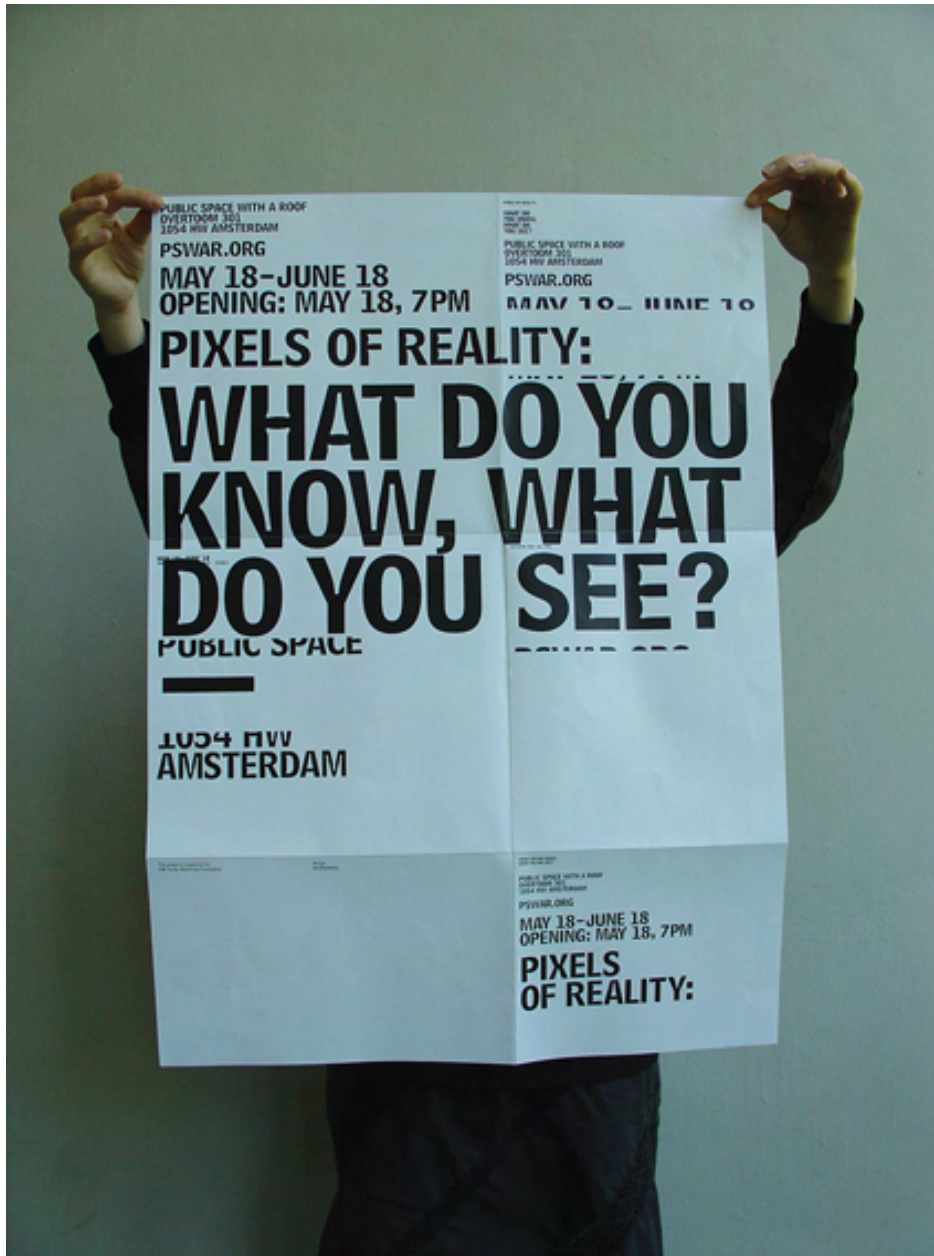

**Pixels of Reality:
What do you Know, What do You See?**



May 18th 2006 – June 18th 2006

Public Space With a Roof dedicates its program to the issues of Art, Politics, History and Documentary. In order to start a constructive discussion about the various approaches to these issues during the months May/ June 2006 our project will consist of several layers: exhibition, lectures, public discussion, film screening, and a reader.

Concept



Pixels of Our Reality is the starting phase of a project with which we want to open-up the discussion about the position of artists' interventions in stimulating future social and political change. We want to re-examine the concepts 'politics' and 'art' in the overly used term 'political art', as well as the role of media in turning the *aesthetics* of our senses into *anaesthetics*. Or, as film director Peter Watkins has formulated it: we want to examine the role of the artist in "a world where ethics, morality, human collectivity, and commitment (except to opportunism) are considered 'old fashioned'".



Review and Evaluation of lecture series and public debate by Noa Roei

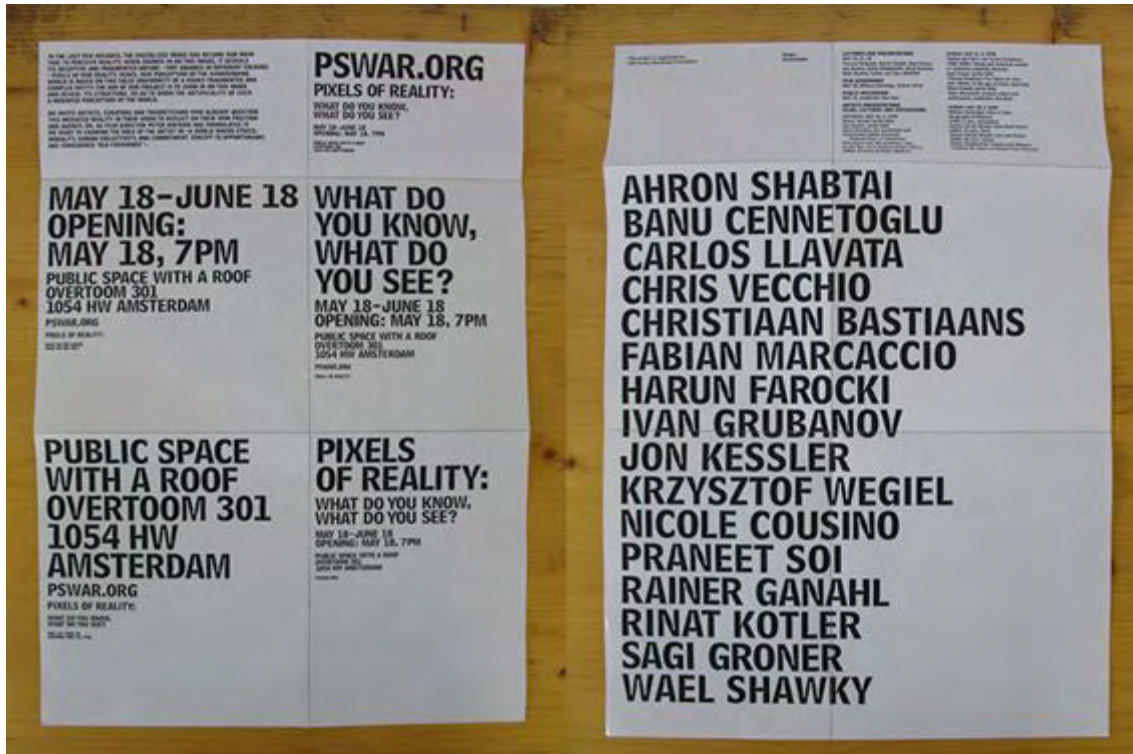
The first phase of this project examined the complex relationship between art, society, ethics, and politics, and focused on the responsibility of the artist in contemporary socio-political reality. *Pixels of Reality* targeted the question of artistic engagement from various perspectives, juxtaposing a wide range of views and approaches to the entangled relation between art and social action. The project was composed of an exhibition, a reader, and a series of film screenings, lectures, presentations, and a public discussion. During the presentation sessions of June 20th and 21st, both presenters and audience discussed the tools, strategies, aims, targets and obstacles involved in engaged artistic production.

The first day of the lecture series was composed of two artist talks (by Rainer Ganahl and John Kessler), an academic lecture (by Steve Rushton), and an evening program (lead by the group *Rebond Pour la Commune*). The talks were closely related and the following topics were raised and discussed from various angles:

- The relationship between form and strategy in politically engaged artistic work
- The relationship between the body and the mediated experience
- The relationship between employing and critiquing the media
- The truth vs. Evidence in photographs, documentary films and knowledge production

The talks outlined artistic engagement as a transformation of form in reaction to events, and as a search for a subjective space within history. In the evening program, excerpts from the film “La Commune” were screened and discussed, followed by a debate lead by *Rebond*. The debate dealt with the discrepancy between goals, means and results; between mediated and unmediated experiences; and between art and social action. Strategies of working with and through such discrepancies were also raised and debated.

The second day of the lecture series was composed of two artist talks (by Sagi Groner and Wael Shawki), and two academic lectures (by Tjebbe van Tijen and Professor Thomas Elsaesser). At the end of the day, the speakers and the audience were invited to join a final debate, during which two definitions of political art were heatedly discussed. The two possibilities stemmed from the opposing positions delineated by Elsaesser and van Tijen in their presentation, and focused on the questions: does art have the agency to affect political affairs directly; which art is more affective – that which emphatically claims to have this agency (van Tijen), or that which displays its own inability while striving nevertheless to represent human pain (Elsaesser)? There was a general wish to continue the debate in future meetings and to delve in more detail also into the sub-topics that were raised, such as the responsibility of the curator, the relationship between technology, society and art, and the possibility of linking artistic form with social struggle.



Project initiated by Adi Hollander, Tamuna Chabashvili and Vesna Madzoski

Installation by Adi Hollander and Tamuna Chabashvili

Artists participants in the project

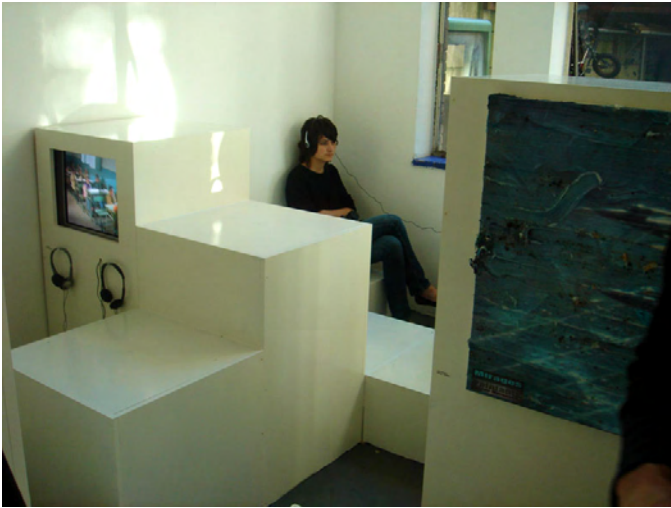
Cristiaan Bastiaan, Banu Cennetoglu, Nicole Cousino & Chris Vecchio, Harun Farocki, Rainer Ganahl, Sagi Groner, Ivan Grubanov, Jon Kessler, Rinat Kotler, Carlo llavata, Fabian Marcaccio, Ahron Shabtai, Weal Shawky, Praneet Soi, Marisca Voskamp, Krzysztof Wegiel.
Zilmir Zillnik and William Kentridge

Location: Public Space With A Roof - Overtoom 301, 1054 HW Amsterdam

The project is kindly supported by: VSB Fonds, Mondriaan Foundation,

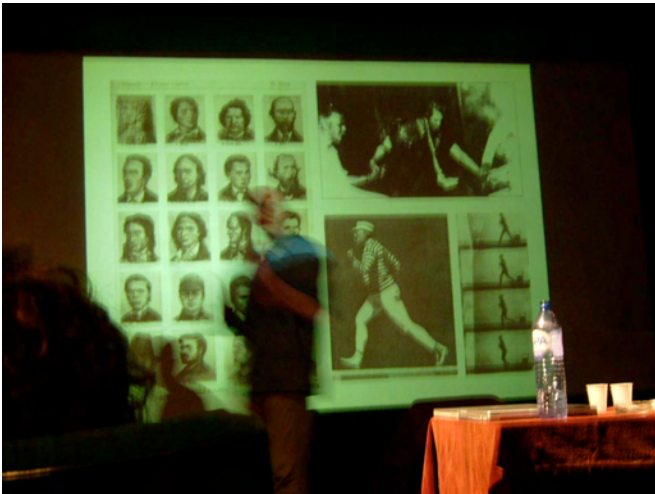
Documentation of Exhibition:







Lectures and Discussions



Programme

Opening of Exhibition Thursday 18th of May 2006

ARTISTS PRESENTATIONS, LECTURES & DISCUSSIONS

> Saturday, May 20 - 14h

Rainer Ganahl (artist Talk)

Jon Kessler (artist Talk)

(Break)

Steve Rushton: Re-enactment and Substituted bodies (Lecture)

(Break)

REBOND POUR LA COMMUNE: Debate around the questions that raise from the film "La Commune (Paris 1871)" by British Film Director Peter Watkins

> Sunday, May 21 2pm

Tjebbe van Tijen: ART ACTION ACADEMIA 1960-2006: social and technical context of collective creativity

Sagi Groner (artist Talk)

(Break)

Thomas Elsaesser: The future of "art" and "work" in the age of vision machines

Weal Shawky (artist Talk)

(Break)

Open discussion: Present artists and participants

Moderator Noa Roei

FILM SCREENINGS & LECTURE:

> Sunday, May 28 3pm

William Kentridge: Felix in Exile: Geography of Memory (1994 animation, 6 min, film)

Zelimir Zilnik: Kenedi, goes back home (2003, 74 min, film)

Kenedi, Lost and Found (2005, 26 min, video)

(Breake)

Stefan Majakowski: Cinema and Allegory: Creating the Space of Human Time (Lecture)

