinéma Spoutnik

Screening Everyday from November 11, Cinema Dynamo



Courtesy of the artist and BAD MANNER'S

Neïl Beloufa

Restored Communication

Iran/France/Switzerland · 2018 · 77 min · Persian and English, English subtitles

Reality TV—a political form in which a group of isolated people disagree and compete—is one of the dominant clichés of Western representation. Shot in Iran, where reality shows are not yet widespread, *Restored Communication* stages candidates cut off from the world, who replay different seizures of power in various political contexts. In this system, as artificial as it is liberal, the competitors are locked up, filmed without interruption and subjected to the injunctions of a voice-over. Deprived of food, the voice, and contact with the outside world, they seem helpless, reflecting the stereotypical image of Iran's geopolitical isolation. Between schoolboyish fiction and documentary, the film slowly turns into a scathing genre film in which even a water pistol can kill.

Neil Beloufa's (b. 1985, Paris, FR. Lives and works in Paris, FR) films, sculptures, and installations reflect his opposition to all forms of hierarchy and mix genres without concession. He skillfully reconciles the disenchantment of his generation with the hope instilled by alternative systems.

Premiere & conversation with the artist Friday, November 9, 4 pm, Cinema Dynamo

Screening Everyday from November 9, Cinema Dynamo



Irene Dionisio

Il mio unico crimine è vedere chiaro nella notte

Italy/Switzerland · 2018 · 16 min · Italian, English subtitles

Il mio unico crimine è vedere chiaro nella notte addresses the issues of censorship in Italian cinema and psychological removal in art. The work's title—my only crime is seeing clearly in the night—incisively highlights the conflict at the basis of creation and censorship. The film, with its re-imagining of film fragments, cut out and eliminated with bureaucratic scrupulousness, doggedly retraces the cuts inflicted on the productions of past masters and thinks them through once again as the signs of a cinema yearning to be completed. The cut, which aims to interrupt the relationship between the gaze and the possible, instead becomes a place to be repopulated with... ghosts.

Irene Dionisio's (b. 1986, Turin, IT. Lives and works between Turin and Rome, IT) artistic production includes videos, documentaries, and installations. Her works explore societal and cultural issues, such as integration and the difficulty of intercultural dialogue, the modern socioeconomic crisis, little-known mental disorders, as well as prostitution and workers' rights.

Premiere & conversation with the artist Friday, November 9, 7 pm, Cinéma Spoutnik

Screening Everyday from November 10, Cinema Dynamo

James N. Kienitz Wilkins

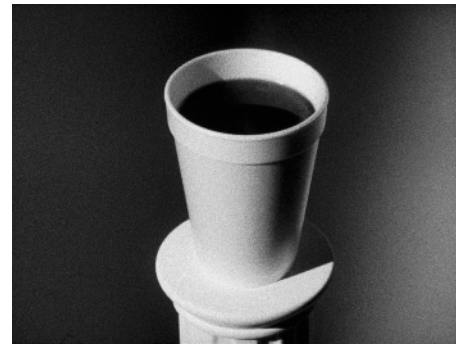
This Action Lies

USA/Switzerland · 2018 · 32 min · English, French subtitles

This Action Lies is a movie about the limits of observation, about staring very hard at something while listening to something else. It is a paranoid polyphonic apology of a simple act: offering three perspectives of an object that may not exist in a room that cannot exist, while at the mercy of a mistrustful monologue. In other words, a defense of cinema. This project expands ideas introduced in one of Kienitz Wilkins' previous films, *Indefinite Pitch* (2016), and is similarly voice-driven, using an extended monologue to analyze a common and underappreciated commercial product, elevating it to the status of an almost Platonic form.

James N. Kienitz Wilkins' (b. 1983, Boston, US. Lives and works in New York, US) dynamic works are distinctive in their investigation of language, their unconventional approach to performance, and their exploration of conversation as a potent transmitter of ideas. Most of his films are the result of some conceptual procedure, a decision either to treat his original footage according to some abstract system or to apply his own logic to found material.

Premiere & conversation with the artist Friday, November 9, 7.30 pm, Cinéma Spoutnik
Screening Everyday from November 10, Cinema Dynamo



Tobias Madison

O Vermelho do Meio-Dia

Brazil/Switzerland · 2018 · 45 min · Portuguese and English, English subtitles

O Vermelho do Meio-Dia occupies the space between documentary and improvisation, enabling an investigation of the idea of the Other as well as its various constructed perspectives and depictions. The film interweaves two stories which fundamentally diverge despite overlapping. On the one hand, there is a party, its premises, guests, music, class, gender, which build a big "coming together." On the other hand, a conversation between transgender members of an art collective moves between scripted interactions and improvisation. Revolving around a Bataillean sadomasochistic tale about the falling outs in a community on the brink of war, the films hinges on a perspectivist interplay between scripted and "real" conflict.

Tobias Madison (b. 1985, Basel, CH. Lives and works in New York, US and Zurich, CH) takes the isolated artistic process and expands it to include cooperative practice. He shuttles between refusal and participation, withdrawal and exposure, community spirit and calculated outsourcing. In doing so, he works his way at the edge of found formats: the work, the exhibition, as well as the figure of the "young" artist.

Premiere & conversation with the artist Friday, November 9, 6 pm, Cinéma Spoutnik
Screening Everyday from November 10, Cinema Dynamo



Florent Meng

The Lost Line

France/Switzerland · 2018 · 27 min · Spanish and English, French subtitles

The Lost Line tells the story of a film crew that sets off to explore the Engaña, an eight kilometers abandoned tunnel that crosses the Cantabrian Mountains. For two decades, political prisoners and peasants built a railway linking the South to Northern Spain. When only the rails remained to be laid, the track was abandoned, and the tunnel collapsed. Following this forgotten path, the film crew discovers a research laboratory from Saragossa University, where scientists experiment on dark matter. Through conversations with a physicist, the film tries to understand the logic of dark matter research and the motivations of a man to spend his life waiting for a sign to come from the invisible.

Trained as a photographer, Florent Meng (b. 1982, Paris, FR. Lives and works in Paris and Annemasse, FR) uses photographic series and film to develop a work between fiction and documentary around figures and forms of resistance. His works explore the influence of territories on community behaviors and the impact of these behaviors on the construction of a region's or people's identities.

Premiere & conversation with the artist Saturday, November 10, 6 pm, Cinéma Spoutnik
Screening Everyday from November 11, Cinema Dynamo





Bahar Noorizadeh

After Scarcity

Switzerland · 2018 · 32 min · Russian, English subtitles

After Scarcity is a sci-fi-essay film that tracks Soviet cyberneticians (1950s-1980s) in their attempt to build a fully-automated planned economy, an attempt that finds traction today as a way of defying financialization. If the problem of socialism was time loss—too much bureaucracy, too much conversation, too many meetings—a socialism-on-speed, counting electricity plus statistics, could move past this limit. The film recounts the history of a moment in time when, against all odds, it seemed feasible to plan for the whole system at once—collective ownership of global resources with the programmed and networked efficiency of Wal-Mart.

Bahar Noorizadeh (b. 1988, Tehran, IR. Lives and works in London, UK) is an artist, writer, and filmmaker. She works on the reformulation of hegemonic time narratives as they collapse in the face of speculation: philosophical, financial, legal, futuristic, etc. Noorizadeh's practice examines the relationship between aesthetics and reason, and the desubjectification of experience as a pathway for producing new social subjects.

Premiere & conversation with the artist Friday, November 9, 8.15 pm, Cinéma Spoutnik
Screening Everyday from November 10, Cinema Dynamo



Courtesy of the artists

James Richards & Leslie Thornton

Abyss Film

USA/Germany/Switzerland · 2018 · 60 min · English, English subtitles

For *Abyss Film*, Richards and Thornton intermix new videos with raw material from their own extensive archives. By doing so, they break with familiar forms of exhibition to share a kind of beginning in an open-ended encounter with the hidden and concrete aspects that characterize their respective works. Almost imperceptible attractions circumnavigate the breadth of their materials. This program follows upon their recent artist residency at CERN in January 2018, and the fitting observation that the largest machine in the world seeks in fact the smallest matter. *Abyss Film* speaks to possibilities made visible by the moving image, allowing a fall into the vertiginous pleasures of looking beyond and beyond again.

James Richards' (b. 1983, Cardiff, UK. Lives and works in London, UK & Berlin, DE) video, sound, and curatorial projects examine themes of obsession, desire, and technology through archival research, found footage, and extensive collaboration.

Leslie Thornton (b. 1951, Knoxville, US. Lives and works in New York, US) is a recognized pioneer of contemporary media aesthetics, working with film, video, photography, and installation.

Premiere & conversation with the artists Saturday, November 10, 8 pm, Cinéma Spoutnik
Screening Everyday from November 11, Cinema Dynamo



Eduardo Williams with Mariano Blatt

Parsi

Guinea-Bissau/Argentina/Switzerland · 2018 · 20 min · Creole & Spanish, English sub.

No es (It isn't) is a cumulative poem by Mariano Blatt, whose constant writing process extends over a lifetime. The text of the poem, to which verses are added over days, months and years, can cover anything: images, people, memories, landscapes, phrases, ideas, etc. Having that list of "what seems to be but isn't" ringing in his head, Eduardo Williams' film *Parsi* observes in a perpetual movement the spaces and people to create another poem that is creassed, crashes and spins next to *No es*.

Eduardo Williams' (b. 1987, Buenos Aires, AR. Lives and works in Paris, FR) films explore a fluid mode of observation, looking for mutual relations and open adventures in a physical and virtual network. He believes that uncertainty can yield its own sources of beauty and forms of small-scale resistance through communal escape and shared complicity, so as to chart the rhythms of autonomy over automatism.

Mariano Blatt (b. 1983, Buenos Aires, AR. Lives and works in Buenos Aires, AR) is a poet and literary editor. *Mi juventud unida* (Mansalva, 2015) collects his poems from 2005 to 2015. He co-directs Blatt & Ríos, an independent publishing house.

Premiere & conversation with the artist Saturday, November 10, 6.45 pm, Spoutnik
Screening Everyday from November 11, Cinema Dynamo

Live



© Boychild

Elysia Crampton

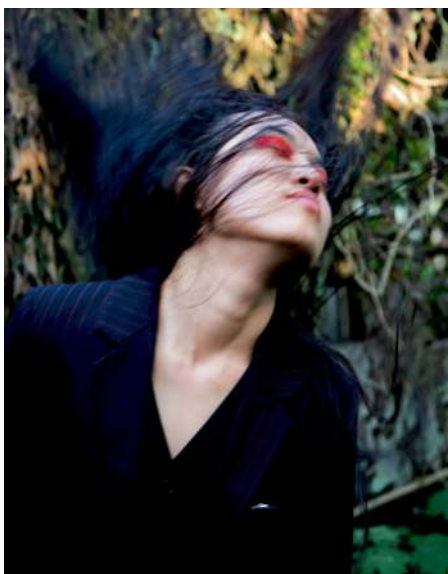
Two carceral depictions in the Nueva Coronica's chapter on the Inka's justice

Orcorara (tres estrellas todos yguales) is an environment built on the first floor of the Bâtiment d'Art Contemporain and conceived as a dark room to be experienced through sound. Featuring a commissioned original score, the installation emerges as a confrontation with negativity and zero, following 17th century Aymara chronicler Joan de Santa Cruz Pachacuti Yamqui Salcamaygua's *Relación* (from which the installation's title comes, a reference to Orion's Belt). Through this work, Crampton recounts with sonic immediacy an American story of an encounter and romance with zero. The performance for the opening will involve a lecture over two 17th century drawings by Guaman Poma de Ayala as well as some music.

Elysia Crampton (b. 1985, Barstow, US. Lives and works in US) is an American Indian musician and artist currently living in the United States. Her work is known for taking heavy detail in bringing light to questions of sovereignty, queerness, and Aymara resistance. Crampton's sounds emerge between the horizon of West Coast (post)minimalism and Andean autochthonous and country music.

Performance
Installation

Thursday, November 8, 6 pm, Le Commun
On view through December 2, Le Commun



© Ralf Marsaut

Pan Daijing

Tissues I

Tissues I is a live play sonically and visually composed by Pan Daijing, a suspenseful scene inhabited by opera singers, performers, and dancers. The piece plays out in a specific site which is in turn challenged, its nucleus in full focus. Brutal yet fragile, a diffused and distorted reverie, the setting is laced with incongruity and presentiment. *Tissues I* expands into a multiplicity of violence, melancholy and forlornness, tenderness and loving instances. A facet of a wider narrative, *Tissues I* is the current state of a work in progress.

Pan Daijing (b. 1991, Guiyang, CN. Lives and works in Berlin, DE) is an artist and musician. Her raw approach as composer and performer takes many forms: sound, choreography, installation, and storytelling. Soul-baring utterances and sonic, aesthetic outbursts are the main tendons of her practice. Her poetic, uncanny work interweaves vehicles of power and vulnerability, and often oscillates along paradoxical conceptual states and spatial interactions.

Performance

Saturday, November 10, 10 pm, Pavillon Sicli



© Julien Barbès

Ligia Lewis

Water Will (in Melody) / Preview

Water Will (in Melody) / Preview is a choreographic work devised for four performers that traces its origins in melodrama. Wrestling with language and notions of "the will," this dystopic fantasy becomes a space for negotiating desire, imagination, and feelings of an encroaching end. Unfolding with playful inventiveness, a wet and porous landscape becomes host to a fiction that invites instability, recreation, and catastrophe. This new choreography—co-produced by the HAU Hebbel am Ufer Berlin and the Centre d'Art Contemporain Genève along with other partners—is the epilogue of Lewis' triptych, which also includes *Sorrow Swag* and *minor matter*.

Ligia Lewis (b. 1983, Santo Domingo, DO. Lives and works in Berlin, DE) is a choreographer and dancer. She creates affective choreographies while interrogating metaphors and social inscriptions of the body. Her work is deeply personal and can be described as experientially rich and complex. Within her practice, Lewis continues to provoke the nuances of embodiment.

Performances

Thursday, November 8, 7.30 pm, Le Grütli
Friday, November 9, 9 pm, Le Grütli

BIM Special Projects

BIM Special Projects



Cerith Wyn Evans, *Degrees of Blindness*, 1988. © Fonds d'art contemporain de la Ville de Genève (FMAC)

Opening Party hosted by Nkisi

COLD WAR (Nkisi/John T. Gast), live

Abyss X, live

Crystallmess, DJ set

To celebrate the opening days of the Biennale de l'Image en Mouvement, artist, producer, DJ and co-founder of NON Records Nkisi, hosts a special event at La Gravière.

COLD WAR (COD-BEL/UK) is the debut of the collaborative project between Melika Ngombe Kolongo aka Nkisi and maverick English producer John T. Gast.

Abyss X (GR) is the stage name of Evangelia Lachianina. The Cretan artist's productions and live traverse DIY R&B and textured jazz deconstructions, all foregrounded by her enigmatic vocals.

Crystallmess (FR) is a DJ, producer, artist and writer from Paris who delves into fertile subcultures and corners of the past, playing a combination of western African rhythms, bass music, French house music and French Caribbean dancehall.

Saturday, November 10, 11 pm – 5 am, La Gravière

Video Archivia # 1

Presentation of the award-winning films and videos of the Biennale de l'Image en Mouvement (BIM) at the Centre pour l'Image Contemporaine (CIC), 1985 – 2007

With Yasmina Abdellaoui, Hanno Baethe, Rosa Barba, Dominik Barbier, Sadie Benning, Ursula Biemann, Rossella Biscotti, Peter Brinson, Marie-José Burki, Jeanne C. Finley, Michael Curran, Dennis Day, Benoît Dervaux, Cheryl Donegan, Esti, Nicolás Fernández, Enrique Fontanilles, Péter Forgács, François Girard, Johan Grimonprez, Rainer Hällfritzsch, Alexander Hahn, Gusztáv Hámos, Ulrike Hemberger, Gary Hill, Karl Hoffman, Christian Jankowski, Ken Kobland, Eric Lanz, Christelle Lheureux, Kristin Lucas, Tim Macmillan, Pia Massie, Muda Mathis, Chantal Michel, Robert Morin, Mamta Murthy, Valérie Pavia, Miranda Pennell, Jan Peters, Tadeus Pfeiffer, Walid Raad, Daniel Reeves, Marc Sabat, Rébecca Sauvin, Bill Seaman, Kim Seob Boninsegni, Shelly Silver, John Smith, Jana Sterbak, Ella Tideman, Ana Torfs, Olivier and Franck Turpin, Edin Velez, Alexia Walther, Cerith Wyn Evans, Takako Yabuki, Graham Young, Margot Zanni, Renatus Zürcher

November 8, 2018 – February 3, 2019, Médiathèque du FMAC

BIM Special Projects

Dinner on the CAPS

Gala dinner hosted by Angela Dimayuga and Meriem Bennani

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 Bennani'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.

Thursday, November 8, 9 pm, Cercle des Bains

Angela Dimayuga is the Creative Director of Food and Culture at Standard International. As Creative Director, she blends art, music and food cultures to create unique culinary experience. A chef based in New York City, she is a multi-disciplinary food industry creative often partnering with other creatives, artists, scientists, farmers, and activists. As the former Executive Chef of Mission Chinese Food in New York, Angela was recognized as Best Chef 2015 by New York Magazine, nominated for a 2016 James Beard award, and named Rising Star Chef by Star Chefs in 2017. Interested in future urban farming, she recently worked with Smallhold Farm, NYC's only certified organic mushroom farm, and partnered to install the first mushroom farm in a restaurant. She founded a lesbian QTPOC party called GUSH in 2017. In addition to her role at The Standard, she is the Culinary Curator for Performance Space New York, and Culinary advisor for The Lower East Side Girls Club.

Collaborators: Opening Ceremony (Fashion label), Kenzo (Fashion label), Anicka Yi (conceptual artist), Maia Ruth Lee (artist), Dr. Arielle Johnson (food scientist), Performance Space New York (East Village art institution), The Lower East Side Girls Club (East Village afterschool program), Smallhold Farm (Urban farm/agricultural/tech business), BUBBLE_T (Nightlife), GUSH (Founder, Nightlife), etc.

Program opening days
08 – 10.11.2018

Thursday, November 8

5 pm

Kahlil Joseph *

BLKNWS

Premiere and conversation with the artist
Cinema Dynamo

5 pm – 9 pm

Inauguration of the exhibition

Centre d'Art Contemporain Genève
Le Commun

6 pm

Elysia Crampton

*Two carceral depictions in the Nueva Cronica's
chapter on the Inka's justice*

Performance
Le Commun

7.30 pm

Ligia Lewis *

Water Will (in Melody) / Preview

Performance
Le Grütli

9 pm

Angela Dimayuga & Meriem Bennani *

Dinner on the CAPS

Opening Dinner
Cercle des Bains

* Limited seats, please reserve:
www.bim18.ch

Friday, November 9

11 am – 9 pm

Exhibition open

Centre d'Art Contemporain Genève & Le Commun

4 pm

Neil Beloufa *

Restored Communication

Premiere and conversation with the artist
Cinema Dynamo

6 pm

Tobias Madison *

O Vermelho do Meio-Dia

Premiere and conversation with the artist
Cinéma Spoutnik

7 pm

Irene Dionisio *

Il mio unico crimine è vedere chiaro nella notte

Premiere and conversation with the artist
Cinéma Spoutnik

7.30 pm

James N. Kienitz Wilkins *

This Action Lies

Premiere and conversation with the artist
Cinéma Spoutnik

8.15 pm

Bahar Noorizadeh *

After Scarcity

Premiere and conversation with the artist
Cinéma Spoutnik

9 pm

Ligia Lewis *

Water Will (in Melody) / Preview

Performance
Le Grütli

Saturday, November 10

11 am – 9 pm

Exhibition open

Centre d'Art Contemporain Genève & Le Commun

Looped screenings

Cinema Dynamo

6 pm

Florent Meng *

The Lost Line

Premiere & conversation avec l'artiste
Cinéma Spoutnik

6.45 pm

Eduardo Williams with Mariano Blatt *

Parsi

Premiere & conversation avec l'artiste
Cinéma Spoutnik

7.30 pm

Sarah Abu Abdallah *

Rosarium

Premiere & conversation avec l'artiste
Cinéma Spoutnik

8 pm

James Richards & Leslie Thornton *

Abyss Film

Premiere & conversation avec l'artiste
Cinéma Spoutnik

10 pm

Pan Daijing

Tissues

Performance
Pavillon Sici

11 pm – 6 am

Opening party curated by Nkisi

COLD WAR (Nkisi/John T. Gast), Abyss X,

Crystallmess

Live & DJ set
La Gravière

Media Information

Press conference (in French)

Wednesday, November 7th, 2 pm

Media contact

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

Natalie Esteve

E natalie.esteve@centre.ch

T +41 (0) 22 888 30 42

Accreditation

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

General Information

Duration of the exhibition and opening hours

09.11.2018 – 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 6 pm

Opening days

08 –10.11.2018

Admission

Admission to the Biennale de l'Image en Mouvement is entirely free, except for Ligia Lewis' performance. It is advised to reserve for performances and screenings during the inaugural week on our website www.bim18.ch

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

Main venue

Centre d'Art Contemporain Genève

Rue des Vieux-Grenadiers 10
1205 Genève

Other Venues

Cinema Dynamo

Centre d'Art Contemporain Genève
4th floor
Rue des Vieux-Grenadiers 10
1205 Genève

Le Commun

Bâtiment d'Art Contemporain
Ground floor
Rue des Vieux-Grenadiers 10
1205 Genève

Médiathèque du FMAC

Rue des Bains 34
1205 Genève

Cinéma Spoutnik

rue de la Coulouvrenière 11
1204 Genève

Le Grütli

Rue du Général-Dufour 16
1204 Genève

Pavillon Sicli

Route des Acacias 45
1227 Les Acacias

La Gravière

Chemin de la Gravière 9
1227 Genève

Bibliothèque municipale de la Cité

Place des Trois-Perdrix 5
1204 Genève

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.

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