"SHADOW-LANDS": THE SUFFERING IMAGE

PERPETUALLY CURATED BY:

Gavin Keeney/Agence 'X'
Deakin University, Geelong Waterfront Campus
School of Architecture and Building
Faculty of Science and Technology

DATES:

April 18-May 18, 2012

VENUE:

Dennys Lascelles Exhibition Gallery
Alfred Deakin Prime Ministerial Library
Deakin University, Waterfront Campus
Geelong, Victoria
Australia

PROSPECTUS/ABSTRACT:

The exhibition presents and combines different media (photography, drawings, prints, and short videos/film-essays) that illustrate the central focus of the PhD study "Shadow-lands," a study of visual agency in Art and Architecture, inclusive of the dual concerns of subjectivity and political agency. The exhibition is a direct homage to the non-discursive power of the singular image and is inspired by an encounter with the still photography of the French photographer-filmmaker Chris Marker in the form of three exhibitions in New York between 2007 and 2011: "Staring Back" (2007); "Quelle heure est-elle?" (2009); and "Passengers" (2011). In addition, the exhibition is an implicit homage to the artists who have influenced the development of Agence 'X', in New York (2007-2011), and newly found artists in Australia who embody in their work the same principles of pushing artistic representation to its self-inflicted limit. "Political agency" in this context is referred to its irreducible nexus at the foundation of the experience of the world (and worlds within worlds) through the confrontation/rapport of Self and Other, or the metaphysical-existential "x" (crossing) that haunts all cultural and political production (economies of signification, forms of representation and repression, and artistic and/or social praxis). Life is, in this sense, a metaphysical-existential battleground.

Conventional, large-format works are presented on, or projected onto, the walls of the gallery, whereas the unconventional multimedia works are presented in two state-of-the-art vitrines and by way of DVD/PC projections, an iMac PC, and an 32-GB Apple iPad 2 (in Vitrine #2). The larger, expansive wall-mounted or projected works are countered by the compressed, intensely focused works sequenced within the smaller video stations (iMac and Apple iPad) and the hermetic environments of the vitrines.

A digital and/or print dossier/catalogue for the exhibition is to be prepared along the way of the exhibition, as broadsheet, and reproduced upon closing, listing the full credits for the works exhibited (including full technical specifications), with contact details for galleries and artists involved. Wall text will be virtually non-existent. Miscellaneous texts in support of the exhibition may be found inside the "antique," 1960s'-era, two-seater school desk at Media Station #3.

Informal and formal events are planned along the course of the one-month exhibition, with screenings of three of Chris Marker's more explicitly political films.

GK

ARTISTS, ETC.:

The following artists are represented primarily through digital media (looped, short videos and simple, digital slide shows/PPTs) with two, large digital pigment prints presented as iconic and conventional wall-mounted artworks. The primary digital media (videos and slide shows) is presented by way of three computer stations, with wall projections (also used for the select screenings of short films, as below). The digital media is rotated on a weekly or bi-weekly basis, with works re-appearing in different settings. The vitrines contain smaller works (for example, photographs and prints with short ancillary texts to illustrate the interpretive-scholarly apparatus of the greater project of which the exhibition is a part of, as milestones en route to the proposed editioned folio). The "soundscape" for the exhibition includes the videos that have a soundtrack, the curator's presence in the gallery working at the exhibition texts while listening to music, the conversations that ensue and the air-conditioning unit of the gallery. The combination of diegetic and programmed sound is purely accidental, and, with the changing of the video stations, the sound will mix in unexpected ways. Events or "salons" along the path of the four-week exhibition will include: impromptu and planned screenings of select films; gallery discussions and ad hoc tours of the artworks included; interpretive commentaries in support of textual materials, prints, photographs; and an informal closing (with invited guests and a screening of a Chris Marker's *Une journée d'Andrei Arsenevitch*).

FOLIO/VITRINES – The proposed editioned folio, *Shadow-lands*, is an exhibition within the exhibition, the vitrines a gallery within the gallery. Both connote "worlds within worlds," arguably the very nature of the nature of Art itself. The folio and vitrines are also curatorial events in/for themselves. Not so much an issue of language games (the structure and associative magic of modern discourse analysis), the texts and images permitted to inhabit the inside of the final folio will be intimately related to the exterior world of the exhibition proper. The vitrines function, then, as smaller worlds within the larger world of the exhibition and comment upon the works that inhabit the walls and reference the subsidiary world of the multimedia consoles (iMac station, DVD/PC projections), insofar as the latter are also worlds unto themselves, always and nonetheless existing in relationship to another world beyond the confines of their form and content (the technological and material agency of their presentation, plus the mesmerizing, yet simple fact of their presence – image as limit or index of something else altogether). The vitrines will be "perpetually curated" over the course of the exhibition, with contents changed and re-configured accordingly. The folio will be developed over the course of the four-week exhibition, in situ, with provisional contents on display in the vitrines, this summary document/archival project to be "closed up" in the last week and subsequently properly "editioned," with copies being donated to select libraries, including Deakin University, Waterfront Campus Library, Geelong, Australia.

In the last week of the exhibition things will begin to disappear and working/draft elements of the folio will be exhibited in the two vitrines. A single still image from Chris Marker's eight-screen CD-ROM video installation *Owls at Noon Prelude: The Hollow Men* (2005) is to be the last image projected in the installation.

GK

PHOTOGRAPHS, PRINTS, DRAWINGS, ETC.:

Murray Fredericks (AUSTRALIA) – *Hector 12* (2011) – Photography – Pigment print on archival cotton rag – 120 x 193 cm. – Edition of seven – Courtesy of the artist and Arc One Gallery, Melbourne, Australia

Silvi Glattauer (AUSTRALIA) – *Cape Gooseberries* (2009) (24 x 24 cm.); *NT Detail 1* (2011) (20 x 20 cm.) – Photogravure prints – Courtesy of the artist

Gavin Keeney (USA/AUSTRALIA) – *Shadow-lands* (2012) – Folio (A4) – Photogravure prints, texts/poems, correspondence – Black museum board, gated-fold with slipcase – Courtesy of the artist(s)

Sam Shmith (AUSTRALIA) – *Untitled (In Spates 5)* (2011) – Photography – Pigment print on archival cotton rag – 75 x 125 cm. – Edition of four – Courtesy of the artist and Arc One Gallery, Melbourne, Australia

Shigeki Yoshida (USA/JAPAN) – *Untitled* (n.d.) – Photography – Nine gelatin silver prints – 17.1 x 27.9 cm. – Courtesy of the artist

VITRINE (GLASS TOMB) #1 – Life – Books, letters, documents, ephemera
VITRINE (GLASS TOMB) #2 – Word as Image – Digital slide show, texts, books, DVDs, prints, ephemera
VITRINE (GLASS TOMB) #3 – Image as Word – Photogravure plates and prints, camera, ephemera

MULTIMEDIA, VIDEO, ETC.:

All media will be "perpetually curated" over the course of the exhibition, with projections changing on a weekly basis with late-arriving works added en route to the May 18 "closure." Shifts in content outside the vitrines will be reflected in shifts in content within the vitrines (the "exhibition within the exhibition").

Juan Azulay (USA/ARGENTINA) – *Flood Stains* (n.d.) – Video (w/ Lydia Lunch) – 14 minutes 54 seconds – QuickTime movie (.mov) – Courtesy of the artist; *The Blue of Noon* (2012) – Video – 22 minutes 7 seconds – QuickTime movie (.mov) – Courtesy of the artist

Irene Caesar (USA/RUSSIA) – *Last Breath* (2011) – Photography/video slide show – 2 minutes 8 seconds – QuickTime movie (.mov) – Courtesy of the artist

Ula Einstein (USA) – *Unwinding Destiny* (n.d.) – Mixed media/video slide show – 1 minute 51 seconds – MP4 video (.m4v) – Courtesy of the artist

Pedro Gadanho (USA/PORTUGAL) – *Psych Pill* (n.d.) – Video – 59 seconds – QuickTime movie (.mov) – Courtesy of the artist

Gaialight (USA/ITALY) – *Darklight Visions* (2012) – Mixed media/video slide show – 4 minutes 10 seconds – QuickTime movie (.mov) – Courtesy of the artist

Gaialight/Alessandro Cosmelli (USA/ITALY) – *Brooklyn Buzz* (2011) – Photography/video – 6 minutes – QuickTime movie (.mov) – Courtesy of the artists

Lloyd Godman (AUSTRALIA/NEW ZEALAND) – *The Last Rivers Song* (2011) – Video (music composed by Trevor Coleman and Paul Hutchins) – 6 minutes 4 seconds – MP4 video (.m4v)

Heide Hatry (USA/GERMANY) – *Florilegium* (2012) – Mixed media/video slide show – 2 minutes 46 seconds – Video clip (.avi) – Courtesy of the artist

Isabelle Hayeur (CANADA) – *Uprooted* (2012) – Photography/video – 10 minutes 45 seconds – MP4 video (.m4v) – Courtesy of the artist

Sook Jin Jo (Korea/USA) – *Crossroads* (2008) – Sculpture/video/performance – 4 minutes 40 seconds – MP4 video (.m4v) – Courtesy of the artist

Parsa Khalili (USA/IRAN) – *Against* (n.d.) – Architectural montage/video – 1 minute 32 seconds – MP4 video (.m4v) – Courtesy of the artist

Chris Marker (FRANCE) – *Owls at Noon Prelude: The Hollow Men* (2005) – Still image/projection from CD-ROM two-channel video for eight screens, 19-minute loop with sound, edition of six – Courtesy of the artist and Peter Blum Gallery, New York, New York, USA

Benoit Pailley (USA/FRANCE) – *Morpholight* (2010) – Photography/slide show – 1 minute 51 seconds – PowerPoint (.ppt) – Courtesy of the artist

Perdita Phillips (AUSTRALIA) – *Sleepwalking* (2006) – Video – 4 minutes 34 seconds – VLC media files (.vob)

Alta Price (USA) – *Labyrinth* (n.d.) – Sculpture/video – 6 minutes 30 seconds – VLC media files (.vob) – Courtesy of the artist

Luca Elio Rimatori (ITALY/NETHERLANDS) – *Species: Éclat élémentaire* (n.d.) – Photography/slide show – Approx. 1 minute 30 seconds – PowerPoint (.ppt) – Courtesy of the artist

Maria Rondeau (USA/GUATEMALA) – *MAREA* (2012) – Video (music composed and performed by Rafael Rondeau) – 10 minutes 23 seconds – Video clip (.avi) – Courtesy of the artist(s)

"TUESDAY" PRIVATE SCREENINGS:

Films will be projected onto the wall of the gallery to small groups of students and faculty with attendance by reservation and the provision of cushions on the floor and/or a few chairs. Times, permissions, video or film format, etc., to be determined. Discussion following the screenings will be facilitated by the curator and visiting critics. Exact dates and times of "Tuesday" screenings to be determined.

Friday, May 4 – Lascelles Gallery, Deakin University, Waterfront Campus – *Chile: Obstinate Memory* (1997) – Directed by Patricio Guzmán – "*Chile: Obstinate Memory* visits with Chileans who experienced the coup first-hand (some of whom are seen in *The Battle of Chile* from 25 years ago). Survivors reminisce as they watch that film, recognizing lost comrades and recalling their courage, gaiety and love of life. Those who were not killed during the coup itself were crowded into the National Stadium in Santiago, where many were tortured, disappeared, and never seen again. Survivors talk about the terror that characterized the Pinochet regime until the dictator was finally obliged to relinquish power." (Icarus Films) – Production: Les Films d'Ici; NFBC; La Sept ARTE – English and Spanish with English subtitles, 57 minutes – With guest critic Raffaele Caputo, editor of *Screening the Past*

Friday, May 11 – Lascelles Gallery, Deakin University, Waterfront Campus – *Le fond de l'air est rouge/A Cat without a Grin* (1977/1993) – Directed by Chris Marker, assisted by Valérie Mayoux, Luce Marsan, Pierre Camus, Annie-Claire Mittelberger, Christine Aya, Patrick Sauvion, and Jean-Roger Sahunet. – "Chris Marker's remarkable documentary about the rise and fall of the New Left in the 1960s and 1970s was originally released in 1977, but was reworked in 1993 in the wake of the Cold War's end and the collapse of the Soviet Union. [The re-edited and updated shorter version of] *A Grin Without a Cat* (the idiomatic French title, *Le Fond de l'Air Est Rouge*, can be literally translated as 'The Essence of the Air is Red') is divided into two parts. The first part, called 'Fragile Hands,' focuses on the emergence of leftist movements circa 1967, the Vietnam War serving as the lightning rod for radicals of all stripes to come together to agitate for their utopian dreams. The second part, entitled 'Severed Hands,' details the slow demise of the invigorated left, from forces within (the discord between different factions) and without (the role of the U.S. and the U.S.S.R. in keeping the countries in their backyards in line). This three-hour epic offers a stunning assemblage of period footage. For younger viewers, excerpts of iconic historical figures such as Fidel Castro, Che Guevara, Mao Tse-tung, and Salvador Allende should be particularly eye-opening. For all its expansiveness, *A Grin Without a Cat* flits by with blithe disregard for the audience's level of acquaintance with the events and figures discussed. Consequently, viewers well-versed in the history of the period might find Marker's essay on the New Left more fulfilling than those without any background on the subject." (Elbert Ventura). "Marker's incomparable editing skills attained a new level of sublimity and subtlety in his epic chronicle of the international New Left's spectacular rise and fall. At turns mordant and mournful, *A Grin Without a Cat* uses an extraordinary range of source material – newsreels, propaganda films and Marker's own footage – to construct a polyphonic, immersive and critical history of political struggle. 'I am not boasting that I made a dialectical film. But I have tried for once (having in my time frequently abused the power of the directive commentary) to give back to the spectator, through the montage, "his" commentary, that is, his power.' – C.M." (Harvard Film Archive). – Production: Dovidis; ISKRA; Institut National de l'Audio-visuel (INA) – 16mm blown up to 35mm, black and white, and color, 179 minutes.

Friday, May 18 – Lascelles Gallery, Deakin University, Waterfront Campus – *Une journée d'Andrei Arsenevitch/One Day in the Life of Andrei Arsenevich* (1999). Directed by Chris Marker. Video footage, editing, and narrative written by Chris Marker; narration by Alexandra Stewart, Eva Mattes, Marina Vlady; with Sven Nykvist, Valérie Mairesse, Michal Leszczyloswki; music by Edouard Artemiev, J.S. Bach, Henry Purcell. Widely regarded as one of the greatest filmmakers of the 20th century, this is an elegant homage to Russian filmmaker Andrei Tarkovsky by Chris Marker. "Marker draws parallels between Tarkovsky's life and films, offering an original insight into the usually reclusive director. Incorporating extensive film clips, journal entries, personal musings, and behind-the-scenes footage of Tarkovsky obsessively commanding his entire crew and of candid moments with his friends and family, this is a personal and loving portrait of the monumental filmmaker." (UC Berkeley). Production: Audio-visuel Multimedia International Productions; La Sept/Arte France; Institut National de l'Audio-visuel; Arkeion Films. Video, color, 55 minutes.

CATALOGUE:

TBD – A digital and/or print (broadsheet) catalogue with short texts, thumbnail images, and contact details/credits for all artists will be prepared. The catalogue is to be produced over the course of the exhibition and presented upon closing to all interested parties. Copies will be presented/sent to all contributing artists with returned artworks and the catalogue will be enclosed in the curator's proposed folio *Shadow-lands*.

COLLABORATORS:

Academic Advisors – David Jones (Associate Head of School, Director of Planning and Landscape Architecture, Deakin University, School of Architecture and Building, Geelong, Australia); Flavia Marcello (Lecturer in Architecture, Deakin University, School of Architecture and Building, Geelong, Australia)

Curatorial Advice – Kristen Thornton (Curator and Librarian, Alfred Deakin Prime Ministerial Library, Deakin University, Geelong, Australia); Maria Shanahan (Special Collections Officer, Alfred Deakin Prime Ministerial Library, Deakin University, Geelong, Australia)

Tea and Sympathy – Suzanne Hampel (Director, Arc One Gallery, Melbourne, Australia)

Print and/or Digital Catalogue (Post-exhibition) – Miki Less (Designer, lessdesign, Stockholm, Sweden)

Posters – Tremayne Kaiser (Agent provocateur, Deakin University, School of Architecture and Building, Geelong, Australia)/Printed by SCS (Geelong, Australia)

PR/Postcard – DAS/RFSA Worldwide Services/Printed by SCS (Geelong, Australia)

Technical Misadventures – Goce Mitreski, Shane Warren (IT and Multimedia Support, Deakin University, Geelong Australia)

Conceptual Commentariat/Interlocutors – Jacqueline Bowring (Associate Professor of Landscape Architecture, Lincoln University, Christchurch, New Zealand); Raffaele Caputo (Editor, *Screening the Past*, Melbourne); José Vela Castillo (Associate Professor, IE University, Segovia, Spain)

Sonic Consultants – RFSA (Radio Free South Africa, Johannesburg, South Africa)

Lighting Consultants – CG/AC Pty. Ltd. (Geelong, Australia)

Antiques (Desk, Mirror, Wicker Laundry Hamper) – Courtesy of Craig Finegan (The Mill Markets, Booth 210, Geelong, Australia)

Two Wine Glasses – HomeStart (Geelong, Australia)

Special thanks (in no particular order) to: Hisham Elkadi (Head of School, School of Architecture and Building, Deakin University, Geelong, Australia); Josephine Le Clerc (Liaison Librarian, Deakin University, Waterfront Campus, Geelong, Australia); Manita Stokes (School Manager, Deakin University, Waterfront Campus, Geelong, Australia); Kim Vincs (Associate Professor, Director, Deakin Motion Lab, School of Communication and Creative Arts, Deakin University, Burwood, Australia); Leanne Willis (Manager of Art Collections and Galleries, Deakin University, Burwood, Australia); Cameron Bishop (Lecturer in Arts, Deakin University, Geelong, Australia); James McArdle (Associate Professor, School of Communication & Creative Arts, Deakin University, Burwood, Australia); Teresa Treffry (Faculty Research Administrator, Strategy, Planning and Research Administration Group, Deakin University,Warrnambool, Australia); Vanessa Barber (Communication Officer, Faculty of Science and Technology, Deakin University, Waterfront Campus, Geelong, Australia); Zsuzsi Szucs (Collection Access Officer/Collection Management, National Film and Sound Archive, Melbourne, Australia); Bruno Taranto (Manager, Scanning Conversion Services, Geelong, Australia), Renée Albada Jelgersma (Peter Blum Gallery, New York, New York, USA), Peter Blum (Peter Blum Gallery, New York, New York, USA), and Chris Marker (Paris, France).

TECHNICAL SPECIFICATIONS:

Media Station #1 – iMac 9,1 PC (20-inch monitor), iMac keyboard/optical mouse, generic black wooden pedestal/stand – Operating system/Primary software: Mac OS X (Version 10.6.1, Processor 2.66 GHz Intel Core 2000, Memory 2 GB 1067 MH$_z$ DDR3) – VLC Media Player (Version 0.9.9a 2009) – QuickTime (Version 10.0 2009) – Courtesy of IT and Multimedia Support, Deakin University, Waterfront Campus, Geelong, Australia

Media Station #2 – Black PC (Robal, AMD, Athlon 64 processor, 3000+, 1.79 GH$_z$, 960 MB of RAM); black projector (Sony LCD Data Projector VPL-X600), black Microsoft keyboard and black Microsoft optical mouse, white speakers (Laser, Integrated Amplifier and Speaker System), black generic trolley/stand – Operating system/Primary software: Microsoft Windows XP, Professional (Version 2002, Service Pack 3) – VLC Media Player (Version 2.0.1) – QuickTime Player (Version 10.0 (51) 2009, updated January 2007) – Microsoft PowerPoint 2002 (updated November 2006) – IT and Multimedia Support, Deakin University, Waterfront Campus, Geelong, Australia

Media Station #3 – Black PC (Robal, AMD, Athlon 64 processor, 3000+, 1.79 GH$_z$, 960 MB of RAM); black projector (Sony LCD Data Projector VPL-X600), black Microsoft keyboard and black Logitech optical mouse, white speakers (Active 75, 80 watts, Integrated Amplifier and Speaker System), generic white trolley/stand – Primary software: VLC Media Player (Version 2.0.1) – QuickTime Player (Version

whatever, updated whenever) – Microsoft PowerPoint 2002 (updated whenever) – IT and Multimedia Support, Deakin University, Waterfront Campus, Geelong, Australia

Vitrine #1 (Atrium) – LED-illuminated, five glass-shelved, vertical, in-wall unit/case (approx. 183 cm. height x 60 cm. width x 60 cm. depth) – Courtesy of Alfred Deakin Prime Ministerial Library, Deakin University, Waterfront Campus, Geelong, Australia

Vitrines #2-3 (Gallery) – Two black, hermetic, metal-and-glass, Avelon EL vitrines (179 cm. length x 86 cm. width x 40 cm. depth/104 cm. height from floor with base) – Courtesy of Alfred Deakin Prime Ministerial Library, Deakin University, Waterfront Campus, Geelong, Australia (Manufactured by Click Systems/Tashco Systems Pty. Ltd., Corio, Australia – http://www.tashcosystems.com.au)

Black, 32-GB Apple iPad 2 (Vitrine #2) – Courtesy of Tremayne Kaiser, Deakin University, School of Architecture and Building, Geelong, Australia

"Antique" Mirror – 1970s'-vintage, oval, gilt mirror (approx. 75 x 52 cm.) – Courtesy of The Mill Markets, Geelong, Australia

"Antique" School Desk – 1960s'-vintage, two-seater, wooden school desk with tubular steel frame (approx. 179 cm. length x 860 cm. width x 104 cm. height; two interior bays, 49 x 29 x 78 cm. depth) – Courtesy of The Mill Markets, Geelong, Australia

"Antique" Wicker Hamper – Vintage hamper (approx. 35.5 x 36.5 x 46 cm., tapering to 29 x 30 cm. at base) – Courtesy of The Mill Markets, Geelong, Australia

Deakin A+B Standard Issue Studio Desk – 160 x 120 x 72.5 cm. height – Courtesy of Deakin University, School of Architecture and Building, Geelong, Australia

Black, "Olivia" Polyester Tablecloth – 180 x 230 cm. – Made in Pakistan – Courtesy of Adairs (Geelong, Australia)

Authentic "Australian" French Organic Red Wine – Château de Caraguilhes Corbières, 2010 (France, Languedoc Roussillon, Languedoc, Corbières) – Courtesy of Organic Larder, Geelong, Australia

"Mozart" Chocolates – Mozartkugeln (Salzburg, Austria) – Courtesy of Sugar Station Pty. Ltd., Melbourne, Australia

Miscellaneous Ephemera – Courtesy of GK/Agence 'X', New York, New York, USA

PROVISIONAL SCHEDULE:

Sunday, April 1 – Deadline for all digital media
Thursday, April 5 – Private, silent preview of digital media – Baby Baxter – 5:00-5:50 p.m.
Thursday, April 12 – Test digital hardware and media platforms – Lascelles Gallery
Monday, April 16-Wednesday, April 18 – Installation/hanging of exhibition – Lascelles Gallery
Wednesday, April 18-Monday, April 23 – Curation of the vitrines – Lascelles Gallery
Wednesday, April 18 – Soft opening/installation – Lascelles Gallery
Wednesday, April 26-Wednesday, May 16 – In situ curation of texts and folio – Lascelles Gallery
Friday, May 4 – "Tuesday" Screening 1 – Patricio Guzmán, *Chile: Obstinate Memory* (1997) – Lascelles Gallery
Friday, May 11 – "Tuesday" Screening 2 – Chris Marker, *Le fond de l'air est rouge* (1977) – Lascelles Gallery
Friday, May 18 – "Tuesday" Screening 3 – Chris Marker, *Une journée d'Andrei Arsenevitch* (1999) – Lascelles Gallery
Wednesday, May 16 – In-situ (in-vitro), preliminary presentation of documents for the folio *Shadow-lands* – Lascelles Gallery
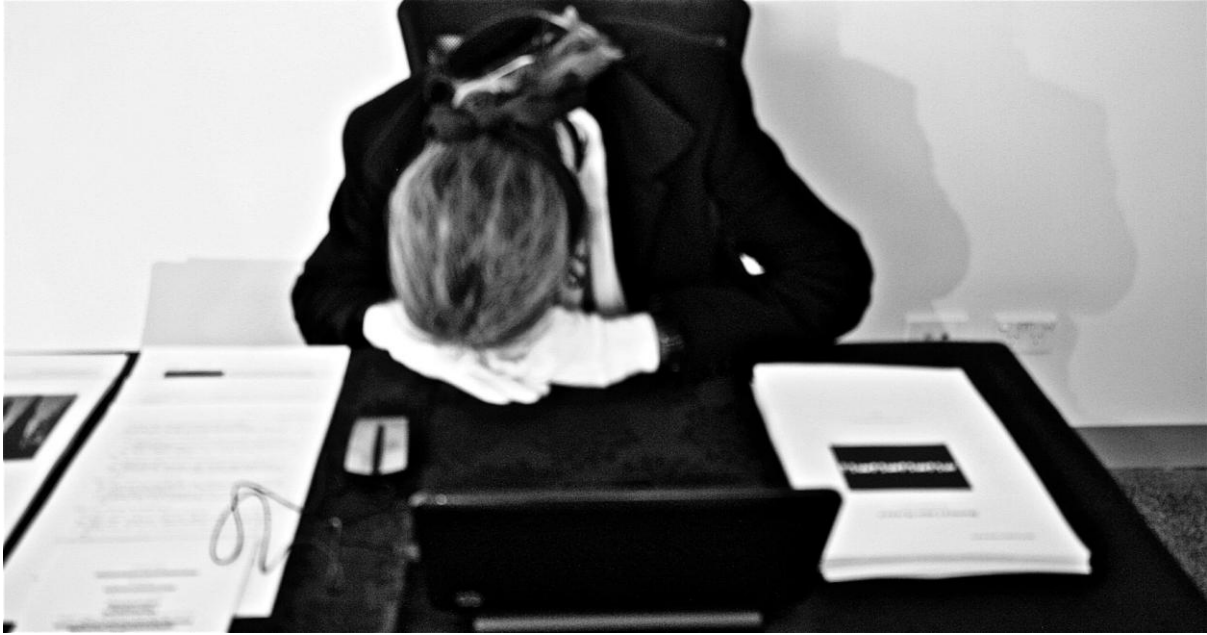Friday, May 18 – Screening/Closing – Lascelles Gallery

PROVISIONAL DIGITAL-MEDIA SCHEDULE:

Digital media/projections will change on a weekly basis (or according to mishaps) …
MS1 (Media Station #1), MS2 (Media Station #2), MS3 (Media Station #3), V2 (Vitrine #2) …

WEEK ONE – Wednesday, April 18-Tuesday, April 24

   MS1 – IRENE CAESAR – *Last Breath* (2011) – Photography/video slide show – 2 minutes 8 seconds –
      QuickTime movie (.mov)
   MS2 – GAIALIGHT/ALESSANDRO COSMELLI – *Brooklyn Buzz* (2010) – Photography/video slide
      show – 6 minutes – QuickTime movie (.mov)
   MS3 – MARIA V. RONDEAU – *MAREA* (2012) – Video – 10 minutes 23 seconds – Video clip (.avi)

WEEK TWO – Wednesday, April 25-Tuesday, May 1

   MS1 – GAIALIGHT – *Darklight Visions* (2012) – Mixed media/video slide show – 4 minutes 10 seconds
      – QuickTime movie (.mov)
   MS 2 – PEDRO GADANHO – *Psych Pill* (n.d.) – Video – 59 seconds – QuickTime movie (.mov)
   MS 3 – JUAN AZULAY – *Blue of Noon* (2012) – Video – 22 minutes 7 seconds – QuickTime movie
   (.mov)
   V2 – LUCA ELIO RIMATORI – *Species: Éclat élémentaire* (n.d.) – Photography/slide show –
      PowerPoint (.ppt)

WEEK THREE – Wednesday, May 2-Tuesday, May 8

   MS1 – GAIALIGHT – *Darklight Visions* (2012) – Mixed media/video slide show – 4 minutes 10 seconds
      – QuickTime movie (.mov)
   MS 1 – PERDITA PHILLIPS – *Sleepwalking* (2006) – Video – 4 minutes 34 seconds – VLC media files
      (.vob)
   MS2 – GAIALIGHT & ALESSANDRO COSMELLI – *Brooklyn Buzz* (2010) – Photography/video slide
      show – 6 minutes – QuickTime movie (.mov)
   MS3 – LLOYD GODMAN – *The Last Rivers Song* (2011) – Video (music composed by Trevor Coleman
      and Paul Hutchins) – 6 minutes 4 seconds – MP4 video (.m4v)
   V2 – LUCA ELIO RIMATORI – *Species: Éclat élémentaire* (n.d.) – Photography/slide show – Approx. 1
      minute 30 seconds – PowerPoint (.ppt)

WEEK FOUR – Wednesday, May 9-Tuesday, May 15

MS1 – PARSA KHALILI – *Against* (n.d.) – Architectural montage/video – 1 minute 32 seconds – MP4 video (.m4v)
MS2 – ALTA PRICE – *Labyrinth* (n.d.) – Sculpture/video – 6 minutes 30 seconds – VLC media files (.vob)
MS3 – HEIDE HATRY – *Florilegium* (2012) – Sculpture/video slide show – 2 minutes 46 seconds – Video clip (.avi)
V2 – LUCA ELIO RIMATORI – *Species: Éclat élémentaire* (n.d.) – Photography/slide show – Approx. 1 minute 30 seconds – PowerPoint (.ppt)

CLOSING – Wednesday, May 16-Friday, May 18

MS1 – SOOK JIN JO – *Crossroads* (2008) –Sculpture/video/ performance – 4 minutes 36 seconds – MP4 video (.m4v) – Courtesy of the artist
MS2 – ULA EINSTEIN – *Unwinding Destiny* (n.d.) – Mixed media/video slide show – 1 minute 54 seconds – MP4 video (.m4v)
MS 3 – PERDITA PHILLIPS – *Sleepwalking* (2006) – Video – 4 minutes 34 seconds – VLC media files (.vob)
MS 3 – BENOIT PAILLEY – *Morpholight* (2010) – Photography/slide show – Approx. 1 minute 51 seconds – PowerPoint (.ppt)

Image (above) – Chris Marker, Still image from *Owls at Noon Prelude: The Hollow Men* (2005). Courtesy of the artist and Peter Blum Gallery, New York, New York, USA.

FINALE – Friday, May 18

MS1 – SOOK JIN JO – *Crossroads* (2008) – Sculpture/video/performance – 4 minutes 36 seconds – MP4 video (.m4v) – Courtesy of the artist
MS2 – CHRIS MARKER – *Owls at Noon Prelude: The Hollow Men* (2005) – Still image/projection from CD-ROM two-channel video for eight screens – PowerPoint (ppt.)
MS3 - CHRIS MARKER – *Une journée d'Andrei Arsenevitch* (1999) – DVD (screening)

VIRTUAL TOUR, DOCUMENTS, ETC.:

http://cornell.academia.edu/agencex/Talks/79406/_Shadow-lands_The_Suffering_Image

INFO/COMPLAINTS:

agencex@gmail.com

[…]

GALLERY

All images produced by GK/AGENCE 'X' using a Research in Motion, BlackBerry 8520 cell-phone camera.

"Shadow-lands": Vitrine #3, ADPML, Geelong, Australia, 2012.

"Shadow-lands": The Ghost of Alfred Deakin, ADPML, Geelong, Australia, 2012.

"Shadow-lands": Morpholight, ADPML, Geelong, Australia, 2012.

"Shadow-lands": Liberalism, ADPML, Geelong, Australia, 2012.