

Beauty Unrealized: spider webs of personal universes seeking a form

**A research project conducted by Public Space With A Roof
(14 December 2006 - 8 April 2007)**

In the last few decades' beauty has been a much disputed term. It has often been associated with things ornamental or decorative, while simultaneously becoming the buzzword for conservative critics who object to anything avant-garde. Perhaps because of this stereotypical understanding and misuse of the term, 'beauty' has all fallen out of favour within present art discourse.

With this project, we want to underline that (produced) objects are equally important as "social projects". Since people have always communicated through objects in space and time, it is important to discuss the link between objects and ideas, or more specifically, between objects and the concept of beauty. Invited artists, composers, film directors and philosophers will explore the concept of beauty today within the scope of their own process of self-development and their own work.

As a framework for the whole project, we created a special library in which visitors can enter and get lost in the world of thoughts, ideas, questions, possibilities, and puzzles. For this library, we invited numerous individuals (artists, filmmakers, writers, theoreticians, etc.) to submit items that have significantly influenced them and their work.

Inspired by Aby Warburg, this library is "a collection of questions" rather than "a repository of books, (...) involving not objects but the tension, analogies, contrasts, or contradictions among them". Its inside will be used to host six separate exhibitions where the invited artists will present their past works, works in progress, or works produced especially for this project.

Like the majority of the PSWAR projects, Beauty Unrealized will combine an exhibition with an accompanying series of talks, lectures, public debates, and a reader. This project is the forth and final one in the second phase of the work of PSWAR, the result of questions and problems that have arisen from the previous projects. We regard it as a closing of an imaginary circle, which is why we have invited all the artists who participated in the history of PSWAR to be a part of its closure.

The project consists of 7 parts from January to April 2007

Opening dates: December 14, January 13, January 29, February 10, February 24, March 10, March 24

PART 1

14 December 2006

Opening of the library



A performance by Arnold Marinissen for percussion, electronics, musical saw and two feet involving seven composers and filmmakers in collaboration with filmmaker Ester Eva Damen.



Program:

Intermezzo Edges (1')

Massimo Mariani / Roberto Musci - A windy place (2006; 12')

Michel van der Aa - Wake (1997/2006; 9')

Intermezzo Edges (1')

Gerhard Staebler - Performances für Liebhaber (1999/2005; 5')

Ester Eva Damen & Arnold Marinissen - Miniatuur VI (2004/2006; 2'30'')

Vinko Globokar – Corporel (1985; 7')

-

Ester Eva Damen & Christina Viola Oorebeek - Edges (2006; 14')

Rob & Arnold Marinissen - Prepared Forest (2006; 7')

Yannis Kyriakides - Lab Fly Dreams (2003; 18')

PART 2

Second part of Beauty Unrealized brings together artists and theorists who reflect on their inspiration by previously existing works, whether films, art pieces, or books. Structured this way, this part will open up the space for discussion on two main levels. On the first level, we are interested in new definitions of cinema as an art form, whether seen as a deconstruction of the cinema as a medium (Cytter) or searching for redefinition of interpretation of the moving pictures (Michaud). On the second level, we want to bring in questions of the function of humour seen as artistic strategy (Hirschhorn) or seen as part of our sensory perception that recomplicates our conceptions of the ethics of the aesthetic (Garnet).

January 13 2007

Opening:

Thomas Hirschhorn: *“How to Dance Philosophy?”*

Keren Cytter: *Repulsion*

Thomas Hirschhorn, “How to Dance Philosophy?”



Conceived as a question and for the first time presented as an independent artwork, this video installation brings together in an absurd manner Georges Bataille, mute mannequin and a half-naked artist. Coming from Hirschhorn’s own logic of how to live philosophy, this piece gives a possibility to turn a cover of a book into a costume to wear and philosophy into a silent music on which to dance to. This installation will be on display in the space of the Library until January 21

Keren Cytter, Repulsion



Repulsion consists of three short films and is based on Roman Polanski's feature film of the same title from 1965. Cytter's version deconstructs the original film, being focused on the main protagonist and the two supporting characters. This way, three short films serve as three layers of one movie that has no plot.

January 14, 2007

Two lectures, a series of images, 16mm film projection and a discussion:

- Robert Garnet: You Can't be Serious: On the Pre-posterous Aesthetics of Humour
- Philippe-Alain Michaud: Cinema Attitude
- Public discussion:



Philippe-Alain Michaud: Cinema Attitude

We are witnessing today a significant switch of the presentation of moving images from the theaters, where they were commonly presented during the XX century, to the galleries. In the light of this displacement, we are compelled to produce a new definition of the film, not anymore from the restricted standing point of the history of cinema as a technical device for recording and projection, but from the enlarged standing point of the history of art as a new way to conceive the images.

Philippe-Alain Michaud is a film curator at the Centre Pompidou. He has curated the last presentation of the permanent collection of the National Museum of Modern Art in Paris entitled "Le Movement des images", on display until the end of January 2007. He is the author of *Aby Warburg and the Image in Motion* (Zone Books, 2004), *Le Peuple des Images* (Desclè de Brouwer, 2002) and *Sketches. Histoire de l'art, cinéma* (Kargo, 2006).

Robert Garnet: You Can't be Serious: On the Pre-posterous Aesthetics of Humour

The lecture will examine the ways in which humour is an art of the 'sensible' requiring a 'sense' of humour on part of both artist and critic/recipient/participant: how humour offers a means of going beyond oppositions between irony and authenticity, aesthetic idealism and the anti-aesthetic, and recomplicates our conceptions of the ethics of the aesthetic.

Robert Garnett is a critic and theorist based in London and Brussels. He has contributed to a number of international publications over the past 10 years, including *Art Monthly*, *Metropolis M* and *Frieze*. He is currently preparing a 3-part publication on contemporary art criticism for *Bookworks*, London.

PART 3

January 29, 2007

Opening: Benoit Goupy: *Le Source*

Concert: The duo Otomo Yoshihide and Sachiko M with Axel Doerner and Martin Brandlmayr

These two events mark the third part of the PSWAR new project 'Beauty Unrealized: spider webs of personal universes seeking a form' in which the sound becomes a main focus. From December 2006 to April 2007, PSWAR dedicates its program to the explorations of the concept of beauty as well as to the status of objects as carriers of ideas, sources of inspiration and connections between individuals through time and space.

Benoit Goupy *Le Source* In his new work entitled 'Le Source', Benoit Goupy will go back to the source and essence of his artistic practice. Goupy's works manifest themselves usually as subtle interventions in the space that he sees as live organisms; they always appear "here and there but not anywhere on the surface of the space, as arteries under the skin". Following the architecture of the space, Goupy's marks inside a space are a product of the traces that the outside reality leaves on his own perception. In the space of the PSWAR library, Goupy allows a new element to step into his work: a sound performance that connects together his intimate story and the story of the space.



Otomo Yoshihide is one of the most creative sound artists nowadays, experimenting with both medium and form. For much of the 1990s his main project was Ground Zero, a large group founded with an ever-changing lineup. Towards the end of that group's life, Otomo formed two electronic free improvisation groups: Filament with Sachiko M, and I. S. O., with Sachiko M and Yoshimitsu Ichiraku. These groups abandoned the frenetic postmodern pastiche of Ground Zero, and emphasized small gestures and low volume. The music contained no samples, being made of sine waves and electronic clicks and hums. Yoshihide largely stopped using records as a sound source, instead manipulating the turntable itself with a wide variety of objects and contact microphones. At the end of the 1990s he founded Otomo Yoshihide's New Jazz Ensemble. Besides her work with Yoshihide, **Sachiko M** is also one half of the blisteringly silent and beautiful duo Cosmos with Ami Yoshide. Her earlier work with samplers led to her current methods of using samplers to produce sine tones which she very subtly manipulates. **Axel Dörner** is a trumpet player who along with musicians like Robin Hayward was involved in the musical current of extended techniques which came to be known as Berlin Reductionism, and can also be heard on two recent releases of Yoshihide's New Jazz Orchestra. The fourth member is the drummer/percussionist **Martin Brandlmayr**, a

member of two extraordinary bands to come out of Austria in the last few years, Trapist and Radian, both of which effortlessly break the boundaries between avant-garde, electronica, rock and jazz. January 2007 marks a first European tour of this quartet.



PART 4

February 10, 2007

Opening:

Michel de Broin, *Stick to resist - SD (seeking device)*

Maurits Fennis, *A Discourse On Density Between Reflective Surfaces*

A performance piece for voice, electronics and rooms

February 11, 2007 2pm

Artists talk with Michel de Broin and Maurits Fennis



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Michel de Broin: *Stick to resist - SD (seeking device)*

Through playful objects placed in public spaces as well as in art institutions and galleries, Michel de Broin investigates the concept of 'resistance' seen not in opposition to something but as a device that amplifies already existing tensions in the structures that otherwise go unnoticed. Following this perspective, de Broin has produced a large body of works that make visible these fundamental contradictions of different materials and, by analogy, of social systems subjected to clashes of various forces and constraints.

For "Beauty Unrealized", de Broin presents a new version of his earlier work *Stick to resist*, a portable sculpture attached to different metal surfaces, acting as a parasite and showing a fragile co-dependence with the system whose part it becomes. *Stick to resist – SD (seeking device)* locates surfaces in the gallery space whose resistance provide this unusual sculpture with the support necessary to 'survive' while allowing it to infiltrate in the existing system.



Maurits Fennis: A Discourse On Density Between Reflective Surfaces

Maurits Fennis is a composer and performer of electro-acoustic works, which currently deal with the inner acoustic qualities of spaces, and the voice. He has studied and developed extended guttural singing techniques and software for its analysis and elaboration.



ADODBRS is an electro-acoustic piece concerning guttural singing and the resonant frequencies of enclosed spaces. This piece is Fennis's personal critique of the use of "excessive technology and multi-speaker systems in the composition of electro-acoustic music, as it attempts to show us that a throat, and a single speaker, both attuned to the acoustics of a space, can stimulate and articulate a spatiality beyond multi-directional speaker arrays; a spatiality which removes the dichotomy between that which produces sound, and that which receives it. It attempts to break down the barriers of our reductionist frameworks, and evolve our understanding of ourselves, and our environment."

PART 5

February 24 & 25, 2007

Opening

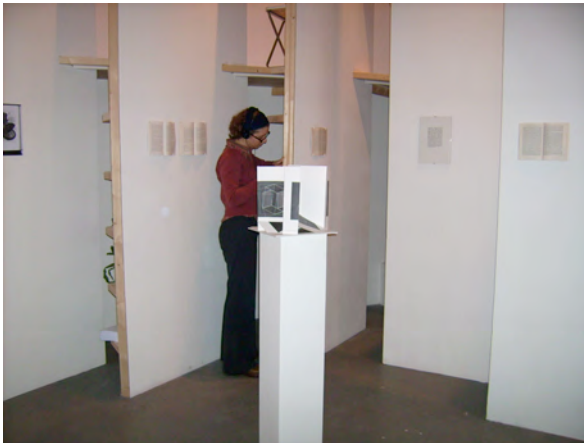
Falke Pisano: *Extracts (Objects)*

Presentation and discussion:

Kersten Geers and Emiliano Gandolfi: *The Shape of Time*

The fifth part of *Beauty Unrealized* focuses on the potential of change in the already existing structures, whether they manifest itself as language (Pisano) or as architecture (Geers, Gandolfi). In her explorations of abstract sculptures, Falke Pisano searches for a speculative language that could turn material objects into structures of different, sometimes immaterial nature. Liberating the object from the limits of its previous existence, Pisano examines the possible answers for the question of how an object can exist within different conditions. Two architects, Kersten Geers and Emiliano Gandolfi will use the structure of a presentation in order to investigate the limits and potentials of beauty in terms of space, staged through the use of words, visuals and sounds. Their main interest is in the newly achieved perception of spatiality and the ways in which it has been organized into a more coherent discourse within the language of architecture.

Falke Pisano: Extracts (Objects)



The starting point for Falke Pisano's works is her interest in the constructive potential of thoughts, as well as the possibilities to create and resolve problems within the field of language using its internal systems of logic. The work presented at the PSWAR gallery is based on the books from the surrounding library. Inversing Italo Calvino's description of Lucretius' "De Rerum natura" as "*the first great work of poetry in which knowledge of the world tends to dissolve the solidity of the world, leading to the perception of all that is infinitely minute, light and mobile*"¹ Pisano extracted from the books *qualities, attributes, and forms*.² Those three elements define together a series of objects and therefore reconstruct a potential material origin of the knowledge comprised in these collections of writings.

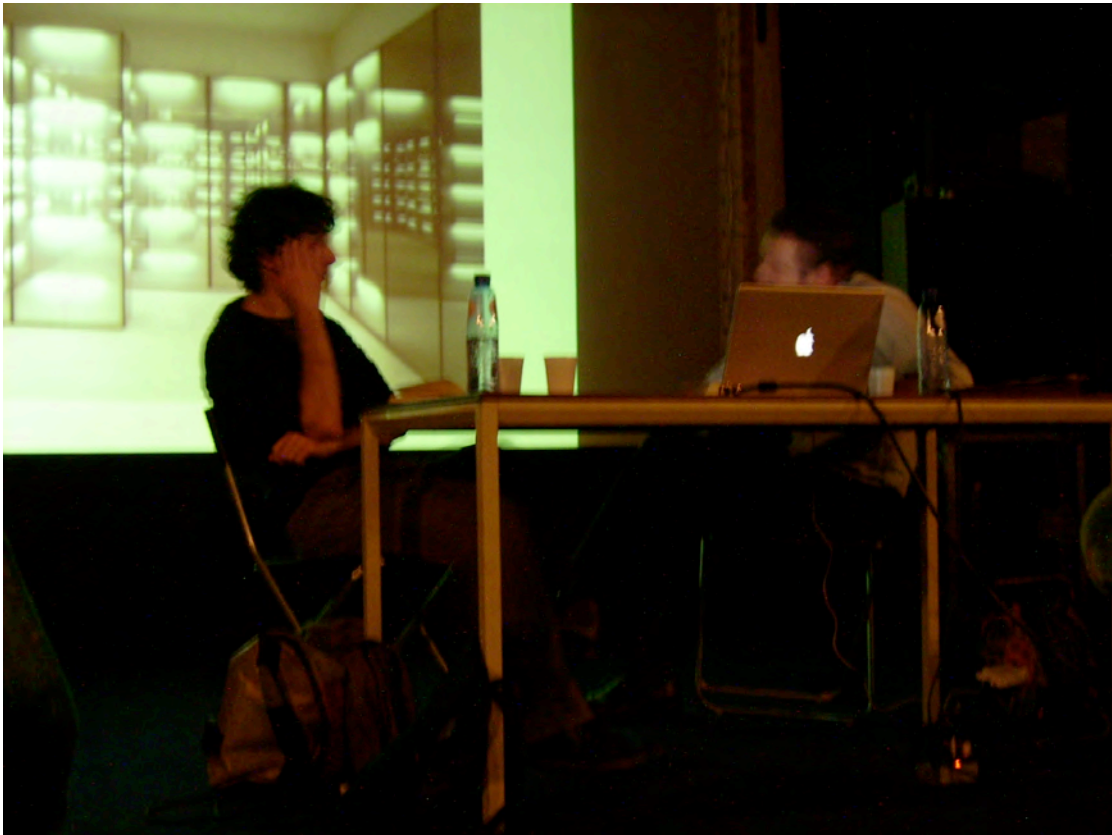
¹Italo Calvino, *Six Memo's for the Next Millennium*, Vintage Books NY 1993 (©1988 Estate of Italo Calvino), p. 8
²*Ibid.* p.9

Kersten Geers and Emiliano Gandolfi: *The Shape of Time*

A newly achieved perception of spatiality and the definition of a discourse around means of architectural signs will be the topic of a conversation between the art critic Emiliano Gandolfi and the architect Kersten Geers. The appearance of space is unconceivable without a dissertation on time. Architecture is not necessarily a temporal experience, but time, through its evolutionary cultural process, defines what we should consider beautiful at a given moment. Within Robert Schumann's poetic beauty, based on humans' conscious and creative intervention in the nature, and the Japanese definition of *wabi-sabi* that sees beauty as imperfect, impermanent, and incomplete, our perception flows, in various constructions of signs, through space.

Emiliano Gandolfi is an architect and curator of the Netherlands Architecture Institute in Rotterdam, where he developed several exhibitions and public events such as Newer Orleans, DynamyCity - Tactics for a Changing Metropolis, and Spectacular City - Photographing the Future.

Kersten Geers is an architect and before 2002, when he opened his own studio with David van Severen, he has worked for several architectural bureaus (Maxwan/Max.1 Architecten and Neutelings Riedijk Architects). Geers has published various articles on architecture and fiction in numerous professional journals and since 2003 he has been a tutor and guest critic at various institutions in the Netherlands and Belgium.



PART 6

March 10 & 11, 2007

Opening:

Adam Avikainen, *Breathe the same breath*, video

Catherine Sullivan: *The Chittendens*

Film program:

Francesco Bernardelli, *The Secret Ordeal of Beauty*

(Surrealist phantoms, fantasies and entropy (or the dissolution of matter))

The sixth part of *Beauty Unrealized* focuses on cinematic images and the possibility of crossing the boundaries between cinema and other media, as well as the possibilities to break the limits of the cinematic medium itself. In his works, Adam Avikainen examines possibilities of expanding the cinematic moment into different materials and media, proposing a personal reinterpretation of cinema techniques and objectives. From her side, Catherine Sullivan translates the theatrical into the cinematic and vice versa in order to investigate the limits of both. At the same time, Sullivan marks the division line between the individual and the universal, revealing where the Self ends and the cultural patterns begin. Through his selection of videos and films, Francesco Bernardelli presents a different vision of the images in order to enlarge our field of visual experience and disturb dominant regimes of the vision as "manifestations of dominant ideology of Form and Control."

Adam Avikainen, *Breathe same breath*



video, 9 minutes

Adam Avikainen's work can be seen as an on-going investigation of the potentialities of storytelling, both on a formal and content level. By applying a cinematic treatment to scripts and physical installations, the artist proposes whimsical fictions and self-made mythologies that act as raptures in the reality.

For *Beauty Unrealized* Avikainen presents "Breathe same breath": a video, which reveals the the artist's ironic attitude towards the world, and his intention to create experiences 'between revelation and reason'.

Description: "A man gets into one of those jets with the people pacing up and down the aisles trying to sell you jasmine infused breast milk and flies to North America in search of his internet lover. Instead, he discovers a dipsomaniacal sailor slurping songs of cicadas. A post-transcendental walkabout. A square dance under the harvest moon with Caspar David

Friedrich, Flannery O'Connor, Henry David Thoreau and Polly Jean Harvey." (A.A.)

Catherine Sullivan: *The Chittendens*

Multiple projection, 16 mm film transferred to video



Catherine Sullivan, initially trained as an actress, is best known for theatre and video works in which she explores the conventions of performance and role playing, using a wide range of historical and cultural references. Sullivan investigates tensions between performers, their roles and their audience, as well as the discrepancies between role, person and body. *The Chittendens*, a six screen video installation shows sixteen actors playing stereotypes from nineteenth and twentieth-century America through the emotional patterns given by Sullivan. Using the grammar of theater, Sullivan successfully reveals culturally inscribed ways of coding gesture and ultimately the defining patterns of the self. *The Chittendens* was made in collaboration with composer Sean Griffin, who wrote the score for the video which Sullivan re-edited afterwards, thus creating the formal dialogue between the actors' gestures and the music score.

The work will be shown only on March 10, 7 - 10pm (in Studio 1&2, OT301)

Francesco Bernardelli, *The Secret Ordeal of Beauty*

(Film screening with introduction)

"The Secret Ordeal of Beauty" is an attempt to escape predictable, linear connections in order to refer to a hidden ambiguity and a substantial treachery of the images. Within a short span of time, between the late 1940s and the mid-1960s, the increasingly intermingled social, sexual, political and aesthetic representations offered alternatives to the traditional and rather conservative structures of the cinema machine. By repeatedly fusing supernatural elements and concerns with issues of psycho-sexual drama and images of sexual ambiguity, many marginal forms and cycles of narratives (such as horror, erotic and fantastic) have actually facilitated a shift from a predetermined view of moving images' characters towards a full call into question of established gender roles, power relations and ideological structures.

Francesco Bernardelli is a freelance art critic and curator based in Torino, Italy. Since 1999 he has curated film and video programs for Castello di Rivoli Contemporary Art Museum. He has recently catalogued the video collections of Castello di Rivoli and published essays on the historical connections between early performance, video art and experimental dance. Recent projects include *Split Subjects* (De Appel, Amsterdam 2005) and *Figures of Excess* (Beursschouwburg, Brussels, 2006).

PART 7

March 24, 2007

Opening:

Roma Publications Presents: Oksana Pasaiko, Marc Nagtzaam and Mark Manders
Claudio Baroni and Fabian Marcaccio *Abstract Terror*, video animation

Performance:

Egon March Institute: *Operabil POW*

Barbara Thun - voice, Marko Košnik - text, imagery, keynote presentation

The seventh and the final part of *Beauty Unrealized* focuses on collaborations between artists working in different mediums who reflect on basic parameters and limitations of individual mediums in which they usually work. Creating a platform for their continuous collaboration as Roma Publications, Mark Manders and Roger Willems extend the medium of printed matters, turning them into a space for dialogues with different artists, designers, curators, writers, and poets, at the same time disturbing the usual distribution channels and institutionalized exhibition forms in galleries and museums. In their ongoing collaboration, Claudio Baroni and Fabian Marcaccio step out from their usual mediums and use the form of animation as a meeting point for their previous individual examinations, creating visual and sound landscapes where dreams can easily be turned into nightmares. For *Beauty Unrealized*, Marko Košnik brings into the framework of the Egon March Institute a singer and a composer Barbara Thun and continues his exploration of relations between human individuals and new media presentations that silently transform power relations into pixelized points of representation.

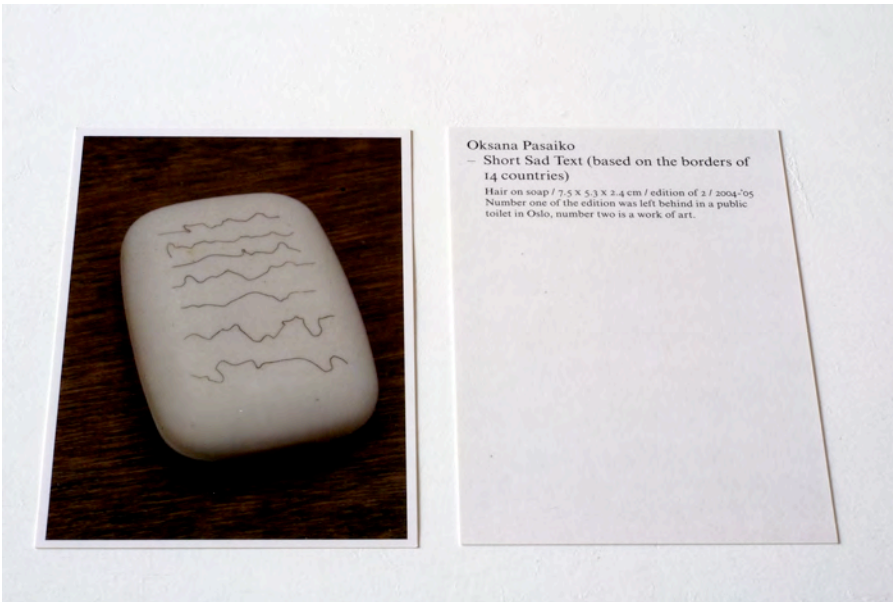
Roma Publications Presents: Oksana Pasaiko, Marc Nagtzaam, and Mark Manders



overview



Marc Nagtzaam



Oksana Pasaiko

Roma Publications is an editorial publishing project founded by artist Mark Manders and graphic designer Roger Willems and is used as a platform for collaborations with a growing number of artists, designers, curators, writers and poets. Since their beginnings in 1998, Manders and Willems have created their own space in which they fuse art, design and curatorship, and succeeded to spread their works through various distribution channels as well as through shows in galleries and museums. Among the 98 publications released so far, their print runs from 2 to 150.000 copies and includes artists' books, newspapers, catalogues, posters, postcards, DVDs and audio CDs.

For "Beauty Unrealized", Roma Publication will present a selection of recent postcards-works by a young Ruthenian artist Oksana Pasaiko, a drawing by Marc Nagtzaam, and a booklet (limited edition) by Mark Manders produced especially for this occasion. Not on display but as a part of PSWAR library, Roma Publications will place on the shelves a broad selection of their previous publications.

Claudio Baroni and Fabian Marcaccio: *Abstract Terror*



Abstract Terror is a first film animation in the ongoing project of collaboration between a composer, Claudio Baroni, and a painter, Fabian Marcaccio. As their point of departure, Baroni and Marcaccio take the relationship between image and music, creating a temporary structure that contains basic elements of both disciplines. At the formal level, *Abstract Terror* is organized around seventeen images connected through blackouts and interlaced with music sequences. Each image has a duration of ten to twenty-five seconds, becoming a separate 'object' enchained by its visual and sound parameters, generating a narrative similar to a mystery film, images of terror or nocturnal nightmares of almost evanescent brevity.

Egon March Institute: *Operabil POW**

Barbara Thun - voice, Marko Košnik - text, imagery, keynote presentation

The medium is a person in the state of absence or trance, who can deliver a set of messages that can become meaningful through interpretations by a person or community of interest. *Operabil POW* examines relation of original constellation of the human medium to a recent popular form of media enhanced presentation: power point / keynote presentation.

Marko Košnik started his polymedia career in 1980s as a writer of concepts and a musician, producing creative environments, open labs and media platforms, dealing with synchronization of authors from different backgrounds. Crossing from acoustic studies of subterranean Karst to performances and installations with sonorostatics (electro-acoustic plates) Košnik entered the field of performances with his own productions of Egon March Institute and started building interactive environments in 1993.

Barbara Thun, singer, performer and composer, studied classical singing at the Highschool of Arts in Berlin. Since 1992 she performed solo and as a member of the group "maulwerker" in contemporary music and musical theater, in Germany and internationally.

Operabil POW follows in the series of miniature opera modules - elements, starting with *Operabil Vienna* in 2005, followed by *Operabil Shqiptare* (Tirana 2005), *Operabil Kobe* (Kobe - Maribor - Berlin 2006) and *Operabil Laputa Engine* (Kassel 2006).

Movie documentation available online at <http://web.mac.com/marchegon>

*(*pow* in math: The $pow(n)$ function returns base raised to the exponential power. There's a domain error if base is zero.)

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Project initiated by: Tamuna Chabashvili, Adi Hollander, and Vesna Madzosi
Guest curator: Angela Serino

Library installation created by: Tamuna Chabashvili and Adi Hollander
Constructed by: Mathijs Lieshout, Davide Manzoni and Maurice Bogaert
Advising architect: Ofri Earon

The project is kindly supported by: 'Cine Qua Non' film shop, Amsterdams Fonds voor de Kunst, VSB Fonds, Mondriaan Foundation

Location: Public Space With a Roof, Overtoom 301, 1054 HW Amsterdam.

During the exhibition the project space is open Thursday to Sunday 3pm - 7pm or by appointment.



BEAUTY UNREALIZED

*spider webs of personal universes
seeking a form*

December 14, 2006

19:00 h

Opening of the library

21:00 h

**Performance by Arnold Marinissen
(percussion) with the support of
filmmaker Ester Eva Damen**

A performance in collaboration with 9 composers and filmmakers
for percussion, electronics, musical saw and two feet.

intermezzo : *Edges*

Massimo Mariani / Roberto Musci : *A Windy Place* (2006)

Michel van der Aa : *Wake* (1997-2006)

intermezzo : *Edges*

Gerhard Staebler : *Performances für Liebhaber* (1999-2005)

Ester Eva Damen & Arnold Marinissen : *Miniatuur VI* (2004-'06)

Vinko Globokar : *Corporel* (1985)

pauze

Ester Eva Damen & Christina Viola Oorebeek : *Edges* (2006)

Rob & Arnold Marinissen : *Prepared Forest* (2006)

Yannis Kyriakides : *Lab Fly Dreams* (2003)

Public Space With A Roof

Overtoom 301

1054 HW Amsterdam

www.pswar.org

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spider webs of personal universes seeking a form

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Assistants : *Adriel van Drimmelen and Mathijs Lieshout*

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Advising architect : *Ofri Earon*

The project is kindly supported by :

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Public Space With A Roof is open Thursday to Sunday from 15:00 to 19:00 and by appointment.

Public Space With A Roof

Overtoom 301
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www.pswar.org

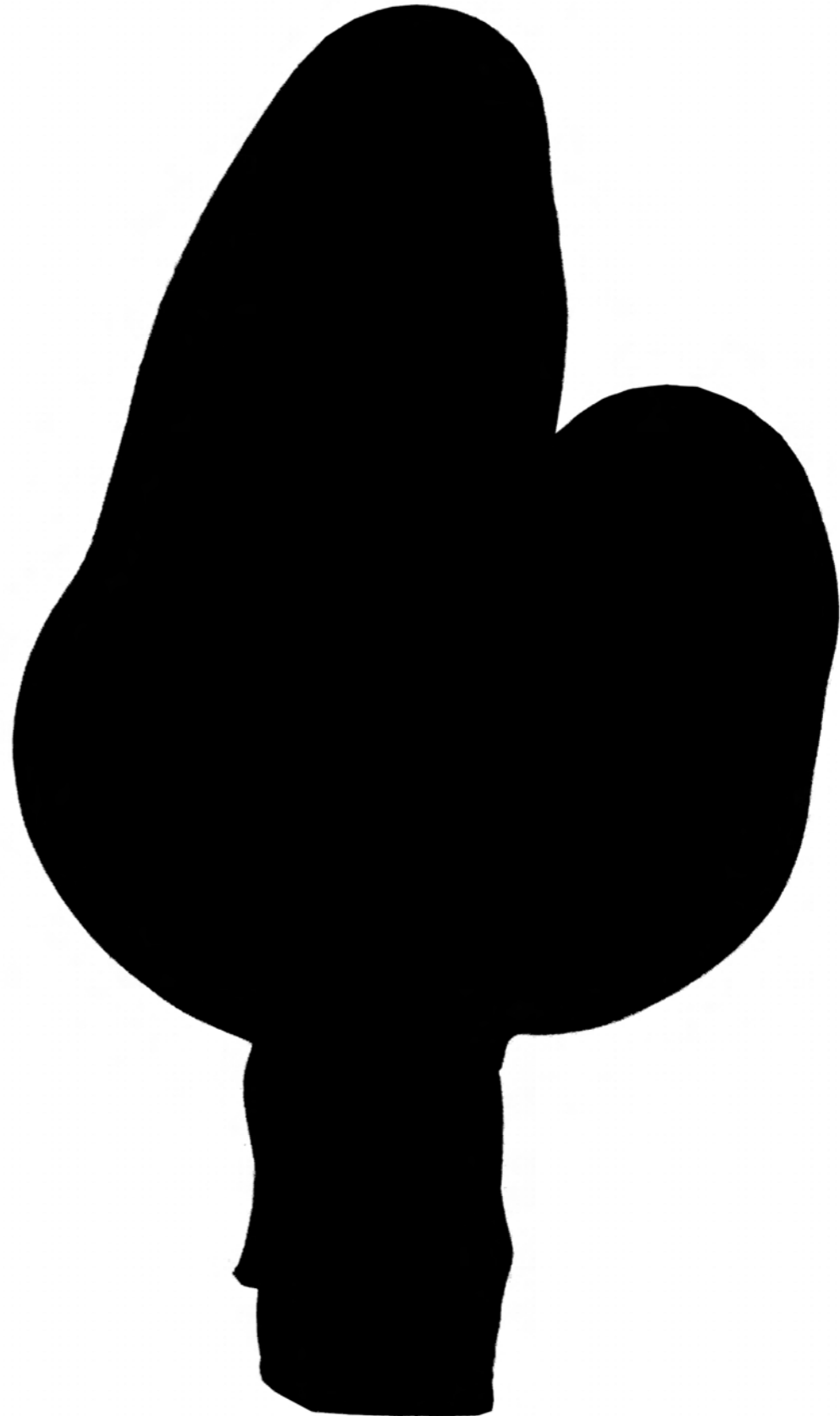
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Invitation /
part 2

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Public Space With A Roof
Overtoom 301, Amsterdam

Saturday,
January 13, 2007
opening 7-9 pm

Thomas Hirschhorn
How to Dance
Philosophy
(video installation
in the Library)

Keren Cytter
Repulsion
(video projection
in the Studio 1)

Sunday,
January 14, 2007
2-5 pm

Two lectures, a series of images, 16mm film projection
and a discussion

2 pm
Philippe-Alain
Michaud
Cinema Attitude

3:30 pm
Robert Garnet
You Can't be Serious :
On the Pre-posterous
Aesthetics of Humour

5 pm
Public discussion,
moderated by
Noa Roei

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This installation will be on display in the space of the Library until January 21.

Keren Cytter : *Replulsion*

Repulsion consists of three short films and is based on Roman Polanski's feature film of the same title from 1965. Cytter's version deconstructs the original film, being focused on the main protagonist and the two supporting characters. This way, three short films serve as three layers of one movie that has no plot. The movies will be projected only on January 13, from 7 – 9 pm, in Studio 1, Overtoom 301.

Second chapter of *Beauty Unrealized* brings together artists and theorists who reflect, in their individual and specific ways, on their own inspiration by existing systems of thought from already existing objects – artworks or books. Structured this way, our aim is to open up two main lines for discussion. On the first level, we are interested in new definitions of cinema as an art form, whether seen as a deconstruction of the cinema as a medium (Cytter) or searching for redefinition of interpretation of the moving pictures (Michaud). On the second level, we want to bring in questions of the function of humour seen as artistic strategy (Hirschhorn) or seen as part of our sensory perception that recomplicates our conceptions of the ethics of the aesthetic.

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Philippe-Alain Michaud : *Cinema Attitude*

We are witnessing today a significant switch of the presentation of moving images from the theaters, where they were commonly presented during the xx century, to the galleries. In the light of this displacement, we are compelled to produce a new definition of the film, not anymore from the restricted standing point of the history of cinema as a technical device for recording and projection, but from the enlarged standing point of the history of art as a new way to conceive the images.

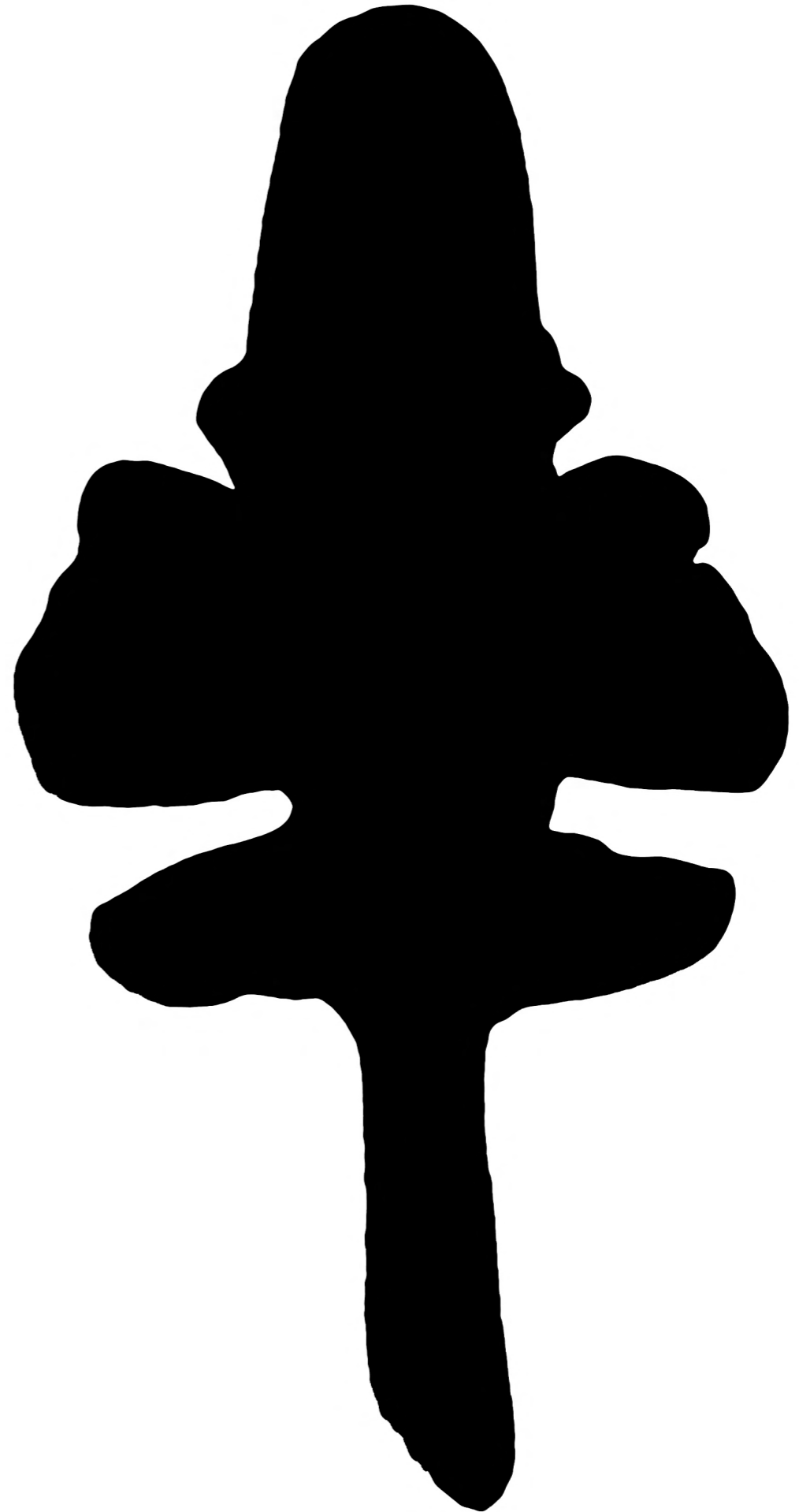
Philippe-Alain Michaud is a film curator at the Centre Pompidou.

Robert Garnet : *You Can't be Serious :*

On the Pre-posterous Aesthetics of Humour

The lecture will examine the ways in which humour is an art of the 'sensible' requiring a 'sense' of humour on part of both artist and critic/recipient/participant: how humour offers a means of going beyond oppositions between irony and authenticity, aesthetic idealism and the anti-aesthetic, and recomplicates our conceptions of the ethics of the aesthetic.

Robert Garnett is a critic and theorist based in London and Brussels



Invitation /
part 3

BEAUTY UNREALIZED
*spider webs of
personal universes
seeking a form*

Public Space With A Roof
Overtoom 301, Amsterdam

Monday,
January 29, 2007

7 pm: Opening
Benoit Goupy
Le Source

9 pm: Concert

PSWAR in collaboration with DNK Amsterdam presents:

The duo Otomo
Yoshihide and
Sachiko M with
Axel Doerner and
Martin Brandlmayr

Library open
Thursday to
Sunday 3–7 pm
or by appointment

Benoit Goupy: *Le Source*

In his new work entitled 'Le Source', Benoit Goupy will go back to the source and essence of his artistic practice. Goupy's works manifest themselves usually as subtle interventions in the space that he sees as live organisms; they always appear "here and there but not anywhere on the surface of the space, as arteries under the skin". Following the architecture of the space, Goupy's marks inside a space are a product of the traces that the outside reality leaves on his own perception. In the space of the PSWAR library, Goupy allows a new element to step into his work: a sound performance that connects together his intimate story and the story of the space.

Otomo Yoshihide with Sachiko M, Axel Dörner and Martin Brandlmayr

Otomo Yoshihide is one of the most creative sound artists nowadays, experimenting with both medium and form. For much of the 1990s his main project was Ground Zero, a large group founded with an ever-changing lineup. Towards the end of that group's life, Otomo formed two electronic free improvisation groups: Filament with Sachiko M, and I. S. O., with Sachiko M and Yoshimitsu Ichiraku. These groups abandoned the frenetic postmodern pastiche of Ground Zero, and emphasized small gestures and low volume. The music contained no samples, being made of sine waves and electronic clicks and hums. Yoshihide largely stopped using records as a sound source, instead manipulating the turntable itself with a wide variety of objects and contact microphones. At the end of the 1990s he founded Otomo Yoshihide's New Jazz Ensemble. Besides her work with Yoshihide, Sachiko M is also one half of the blisteringly silent and beautiful duo Cosmos with Ami Yoshida. Her earlier work with samplers led to her current methods of using samplers to produce sine tones which she very subtly manipulates. Axel Dörner is a trumpet player who along with musicians like Robin Hayward was involved in the musical current of extended techniques which came to be known as Berlin Reductionism, and can also be heard on two recent releases of Yoshihide's New Jazz Orchestra. The fourth member is the drummer/percussionist Martin Brandlmayr, a member of two extraordinary bands to come out of Austria in the last few years, Tropic and Radian, both of which effortlessly break the boundaries between avant-garde, electronica, rock and jazz. January 2007 marks a first European tour of this quartet.

These two events mark the third part of the PSWAR new project *Beauty Unrealized: spider webs of personal universes seeking a form* in which the sound becomes a main focus. From December 2006 to April 2007, PSWAR dedicates its program to the explorations of the concept of beauty as well as to the status of objects as carriers of ideas, sources of inspiration and connections between individuals through time and space.

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spider webs of personal universes seeking a form

December 14, 2006 – April 8, 2007

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Guest curator : *Angela Serino*
Assistants: *Mathijs Lieshout*

Library installation created by : *Tamuna Chabashvili and Adi Hollander*
Constructed by : *Mathijs Lieshout, Davide Manzoni and Maurice Bogaert*
Advising architect : *Ofri Earon*

The project is kindly supported by :
'Cine Qua Non' film shop, Amsterdams Fonds voor de Kunst, VSB Fonds, Mondriaan Foundation

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Public Space With A Roof
Overtoom 301
1054 HW Amsterdam
www.pswar.org



Saturday,
February 10, 2007

7 pm: Opening
Michel de Broin
*Stick to resist –
SD (seeking device)*

8 pm & 9.30 pm:

A performance piece for voice, electronics and rooms

Maurits Fennis,
*A Discourse On
Density Between
Reflective Surfaces*

Sunday,
February 11, 2007

2 pm: Artists talk
with Michel de Broin
and Maurits Fennis

Michel de Broin: *Stick to resist – SD (seeking device)*

Through playful objects placed in public spaces as well as in art institutions and galleries, Michel de Broin investigates the concept of 'resistance' seen not in opposition to something but as a device that amplifies already existing tensions in the structures that otherwise go unnoticed. Following this perspective, de Broin has produced a large body of works that make visible these fundamental contradictions of different materials and, by analogy, of social systems subjected to clashes of various forces and constraints.

For "Beauty Unrealized", de Broin presents a new version of his earlier work *Stick to resist*, a portable sculpture attached to different metal surfaces, acting as a parasite and showing a fragile co-dependence with the system whose part it becomes. *Stick to resist – SD (seeking device)* locates surfaces in the gallery space whose resistance provide this unusual sculpture with the support necessary to 'survive' while allowing it to infiltrate in the existing system.

Maurits Fennis: *A Discourse On Density Between Reflective Surfaces*

Maurits Fennis is a composer and performer of electro-acoustic works which currently deal with the inner acoustic qualities of spaces, and the voice. He has studied and developed extended guttural singing techniques and software for its analysis and elaboration.

ADODBRS is an electro-acoustic piece concerning guttural singing and the resonant frequencies of enclosed spaces. This piece is Fennis's personal critique of the use of "excessive technology and multi-speaker systems in the composition of electro-acoustic music, as it attempts to show us that a throat, and a single speaker, both attuned to the acoustics of a space, can stimulate and articulate a spatiality beyond multi-directional speaker arrays; a spatiality which removes the dichotomy between that which produces sound, and that which receives it. It attempts to break down the barriers of our reductionist frameworks, and evolve our understanding of ourselves, and our environment."

The fourth part of *Beauty Unrealized* focuses on the actual space of the PSWAR gallery through these two site-specific works. Nevertheless, both of the works, Michel de Broin's resistant sculpture, and Fennis's performance for voice, electronics and rooms, are not site-specific works in the usual sense as they use this environment as their temporary inspiration only, functioning as parasites on and in the body of this particular host. Structured this way, they become mobile structures that can be strategically exported to other spaces in order to develop further the strategies of resistance (de Broin) or transform the reductionist perception of human senses (Fennis).

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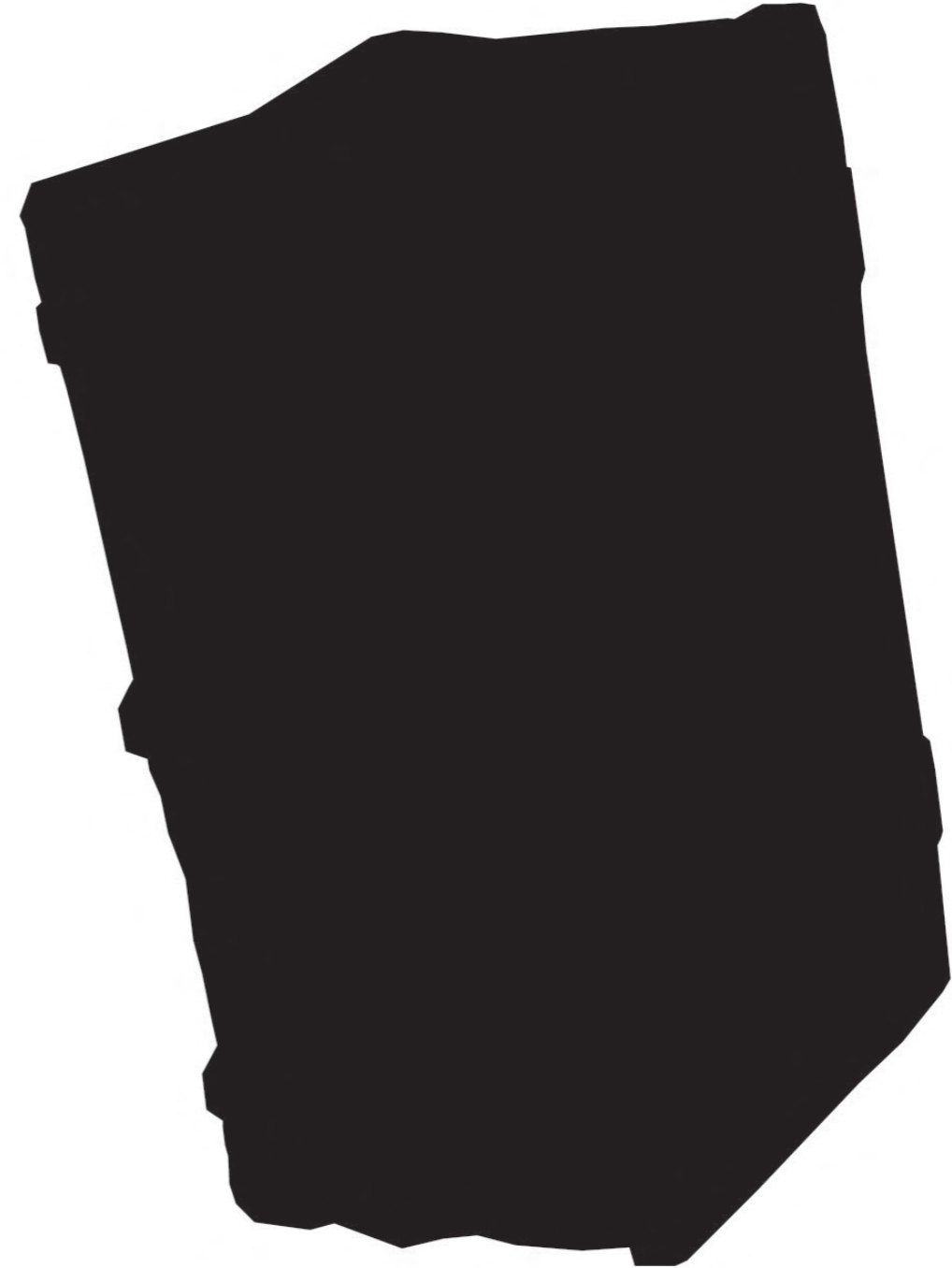
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BEAUTY UNREALIZED
spider webs of personal universes seeking a form

Invitation / part 5

Public Space With A Roof
Overtoom 301, Amsterdam

The PSWAR LIBRARY is open
Thursday to Sunday 3–7 pm or by appointment

Saturday,
February 24, 2007

7 pm: Opening
Falke Pisano
Stick to resist –
Extracts (*Objects*)

Falke Pisano: Extracts (*Objects*)
The starting point for Falke Pisano's works is her interest in the constructive potential of thoughts, as well as the possibilities to create and resolve problems within the field of language using its internal systems of logic. The work presented at the PSWAR gallery is based on the books from the surrounding library. Inversing Italo Calvino's description of Lucretius' "De Rerum natura" as "the first great work of poetry in which knowledge of the world tends to dissolve the solidity of the world, leading to the perception of all that is infinitely minute, light and mobile"* Pisano extracted from the books *qualities, attributes, and forms*** Those three elements define together a series of objects and therefore reconstruct a potential material origin of the knowledge comprised in these collections of writings.

* Italo Calvino, *Six Memo's for the Next Millennium*, Vintage Books NY 1993 (©1988 Estate of Italo Calvino), p. 8

** *Ibid.* p.9

Sunday,
February 25, 2007

2 pm: Presentation
and discussion
Kersten Geers and
Emiliano Gandolfi:
The Shape of Time

Kersten Geers and Emiliano Gandolfi: *The Shape of Time*
A newly achieved perception of spatiality and the definition of a discourse around means of architectural signs will be the topic of a conversation between the art critic Emiliano Gandolfi and the architect Kersten Geers. The appearance of space is unconceivable without a dissertation on time. Architecture is not necessarily a temporal experience, but time, through its evolutionary cultural process, defines what we should consider beautiful at a given moment. Within Robert Schumann's poetic beauty, based on humans' conscious and creative intervention in the nature, and the Japanese definition of *wabi-sabi* that sees beauty as imperfect, impermanent, and incomplete, our perception flows, in various constructions of signs, through space.

Emiliano Gandolfi is an architect and curator of the Netherlands Architecture Institute in Rotterdam, where he developed several exhibitions and public events such as *Newer Orleans*, *DynamiCity – Tactics for a Changing Metropolis*, and *Spectacular City – Photographing the Future*.

Kersten Geers is an architect and before 2002, when he opened his own studio with David van Severen, he has worked for several architectural bureaus (Maxwan/Max.1 Architecten and Neutelings Riedijk Architects). Geers has published various articles on architecture and fiction in numerous professional journals and since 2003 he has been a tutor and guest critic at various institutions in the Netherlands and Belgium.

The fifth part of *Beauty Unrealized* focuses on the potential of change in the already existing structures, whether they manifest itself as language (Pisano) or as architecture (Geers, Gandolfi). In her explorations of abstract sculptures, Falke Pisano searches for a speculative language that could turn material objects into structures of different, sometimes immaterial nature. Liberating the object from the limits of its previous existence, Pisano examines the possible answers for the question of how an object can exist within different conditions. Two architects, Kersten Geers and Emiliano Gandolfi will use the structure of a presentation in order to investigate the limits and potentials of beauty in terms of space, staged through the use of words, visuals and sounds. Their main interest is in the newly achieved perception of spatiality and the ways in which it has been organized into a more coherent discourse within the language of architecture.

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BEAUTY UNREALIZED
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seeking a form

Invitation / part 6

Public Space With A Roof
Overtoom 301, Amsterdam

The PSWAR LIBRARY is open
Thursday to Sunday 3–7 pm or by appointment

Saturday,
March 10, 2007

7 pm
Opening
Adam Avikainen,
Breathe same breath

video, 9 minutes

Adam Avikainen's work can be seen as an on-going investigation of the potentialities of storytelling, both on a formal and content level. By applying a cinematic treatment to scripts and physical installations, the artist proposes whimsical fictions and self-made mythologies that act as raptures in the reality.

For *Beauty Unrealized* Avikainen presents "Breathe same breath": a video, which reveals the artist's ironic attitude towards the world, and his intention to create experiences 'between revelation and reason'.

Description: "A man gets into one of those jets with the people pacing up and down the aisles trying to sell you jasmine infused breast milk and flies to North America in search of his internet lover. Instead, he discovers a dipsomaniacal sailor slurping songs of cicadas. A post-transcendental walk-about. A square dance under the harvest moon with Caspar David Friedrich, Flannery O'Connor, Henry David Thoreau and Polly Jean Harvey." (A.A.)

7-10 pm
Catherine Sullivan:
The Chittendens

Multiple projection, 16 mm film transferred to video

Catherine Sullivan, initially trained as an actress, is best known for theatre and video works in which she explores the conventions of performance and role playing, using a wide range of historical and cultural references. Sullivan investigates tensions between performers, their roles and their audience, as well as the discrepancies between role, person and body. *The Chittendens*, a six screen video installation shows sixteen actors playing stereotypes from nineteenth and twentieth-century America through the emotional patterns given by Sullivan. Using the grammar of theater, Sullivan successfully reveals culturally inscribed ways of coding gesture and ultimately the defining patterns of the self. *The Chittendens* was made in collaboration with composer Sean Griffin, who wrote the score for the video which Sullivan re-edited afterwards, thus creating the formal dialogue between the actors' gestures and the music score.

The video installation will be shown only on March 10, 7 - 10pm, in Studio 1&2, Overtoom 301

Sunday,
March 11, 2007

2 pm
Francesco Bernardelli,
The Secret Ordeal of Beauty

(Film screening with introduction)

"The Secret Ordeal of Beauty" is an attempt to escape predictable, linear connections in order to refer to a hidden ambiguity and a substantial treachery of the images. Within a short span of time, between the late 1940s and the mid-1960s, the increasingly intermingled social, sexual, political and aesthetic representations offered alternatives to the traditional and rather conservative structures of the cinema machine. By repeatedly fusing supernatural elements and concerns with issues of psycho-sexual drama and images of sexual ambiguity, many marginal forms and cycles of narratives (such as horror, erotic and fantastic) have actually facilitated a shift from a predetermined view of moving images' characters towards a full call into question of established gender roles, power relations and ideological structures. Francesco Bernardelli is a freelance art critic and curator based in Torino, Italy. Since 1999 he has curated film and video programs for Castello di Rivoli Contemporary Art Museum. He has recently catalogued the video collections of Castello di Rivoli and published essays on the historical connections between early performance, video art and experimental dance. Recent projects include *Split Subjects* (De Appel, Amsterdam 2005) and *Figures of Excess* (Beursschouwburg, Brussels, 2006).

Sunday, March 11, 2007

Francesco Bernardelli, *The Secret Ordeal of Beauty*:
film program

2 pm

Symbolist aggregations (1)

Fireworks (1947) di Kenneth Anger – 15’

Baudelaire (C.Mollino) by Elisa Sighicelli – 1’

Written on The Wind (1956) by Douglas Sirk – 99’

BREAK

4.30 pm

Scorpio Rising (1963) by Kenneth Anger - 29’

Harley-Davidson (1970) (Serge Gainsbourg) sung
by Brigitte Bardot (video-clip) - 3’

Girl on a Motorcycle (1968) by Jack Cardiff - 90’

**Surrealist phantoms, fantasies and entropy (or the
dissolution of matter)**

Delicacies of Molten Horror Synapse (1991) by
Stan Brakhage - 8’19”

Decasia (2001) by Bill Morrison - 70’

The sixth part of *Beauty Unrealized* focuses on cinematic images and the possibility of crossing the boundaries between cinema and other media, as well as the possibilities to break the limits of the cinematic medium itself. In his works, Adam Avikainen examines possibilities of expanding the cinematic moment into different materials and media, proposing a personal reinterpretation of cinema techniques and objectives. From her side, Catherine Sullivan translates the theatrical into the cinematic and vice versa in order to investigate the limits of both. At the same time, Sullivan marks the division line between the individual and the universal, revealing where the Self ends and the cultural patterns begin. Through his selection of videos and films, Francesco Bernardelli presents a different vision of the images in order to enlarge our field of visual experience and disturb dominant regimes of the vision as “manifestations of dominant ideology of Form and Control.”

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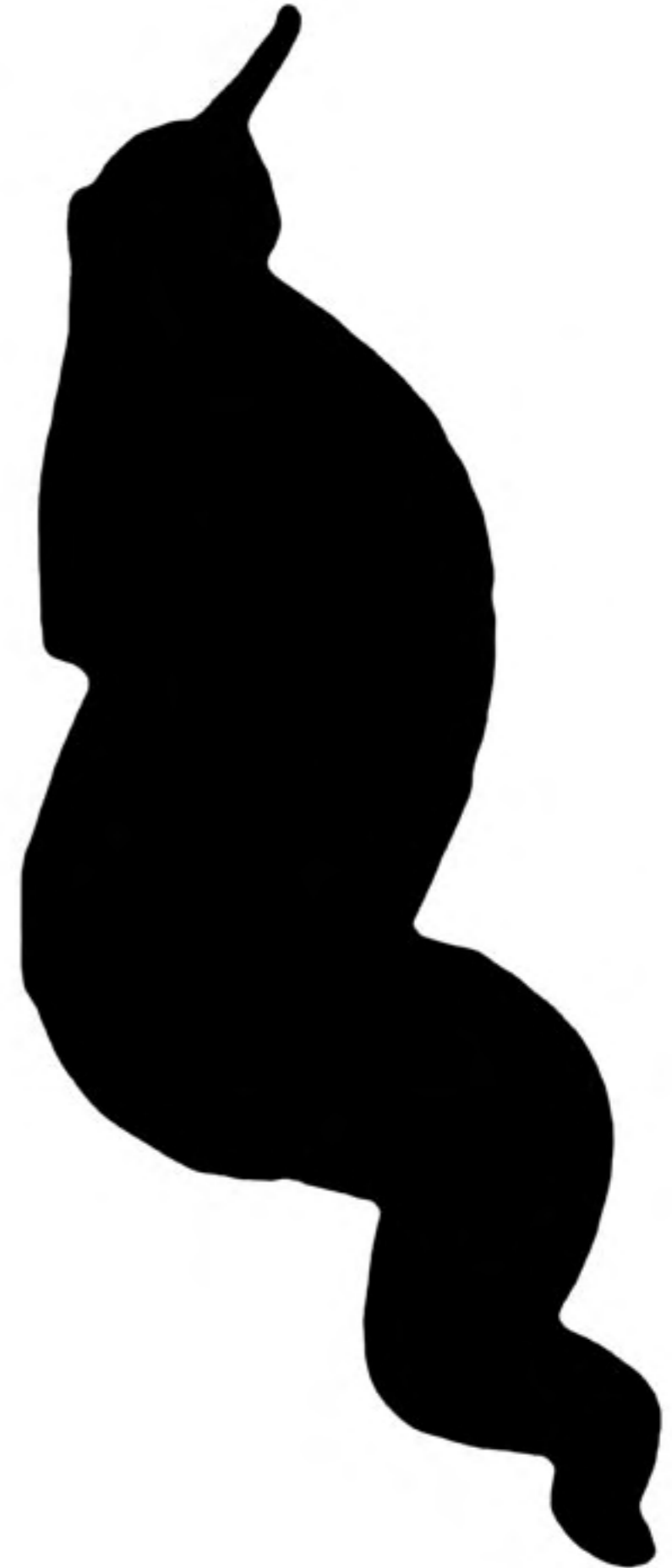
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Assistants: *Mathijs Lieshout*

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Invitation / part 7

Public Space With A Roof
Overtoom 301, Amsterdam

PSWAR LIBRARY is open
Thursday to Sunday 3–7 pm or by appointment

Saturday,
March 24, 2007

7 pm: opening
Roma Publications
Presents: *Oksana*
Pasaiko, Marc Nagtzaam
and Mark Manders

Roma Publications is an editorial publishing project founded by artist Mark Manders and graphic designer Roger Willems and is used as a platform for collaborations with a growing number of artists, designers, curators, writers and poets. Since their beginning in 1998, Manders and Willems have created their own space in which they fuse art, design and curatorship, and succeeded to spread their works through various distribution channels as well as through shows in galleries and museums. Among the 98 publications released so far, their print runs from 2 to 150.000 copies and includes artists' books, newspapers, catalogues, posters, postcards, DVDs and audio CDs.

For *Beauty Unrealized*, Roma Publication will present a selection of recent postcards-works by a young Ruthenian artist Oksana Pasaiko, a drawing by Marc Nagtzaam, and a booklet (limited edition) by Mark Manders produced especially for this occasion. Not on display but as a part of PSWAR library, Roma Publications will place on the shelves a broad selection of their previous publications.

www.romapublications.org

* *pow* in math: The $\text{pow}(n)$ function returns base raised to the exponential power. There's a domain error if base is zero.

7-9 pm:
Claudio Baroni and
Fabian Marcaccio
Abstract Terror
video animation

Abstract Terror is a first film animation in the ongoing project of collaboration between a composer, Claudio Baroni, and a painter, Fabian Marcaccio. As their point of departure, Baroni and Marcaccio take the relationship between image and music, creating a temporary structure that contains basic elements of both disciplines. At the formal level, *Abstract Terror* is organized around seventeen images connected through blackouts and interlaced with music sequences. Each image has a duration of ten to twenty-five seconds, becoming a separate 'object' enchained by its visual and sound parameters, generating a narrative similar to a mystery film, images of terror or nocturnal nightmares of almost evanescent brevity.

9 pm:
Egon March Institute:
*Operabil POW**

Barbara Thun – voice, Marko Košnik – text, imagery, keynote presentation

The medium is a person in the state of absence or trance, who can deliver a set of messages that can become meaningful through interpretations by a person or community of interest. *Operabil POW* examines relation of original constellation of the human medium to a recent popular form of media enhanced presentation: power point / keynote presentation.

Marko Košnik started his polymedia career in 1980s as a writer of concepts and a musician, producing creative environments, open labs and media platforms, dealing with synchronization of authors from different backgrounds. Crossing from acoustic studies of subterranean Karst to performances and installations with sonorostatics (electro-acoustic plates) Košnik entered the field of performances with his own productions of Egon March Institute and started building interactive environments in 1993.

Barbara Thun, singer, performer and composer, studied classical singing at the Highschool of Arts in Berlin. Since 1992 she performed solo and as a member of the group "maulwerker" in contemporary music and musical theater, in Germany and internationally.

Operabil POW follows in the series of miniature opera modules – elements, starting with *Operabil Vienna* in 2005, followed by *Operabil Shqiptare* (Tirana 2005), *Operabil Kobe* (Kobe – Maribor – Berlin 2006) and *Operabil Laputa Engine* (Kassel 2006).

Movie documentation available online at <http://web.mac.com/marchegon>

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Overtoom 301, 1054 HW Amsterdam
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The seventh and the final part of *Beauty Unrealized* focus on collaborations between artists working in different mediums who reflect on basic parameters and limitations of individual mediums in which they usually work. Creating a platform for their continuous collaboration as Roma Publications, Mark Manders and Roger Willems extend the medium of printed matters, turning them into a space for dialogues with different artists, designers, curators, writers, and poets, at the same time disturbing the usual distribution channels and institutionalized exhibition forms in galleries and museums. In their ongoing collaboration, Claudio Baroni and Fabian Marcaccio step out from their usual mediums and use the form of animation as a meeting point for their previous individual examinations, creating visual and sound landscapes where dreams can easily be turned into nightmares. For *Beauty Unrealized*, Marko Košnik brings into the framework of the Egon March Institute a singer and a composer Barbara Thun and continues his exploration of relations between human individuals and new media presentations that silently transform power relations into pixelized points of representation.

As a framework for the whole project, we created a special library in which visitors can enter and get lost in the world of thoughts, ideas, questions, possibilities, and puzzles. For this library, we invited numerous individuals (artists, filmmakers, writers, theoreticians, etc.) to submit items that have significantly influenced them and their work.

Inspired by Aby Warburg, this library is “a collection of questions” rather than “a repository of books, (...) involving not objects but the tension, analogies, contrasts, or contradictions among them”. Its inside will be used to host six separate exhibitions where the invited artists will present their past works, works in progress, or works produced especially for this project.

Like the majority of the PSWAR projects, *Beauty Unrealized* combines an exhibition with an accompanying series of talks, lectures, public debates, and a reader. This is the fourth and final project of the second phase of the work of PSWAR, the result of questions and problems that have arisen from the previous projects. We regard it as a closing of an imaginary circle, which is why we have invited all the artists who participated in the history of PSWAR to be a part of its closure.

