

**FRAC
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DI CORSICA**

LA SECONDE VIE DES IMAGES EN MOUVEMENT

**BASMA ALSHARIF - FAYÇAL BAGHRICHE - CRAIG BALDWIN - SAMMY BALOJI
VICKI BENNETT - CANDICE BREITZ - UFUOMA ESSI - PIERRE GAINARD - LAURA GOZLAN
MAX GRAU - ROKNI ET RAMIN HAERIZADEH - JASON HENDRIK HANSMA - CAMILLE HENROT
GALA HERNÁNDEZ LÓPEZ - SAODAT ISMAILOVA - ULYSSES JENKINS - ANOUK KRUIHOF
LARRY LAW - ANGE LECCIA - LAWRENCE LEK - MAHA MAAMOUN - CHRISTIAN MARCLAY
DIEGO MARCON - NEOZON - AGNIESZKA POLSKA - HESAM RAHMANIAN
BEN RIVERS - ANHAR SALEM - DEBORAH STRATMAN - FIONA TAN - NAOMI UMAN
AMALIA VARGAS - MING WONG.**

In 1936, the surrealist Joseph Cornell decided to re-edit the film *East of Borneo* (1931) by focusing on scenes featuring its actress, whom he honored by naming the re-cut *Rose Hobart*. This collage of slowed-down sequences, paired with exotic music and an eclipse shot, became an early fan film, opening a new chapter in modern art: that of *found footage*, a practice of repurposing pre-existing scenes, akin to the ready-made concept, where an industrial object is exhibited as art. This practice began to flourish in the 1950s with the Situationist *détournement*, lending political significance to this re-usage, as it forecasted the reversal of imposed life conditions. Led by Guy Debord, the revolutionary movement of the Situationist International repurposed elements of mass culture to subvert and expose its contradictions. Although its attempt to transcend capitalist society ultimately failed, its deconstruction of media representations (both television and film) undeniably left a legacy, with its critique profoundly influencing the use of pre-existing moving images.

With the advent of the Internet and the rise of social media, *found footage* has experienced unprecedented expansion. The democratization of image access, facilitated by platforms like YouTube, Vimeo, and online archives, enables a growing number of artists to embrace this technique. Remixing, mashups, and other forms of audiovisual re-appropriation have become commonplace, not only in art but also in popular culture. Today, this “post-production” is ubiquitous, as the vast repository of available images allows for exploration of diverse themes by drawing from our collective, ever-fragmented memory. *La Seconde vie des images en mouvement* thus offers a non-exhaustive panorama of this phenomenon of artistic appropriation, a reminder that every creator is also a viewer in a society where the endless circulation of images and its associated attention economy have become defining anthropological traits of the 21st century.
Curator : Fabien Danesi

**LA SECONDE VIE
DES IMAGES EN
MOUVEMENT**

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SALLE A CINÉMA EN TOUS GENRES

*These films may shock an uninitiated audience.

① CHRISTIAN MARCLAY TELEPHONES (1995)

7'

In *Telephones*, Christian Marclay meticulously assembled scenes from classic Hollywood films, mostly sourced from VHS tapes rented from video stores, to recreate the flow of a telephone conversation. This work has a simple yet effective structure: a sequence of scenes in which characters from over 130 classic Hollywood films use *telephones*. The montage follows the sequence of a phone call—from picking up the receiver, dialing, waiting for the ring, the exchange of dialogue, to the final hang-up. This progression highlights the mechanical, rhythmic, and sonic qualities of *telephones*, underscoring how these aspects have transformed with the advent of smartphones. Through his editing and sound collaging, Marclay transforms these familiar scenes into a meditation on technology and its influence on society. Today, the symbolic and emotional weight of the telephone has largely faded into the backdrop of our digital lives. Yet *Telephones* recalls a time when each call carried a potential for deep emotional meaning, capturing an essence of the past that still resonates today. By juxtaposing a variety of cinematic genres—from film noir to romantic comedy—Marclay reveals the emotional diversity and collective memory associated with the telephone in cinema. Nearly three decades after its creation, *Telephones* remains relevant, particularly because it emerged at a pivotal time when cell phones were beginning to enter popular culture as digital technology overtook analog film. This work thus embodies a transition between eras, and its impact has only grown over time, establishing it as a classic. By breaking down and reassembling these cinematic fragments, Marclay creates a dialogue between the original films and their new contextual meaning. *Telephones* is a biting yet humorous reflection on how technology shapes communication and our perception of it through the cinematic lens. The film concludes as it began, with a scene in a phone booth—an artifact of modernity.

Christian Marclay, a Swiss-American artist and composer, was born on January 11, 1955, in San Rafael, California. Although born in the United States, he grew up in Geneva, Switzerland, where he developed an interest in art and music. He studied at the École supérieure d'art visuel de Genève (ESAV) before continuing his studies at the Massachusetts College of Art and Design in Boston, where he immersed himself in the American art scene. Marclay is known for his innovative work merging music, sound, and visual arts. In the late 1970s, he moved to New York and began experimenting with turntables as musical instruments, pioneering turntablism in the context of contemporary art. Marclay's work blurs the boundaries between visual arts and music, popular culture, and high art. His projects explore complex relationships between sound, image, and time. One of his most iconic works is *The Clock* (2010), a 24-hour video made from film clips showing clocks or watches, each scene synchronized with real time, questioning time perception, cinematic narrative, and the experience of waiting. Marclay is also interested in the materiality of sound, using media such as vinyl records, cassette tapes, and found objects to create works that play on notions of repetition, degradation, and memory. His

work frequently addresses themes of cultural consumption and the transformation of media in the digital age.

② NAOMI UMAN REMOVED (1999)*

7'

In this landmark work of experimental cinema, Naomi Uman repurposes a 1970s pornographic film by systematically removing the women's bodies frame by frame. Using nail polish remover and bleach, she erases the female figures, creating blank spaces where they once appeared as objects of desire. This process underscores the erasure of women and critiques their reduction to consumable objects within pornography. By leaving only the men visible, Uman encourages viewers to question the power dynamics at play in these depictions. Her handcrafted methods emphasize her focus on the materiality of film, as the labor-intensive process of manually altering each frame disrupts the viewer's conventional experience, making them aware of the film's physicality and manipulation. The absence of women, contrasted by the persistent sounds of their supposed pleasure, further reinforces her critical commentary on how women are often portrayed as silent, passive bodies. *removed* prompts reflection on women's place in mass media, urging viewers to reconsider how they are frequently cast in stereotypical roles.

Born on November 11, 1962, in New York, Naomi Uman is an American experimental filmmaker and visual artist. She earned an MFA in Film from California Institute of the Arts (CalArts) in 1998. Her craft-based aesthetic is marked by a commitment to handmade processes, often shooting, developing, and editing 16mm films herself. Her work frequently explores themes of women's labor, manual crafts, and rural life, blending ethnography, portraiture, and self-portraiture. Before dedicating herself to art, Uman worked as a private chef, which influenced her hand-crafted, artisanal approach. Her films have been shown at prestigious venues like the Guggenheim Museum and the Whitney Museum of American Art, as well as at international festivals such as Sundance and Rotterdam. Uman has also lived and worked in rural Ukraine and Mexico, places that significantly shape her work, and she continues to teach craft-based filmmaking workshops worldwide.

③ CANDICE BREITZ SOLILOQUY (SHARON STONE) (1992-2000)

7'

Alongside the figures of Jack Nicholson and Clint Eastwood, Soliloquy (Sharon Stone) is part of a trilogy in which Candice Breitz deconstructs the Hollywood star by isolating moments where Sharon Stone speaks in Paul Verhoeven's *Basic Instinct* (1992). Through an editing process that removes the original film's narrative context, Breitz lets the character of Catherine Tramell speak in a fragmented and often disconnected way. By stripping away the other elements of the plot and focusing solely on the character's words, Breitz highlights not only the star's central role in cinematic storytelling but also how this centrality can become a caricature when the narrative support is removed. The viewer is confronted with a monologue where Sharon Stone's lines, devoid of their contextual echoes, reveal the

manipulation, seduction, and power of Catherine's character. The absence of responses and context makes the character even more imposing, almost omnipresent, while emphasizing the artificiality of her construction as an icon. Breitz's work thus exposes Hollywood's methods of building its emblematic figures, showing how, once isolated from their narrative context, these figures can be reduced to stereotypes. However, the *Soliloquy* trilogy does more than critique Hollywood stardom; it also reflects on how audiences consume these images and narratives. By watching this deconstructed monologue, viewers are encouraged to question their own relationship to these media figures and the ways they influence and manipulate our perceptions and emotions. This artistic process unveils the underlying mechanisms of Hollywood storytelling and how they shape identities—both of characters and of viewers themselves.

Candice Breitz, born in 1972 in Johannesburg, is a South African artist currently living and working in Berlin. Her work focuses primarily on multi-channel video installations that explore the dynamics of identity formation, especially within the context of contemporary media culture. She examines how individuals define themselves in relation to both real and imagined communities, influenced by mass media such as cinema, television, and popular culture. Breitz studied at the University of the Witwatersrand in Johannesburg and furthered her studies at the University of Chicago and Columbia University in New York. She also participated in the Whitney Museum's Independent Study Program in New York and has been a guest artist at the Palais de Tokyo in Paris. Breitz's work often interrogates how empathy is generated in a media-saturated culture, drawing parallels between identifying with fictional characters and celebrities and widespread indifference to real-life situations of distress.

4 FIONA TAN NEWS FROM THE NEAR FUTURE (2003)

9'

In *News from the Near Future*, Fiona Tan explores memory and the passage of time through black-and-white archival footage sourced from the Filmmuseum in Amsterdam. Tinted to evoke a nearly painterly texture, these images recall impressionist landscapes and prominently feature water in various forms: seas, waves, waterfalls, and floods. The work begins with serene images of calm waters, suggesting an almost utopian tranquility, then gradually transitions to more tumultuous and foreboding scenes. Crashing waves and massive waterfalls illustrate both the beauty and destructive force of nature. Through these shifting scenes, Tan prompts reflection on humanity's ambivalent relationship with the environment. Images of natural disasters, such as storms and floods, remind viewers of human fragility against nature's power. Here, water also serves as a metaphor for the flow of time, embodying its dual role as both destructive and regenerative. Sound plays a crucial role in accentuating this effect, blending radio reports in various languages with natural sounds—wind, seagulls, crashing waves—creating an immersive ambiance that immerses viewers in the cyclical nature of time, as though these “*news from the near future*” are unfolding in real-time. *News from the Near Future* challenges the perceived objectivity of archives, offering a poetic and interpretive journey within historical images, inviting continuous reinterpretation.

Born in 1966 in Pekanbaru, Indonesia, to a Chinese-Indonesian father and Australian mother, Fiona Tan spent her early years in Melbourne before moving to Europe in 1984, where she now resides. She studied at the Gerrit Rietveld Academy in Amsterdam from 1988 to 1992 and later at the Rijksakademie van Beeldende Kunsten. Tan's work, marked by meticulous craftsmanship and emotional depth, explores themes of identity and history, influenced by her multicultural background. Since the early 1990s, her use of existing images—photographic, cinematic, or video—underscores the fragility of memory, blending recollection with imagination and providing a critique of the presumed objectivity in industrial-era images.

5 CAMILLE HENROT KING KONG ADDITION (2006)

Collection CNAP, 120'

Following her early experimental films involving scratching, drawing, and collage on film stock, Camille Henrot layers the three major film adaptations of King Kong to merge them into a single projection. The original 1933 film by Merian C. Cooper and Ernest B. Schoedsack is juxtaposed with John Guillermin's 1976 version and Peter Jackson's 2005 remake, creating an abstract visual piece that explores the evolution of cinematic techniques over time. *King Kong Addition* serves as a commentary on repetition and reinvention within industrial cinema, showcasing how iconic scenes and recurring motifs—like King Kong's climb up the Empire State Building and later the World Trade Center—persist across different eras, underscoring continuity amidst shifting contexts. This work highlights how King Kong, a symbol born from cinema, evolves across time periods, ultimately reflecting the societal and technological concerns of each age. Through this process of layering, Henrot does not merely juxtapose images; she creates a dialogue among them, revealing the re-emergences of the past and the cultural resilience embedded in each interpretation of the King Kong myth. She emphasizes how these adaptations engage with their respective times, with each film offering a critique of the society that produced it. The density of accumulated images and sounds in *King Kong Addition* creates a disorienting, immersive experience that underscores cinema's role in shaping our collective reality and our perception of the “other.” It reflects the fears we hold toward the unknown, offering a sensitive meditation on cinema as a defining medium of the 20th century.

Camille Henrot is a French artist born on December 12, 1978, in Paris. After studying at the École nationale supérieure des arts décoratifs in Paris, she quickly gained recognition in the international art scene for her work spanning sculpture, drawing, video, and installation. She is particularly known for her approach to exploring systems of thought and humanity's attempts to understand the world, examining fields such as anthropology, psychology, and philosophy through both critical and playful lenses. Henrot has received numerous accolades, including the prestigious Silver Lion at the 55th Venice Biennale in 2013 for her video *Grosse Fatigue*, in which she attempts to tell the story of the universe in thirteen minutes. The work blends archival images with a fast-paced, poetic narrative, showcasing her ability to fuse intensive research with innovative aesthetics.

6 BEN RIVERS TERROR! (2007)*

24'

In *Terror!*, Ben Rivers immerses himself in the horror film genre, blending homage with critical deconstruction. This work rearticulates clips from 1970s and 1980s horror films, creating a mosaic of iconic tropes from the genre. Initially, the film's montage seems to simply compile horror film clichés, but as it progresses, *Terror!* transforms into a horror piece in its own right. The opening sequence juxtaposes shots of typical house facades familiar to the genre, creating a heavy, unsettling atmosphere where each house is interchangeable, embodying a generic space of terror. The repetition of familiar motifs—the shadow behind a curtain, the flickering light—accelerates to enhance the sense of a place where terror is omnipresent, but individuality is lost. *Terror!* does not merely celebrate genre conventions; it exposes and rearranges them, showcasing both their visceral power and limitations. The film's modular editing style groups thematic sequences, such as doors opening, household objects, and phone calls, crafting a labyrinthine effect where characters appear trapped in an inescapable space. This structure builds mounting tension, drawing the viewer into an abstract, reconstructed space. While Rivers employs postmodern citation, he also brings structural rigor to his compilation, merging disparate elements into a coherent yet haunting space that feels inescapable, hinting at a tragic climax. As the film culminates, Rivers adopts the gore sub-genre's brutal explicitness, confronting viewers with graphic violence that strips horror of subtlety to focus on excess and unease. *Terror!* is both a love letter to the genre that first introduced Rivers to cinema and a reflection on how film conventions can be manipulated to create an experience where sensation and reflexive commentary coexist.

Ben Rivers, born in 1972 in Somerset, UK, is an acclaimed experimental artist and filmmaker known for blending documentary, ethnography, and poetic fiction. Initially trained in sculpture, he turned to photography and then to self-taught cinema, specializing in 16mm film. Currently based in London, Rivers's work often explores society's margins, focusing on individuals and communities living on the fringes of modernity. His films are distinguished by their grainy texture and chemical image manipulation, creating powerful visual experiences. Rivers continually blurs the line between past and future, history and science fiction, with his work characterized by a strong poetic and speculative dimension. His films have been shown at international festivals, with his debut feature, *Two Years at Sea* (2011), winning the FIPRESCI Prize at the Venice Film Festival. Other notable works include *Sack Barrow* (2011), which won the Grand Prix at Art Basel, and *A Spell to Ward Off the Darkness* (2013), co-directed with Ben Russell. Rivers's work has been celebrated at institutions like the Centre Pompidou and the Jeu de Paume.

7 DIEGO MARCON UNTITLED (ALL PIGS MUST DIE) (2015)

5'

In *Untitled (All Pigs Must Die)*, Diego Marcon explores cinema's materiality and its effects on viewer perception through a seemingly simple yet complex looped sequence. Marcon uses a found film fragment from the *Winnie the Pooh and the*

Blustery Day (1968) cartoon, specifically the scene where Piglet crashes into Owl's window, abruptly waking him. By looping this sequence endlessly, Marcon creates a continuous tension where Owl is repeatedly jolted awake by Piglet's impact against the glass. This repetitive loop, combined with the use of "leader tape"—monochromatic film segments typically marking the start or end of a reel—establishes a sort of visual syncopation. The repeated act of Piglet crashing into the window and Owl waking up becomes a metaphor for narcolepsy and cataplexy, where constant sleep interruption is followed by a sudden physical collapse, symbolized by the crash and noise generated. Marcon heightens this disturbance by manipulating the film's optical soundtrack. By painting directly onto the sound track, he creates mechanical, disembodied noises—thumps and creaks—that blend with the Disney characters' voices. These sounds amplify the sense of surprise and discomfort, trapping the viewer in an unending cycle of forced wakefulness alongside Owl. The use of red—a color associated with violence and urgency—and unsettling sound elements invite an exploration of the physical and emotional dimensions of film as a medium.

Diego Marcon, born in 1985 in Busto Arsizio, Italy, is primarily recognized for his work in moving images, including films and video installations. His practice combines theoretical and structural approaches to cinema with the sentimental qualities of popular genres, resulting in works that balance emotion with critical analysis of film as a medium. Themes in Marcon's work often revolve around reality representation and the deconstruction of cinematic language. In works like *Monelle* (2017) and *The Parents' Room* (2021), he explores dark themes tied to childhood, human vulnerability, and violence, using narrative structure to create atmospheres of ambiguity and psychological tension. Marcon's works frequently feature narrative loops that reinforce non-linear temporality and distorted reality, employing techniques like CGI animation and 35mm film to achieve striking visual effects that evoke both realism and fantasy. His approach allows him to manipulate viewer perception, questioning notions of testimony and memory, particularly in the context of history and oppression. Marcon's work has gained widespread recognition, exhibited in prestigious institutions worldwide, including the Venice Biennale, Museo Madre in Naples, and Kunsthalle Basel.

8 MAX GRAU "[...] CRAVING FOR NARRATIVES" (2015)

24'

This work takes as its starting point a 23-second clip from the film *Grease* (1978), featuring John Travolta and Olivia Newton-John. This brief excerpt sets off an expansive narrative that seeks to make sense of the artist's obsessions, where his fascination with the scene unfolds into a cultural history blending personal narrative with reflections on pop culture. In a visual space resembling a computer desktop, the *Grease* clip, accompanied by the first verse of "You're the One That I Want," plays on loop for 23 minutes. Meanwhile, typed text appears beneath the images, occasionally interspersed with additional visuals. The repetition of the scene and song creates a temporal loop that contrasts with the linear narration visible in subtitle form. Through musings on memory, nostalgia, internet culture, and post-ideological media use, Max Grau continually reinterprets the film clip, which becomes a vehicle for constantly refreshed information. The computer window format reflects contemporary modes of image consumption,

emphasizing how media shape our frames of understanding. Multifaceted, reflective, and humorous, "[...] *Craving for narratives*" invites audiences to grasp the shifts in our visual culture, where the accessibility of everything turns us into archaeologists of our own lives.

Max Grau, born in 1988 in Herrenberg, is an artist and writer based in Berlin. He studied fine arts at the Hochschule der Bildenden Künste Saar in Saarbrücken, the Kunsthochschule Berlin-Weißensee, and the Art Center College of Design in Pasadena, Los Angeles. Grau's artistic work spans various media, including video, text, email, performance, photography, drawing, sound, and printed publications. His art often explores the emotional textures of everyday life, the tensions between individuality and collectivity, and an optimistic approach to the processes of subjectivation. His personal and collaborative projects reflect a fascination with friendship-based cooperation models. From 2016 to 2018, he was involved in foundationClass, an educational project at Kunsthochschule Weißensee supporting refugee artists and students in integrating into the German art school system. Since 2022, he has taught at Kunsthochschule Kassel. Grau's works have been exhibited internationally, including at LACE in Los Angeles, Kunstmuseum Wolfsburg, Galerie Lily Robert in Paris, and the Digital Art Centre in Taipei.

9 MING WONG NEXT YEAR / L'ANNÉE PROCHAINE / 明年 (2016)

17'

In this work, Ming Wong reinterprets *Last Year at Marienbad* (1961), directed by Alain Resnais and written by Alain Robbe-Grillet, creating a complex, poetic variation on identity, time, and memory. Wong engages with the film's ambiguous narrative structure and innovative cinematic language, transforming this cult classic of the French New Wave. Resnais' original film is known for its blurred temporality, where past, present, and future merge in a dreamlike world of intertwined reality and illusion. Embracing this fluidity, Wong creates a dialectic and iconographic collage that transcends cultural and temporal boundaries. Filming in various locations like the French Concession in Shanghai and the palaces of Nymphenburg and Schleissheim in Bavaria, and incorporating scenes from *Hiroshima, mon amour* (1959), Wong erases spatial and temporal anchors to create a mental space where realities and fictions meet and blend. This approach evokes Dada practices, where authorship and ownership dissolve in favor of fragmented creation. Wong's exploration of identity and gender is one of the most striking aspects of his work. By embodying both male and female roles, he fluidly deconstructs traditional boundaries, emphasizing the strange and layered atmosphere that pervades the piece, where individuality simultaneously dissolves and reasserts itself. This role-shifting recalls Wong's irreverent, iconoclastic performances, underscoring cinema's transnational dimension. By relocating *Last Year at Marienbad* in a postcolonial context in Shanghai, he explores Western and Eastern cultural synthesis, symbolized by Shanghai's Café Marienbad, which blends French and Chinese architectural styles.

Born in 1971 in Singapore and based in Berlin, Ming Wong is known for his interdisciplinary approach, blending performance,

video, and installation. Wong explores themes of authenticity and identity by reinterpreting iconic films and cultural artifacts, often playing multiple roles in various languages to critique social constructions around race, gender, and culture. His background in traditional Chinese painting at the Nanyang Academy of Fine Arts in Singapore, followed by fine arts and media studies at the Slade School of Fine Art in London, informs his approach. Wong's early experiences in Singaporean theater have also shaped his performance-driven art, where he often uses a technique he calls "*pla(y)giarism*"—revisiting global cinema classics and embodying all roles to deconstruct norms and explore identity and linguistic fluidity.

10 SAODAT ISMAILOVA HER RIGHT (2020)

Collection FRAC Corsica, 15'

Her Right showcases mythical women and heroines from Uzbek cinema. The title is inspired by a 1934 film directed by G. Cherniak. In this short video, Saodat Ismailova repurposes images from classics of Uzbek cinema, providing a reinterpretation of the country's history, particularly highlighting the role women have played in its evolution. The film directly references the *hujum*, a political emancipation movement led by Muslim women under the communist regime. It combines scenes from films by prominent Uzbek directors such as Latif Fayziyev, Ali Khamrayev, and Shukhrat Abbasov, spanning from the 1920s to the 1980s, accompanied by a soundtrack from London-based musician Seaming To. Created using VHS and Beta Cam copies of early silent Uzbek films discovered in the archives of various cinephile collectors, Her Right illuminates cinema's role in shaping Soviet national culture and identity. The film reflects the complex nationalization processes and underscores the significant role of women, not only as actresses and directors but as citizens actively engaged in female emancipation movements in Central Asia. In Uzbekistan, under Soviet Union leader Joseph Stalin, a set of communist policies was imposed on women in the 1930s, aimed at eradicating gender inequality—particularly the traditional wearing of the veil in Central Asia. By abolishing the veil and declaring women's liberation, the Soviets sought to pave the way for socialism and integrate Muslim women into public life while promoting allegiance to the Communist Party. Launched in 1924, the *hujum* was perceived by many Uzbek women not as liberation but as a violent russification process, imposing foreign cultural practices on Tajik, Tatar, and Uzbek women. For them, the veil evolved into a symbol of cultural identity rather than solely a religious marker.

Saodat Ismailova is a filmmaker and artist who grew up in the post-Soviet era and has built her artistic career between Paris and Tashkent, while maintaining a strong connection to her native region as a source of inspiration. After graduating from the State Art Institute of Tashkent, she held a residency at Fabbrica, the Benetton Group's research and communications center in Treviso, Italy, where she directed Aral: Fishing in an Invisible Sea, which won the best documentary award at the Turin Film Festival in 2004. In 2005, Ismailova joined the DAAD Artists-in-Residence program in Berlin, where she developed her first award-winning feature film, 40 Days of Silence, which premiered at the Berlinale's Forum in 2014. She also participated in the Venice Biennale in 2013, representing the Central Asian Pavilion with her video installation Zukhra.

SALLE B QUAND LE SON RÉINVENTE L'IMAGE

① CRAIG BALDWIN SONIC OUTLAWS (1995)

87'

The film delves into the conflicts surrounding intellectual property within the contemporary art scene. It begins with the controversial case between the band Negativland and Island Records, which filed a lawsuit against the group for parodying U2's song I Still Haven't Found What I'm Looking For. This dispute, beyond its legal aspects, raises profound questions about the limits of artistic creation in the face of the growing commercialization of media. Through a fragmented and anarchic montage, Craig Baldwin invites viewers to reflect on the concepts of fair use and culture-jamming—practices that involve the appropriation and recontextualization of sound and visual elements to critique consumer society. In *Sonic Outlaws*, these practices are presented not only as forms of cultural resistance but also as playful and subversive expressions. The film traces the legacy of artistic movements like Cubism and Dada, drawing parallels with contemporary artists such as John Oswald and the Tape-Beatles. Baldwin doesn't just document these practices; he incorporates them into his own work, using a visual and auditory collage reminiscent of the anarchic bricolage of the artists he showcases. Through snippets of commercials, TV shows, films, and series, he creates a saturated media landscape where originality and copyright are constantly questioned. This frenetic montage illustrates how images and sounds can be manipulated to comment on society while paying homage to the "poets of the airwaves" like the members of Negativland. The film also highlights the vulnerability of artists to media and legal power, documenting Island Records' relentless efforts to erase Negativland's parody.

Baldwin underscores how artists like Negativland, by rearranging and reframing existing cultural elements, manage to create critical works that defy established norms. *Sonic Outlaws* thus becomes a meditation on media piracy and the ways in which individual resistance can manifest against the hegemony of mass culture, where coherence often serves as an illusion of transparency created by corporate media. Ultimately, *Sonic Outlaws* challenges the notions of intellectual property and creativity in a world where culture is increasingly controlled. In line with the Situationist International, it offers a critique of the society of the spectacle, making art an act of rebellion where appropriation and recontextualization become essential tools for navigating a media landscape dominated by commercial interests. Craig Baldwin, born in 1952 in Oakland, California, is a filmmaker and artist renowned for his subversive and innovative approach to cinema. Educated at the University of California, Davis, and later at San Francisco State University, he was influenced by prominent figures such as Bruce Conner, a pioneer of cinematic collage. His films, such as *Tribulation 99: Alien Anomalies Under America* (1991) and *Spectres of the Spectrum* (1999), are sharp critiques of political and social dynamics, often blending science fiction with documentary elements to comment on imperialism, capitalism, and conspiracy theories. His artistic practice is more "underground" than "experimental" or "avant-garde," as he seeks to combine formal concerns with a clear political dimension, frequently

challenging dominant culture and supporting marginalized voices. Baldwin also founded Other Cinema, a screening collective and distribution platform dedicated to independent and experimental films, reflecting his commitment to media reappropriation. His work has influenced remix and mashup culture, anticipating contemporary artistic practices that question how media shape our perceptions of the world.

② DEBORAH STRATMAN VILLAGE SILENCED (2012)

7'

In *Village Silenced*, Deborah Stratman revisits a key scene from Humphrey Jennings's docudrama *The Silent Village* (1943), repeating it three times with distinctive sound variations. The original film used Welsh miners from Cwmgiedd to reenact the Nazi invasion and destruction of the Czech village of Lidice. In Jennings's work, the arrival of the Nazis is symbolized by a black car broadcasting political slogans through a loudspeaker, representing the imposition of social control and occupation by the Third Reich. Stratman reinterprets this sequence, restructuring it to explore themes of social control and historical memory further. In the first repetition, the sequence seems to replicate Jennings's original sound, but Stratman spatially repositions the loudspeaker's voice according to each character's position, subtly altering the soundscape to deceive the viewer into perceiving an original scene. In the second repetition, Stratman replaces the voice with a barrage of oppressive sirens and machine-gun fire, creating an intense, almost musical atmosphere that conveys extreme mental and emotional pressure akin to authoritarian psychological oppression. Finally, the third repetition is marked by complete silence, offering an interpretive pause and a form of release. This tripartite structure highlights how power manifests and oppresses, not only through historical events but also through media and representation control. In homage to Jennings, Stratman uses this sequence to reflect on sound as a propaganda tool and demonstrates how reappropriated images can challenge dominant narratives.

Born in 1967, Deborah Stratman is an American artist and filmmaker based in Chicago, recognized for exploring dynamics of power, control, and belief, often illuminating complex links between places, ideas, and society. She holds an MFA from California Institute of the Arts (CalArts), grounding her interdisciplinary approach, which spans film, installation, public sculpture, and sound art. Her experimental films, often described as poetic and nonlinear documentaries, examine themes such as surveillance, freedom, and natural and technological phenomena. Her works have been shown at MoMA, the Centre Pompidou, the Whitney Biennial, and major international film festivals like Sundance and Rotterdam. As a professor at the University of Illinois at Chicago, she continues to influence emerging artists through her innovative approach to contemporary film and art.

13 LAURA GOZLAN SKINNY DIP UNSENSORY (2015)

20'

In her work, Laura Gozlan explores Teilhard de Chardin's concept of the noosphere, a phase in which human consciousness globalizes, driven by the proliferation of communication technologies and mass dissemination of images. *Skinny Dip Unsensory* embodies this dynamic by probing how individuals, immersed in an endless stream of digital images, perceive and react to visual stimuli through the *found footage* technique. The film draws from B-movie clips to create a hypnotic visual loop where the mysterious sensory quality of the images merges with an entrancing soundtrack, substituting film dialogues with an original musical composition. This reassembly process allows Gozlan to revisit Hollywood productions like Mike Nichols' *The Day of the Dolphin* (1973), Ken Russell's *Altered States* (1980), and Michael Crichton's *Looker* (1984), imbuing them with a new psychic dimension while inviting critical detachment. *Skinny Dip Unsensory* draws inspiration from the writings of John Cunningham Lilly, a neuroscientist and cetologist known for his studies on consciousness and interspecies communication. Using these elements, Gozlan crafts an abstract narrative framework that alludes to themes such as cetacean intelligence and sensory isolation. She conjures an archetypal visual texture that resonates with the primal human impulses depicted on screen. From the foundations of narrative industrial cinema, Gozlan constructs a "mental machine" where depersonalized emotions blend with scientific research imagery to evoke a contemporary anxiety toward technological modernity. *Skinny Dip Unsensory* thus mutates the supposed objectivity of experimental inquiry into a waking nightmare, populated by "mad scientists" driven by a thirst for control and power.

Laura Gozlan was born in 1979 in Beauvais, France, and currently lives and works in Paris. She studied scenography at TAIK (Helsinki) and at the École Nationale Supérieure des Arts Décoratifs in Paris, before graduating from Le Fresnoy, Studio national des arts contemporains, in 2007. Gozlan's artistic journey is marked by a profound exploration of the connections between counterculture and posthumanism, with a particular interest in foundational myths such as New Age and cybernetics, along with their associated dystopias. Her films and installations showcase exaggerated moments of desire and satisfaction in contrasting, intimate environments. Disrupted by dark moments, her works unsettle social norms and evoke the aesthetics of prosthetics and aging. Since 2019, she has been creating a series of micro-fictions that narrate the experiences and transformations of a recurring, solitary character whom she portrays herself.

14 PIERRE GAIGNARD THUG ROI. RENDEZ-VOUS EXTRAORDINAIRE AVEC MON FRÈRE (2016)

48'

This hybrid cinematic work combines commercial recordings, private archives, and introspective narration to reflect on the rise of American rapper Young Thug. The film is distinguished by its non-linear structure, where sequences collide, and a voiceover, played by an imaginary brother of the rapper who died prematurely, adds a ghostly and melancholic dimension. This spectral narrator, who declares, "I'm already dead," serves as a guide through an exploration of Atlanta—a city both oppressive and fascinating, described as an asphalt and concrete prison, an urban labyrinth with no escape. Selected visuals—music videos to amateur footage—create a visual collage reflecting the ambiguity of Young Thug's life, caught between fame and decline, wealth and mental imprisonment. The city of Atlanta is central to this narrative, almost personified, depicted as an endless, enclosed space where characters are doomed to wander aimlessly, trapped by an inescapable gravity that keeps them grounded, preventing any real ascent. The film questions the reality of success in the rap world, highlighting the idea that success is often an illusion, a distorted mirror that entraps rather than frees. Young Thug, or Jeffrey in the film, is portrayed as a tragic figure—a person who dreams of escaping this oppressive city yet is constantly pulled back to where he started, trapped in an endless loop of consumption, violence, and artistic performance. Aerial and drone shots of the city enhance this feeling of claustrophobic vastness, where even the sky seems out of reach. Neon lights, omnipresent advertising, and strip clubs symbolize a hyper-capitalist society where identity is lost in self-parody. Young Thug thus emerges as a symbol of Atlanta itself: a figure that transcends traditional categories of gender and class, embodying both social ascent and inevitable downfall. His music, described as "infinite, anti-melodic, autotuned, and androgynous," mirrors this postmodern city where survival depends on adapting to an environment as hostile as it is hypnotic.

Pierre Gaignard, born in 1986 and based in Bobigny, is a multi-faceted artist, combining sculpture, filmmaking, and academic research. A graduate of the Beaux-Arts in Rennes and Lyon, he is also a co-founder of the artist-run space Le Wonder and a researcher at the "Effondrement des Alpes" laboratory at ESAAA in Annecy. For over ten years, Gaignard has created an eclectic body of work blending sculptures, performances, and films where documentary meets fiction. His works aim to capture the passage of time and its traces, exploring the complex relationship between memory, forgetting, and survival. Gaignard's research, grounded in both artistic and academic perspectives, examines how humans interact with their environment and construct collective narratives. He has a particular interest in both advanced technologies (such as 3D scanning and animation) and traditional techniques (like ceramics and welding), which he uses to create works reflecting the diversity of his experiences and places of residence. Drawing from post-industrial or rural contexts, he crafts a new contemporary mythology. His work has been exhibited in institutions such as the Musée d'Art Contemporain de Lyon,

the Magasins Généraux in Pantin, and the Centre d'Art Les Tanneries. He has also participated in residencies like Mécènes du Sud and Le Fresnoy. The social and instinctive dimension of his work is evident in varied projects, from a film on the Rio Grande to a ritual performance on the outskirts of Paris, always reflecting his engaged approach to art.

15 AMALIA VARGAS PUB (2016)

12'

In this work, Amalia Vargas subtly critiques advertising and mass media through a unique technical approach: capturing commercials aired on major French television channels using a mobile phone pressed directly against a TV screen. This method creates intentional visual and auditory distortions, transforming clear, seductive commercial imagery into vibrant and abstract compositions. Originally designed to entice and manipulate viewer desires, these advertisements become unrecognizable and lose their persuasive power, morphing instead into aesthetic experiences. By altering the timing and experimenting with overlays, slowing down, and sound diffractions, Vargas shifts the viewer's focus from consumption to a state of meditative contemplation. Her approach doesn't merely critique the superficiality of commercial messaging; it also explores the ability of art to reframe everyday objects into profound aesthetic experiences. This transformation offers an alternative space, free from consumerist pressures, where imagination and open perception become central. In repurposing advertisements, Vargas invites viewers to alter their daily relationship with images, presenting a sensory experience that breaks from capitalist discourse and demands.

Born on the Caribbean coast of Colombia, Amalia Vargas was exiled to northern France at the age of three and later grew up in Corsica. This early mobility and exposure to varied landscapes significantly influenced her connection to place and her artistic vision. Vargas studied fine arts at the École supérieure d'arts & médias de Caen/Cherbourg, graduating in 2018. Her art focuses on reappropriating everyday, often prefabricated objects, which she combines, reshapes, and repurposes to create sculptures and assemblages. Her works explore the interplay between collective and personal histories, traditions, and mass culture, questioning the identity of spaces and territories through the materials she uses. Her practice often blends humor and playfulness, creating a dialogue between subject and material, revealing the dualities and underlying tensions in our relationship to objects and spaces.

16 VICKI BENNETT THE MIRROR (2018)

35'

A homage to the spectacular power of cinema, *The Mirror* invites viewers to mentally wander through the history of this medium, transforming it into an endless maze of colliding references. From *The Ten Commandments* (1956) to *Inception* (2010), passing through *Psycho* (1960), *Last Year at Marienbad* (1961), and *Titanic* (1997), Vicki Bennett extracts iconic figures from these numerous works and sets them within an expansive choreographic movement where the motif of the mirror intertwines with those of fire, the cosmos, and destruction. Her collage, which plays on transparency between layers, creates a dance of eternal phantoms whose apparitions seem to search for meaning. Paranormal phenomena coexist with the raw

power of natural elements in this frenetic motion. Historical reenactments merge with science fiction narratives, while horror films blend into musicals in an explosion of genres that encapsulates the phantasmagoric power of cinema. Through her editing, the universe of *Alice in Wonderland* appears to permeate the entirety of the filmed sequences: every superimposed detail forms a vast, dreamlike fresco where sound is used in a similarly layered way—The Beatles meet Ennio Morricone. The song *The Windmills of Your Mind*, composed by Michel Legrand for *The Thomas Crown Affair* (1968), emerges as a kind of manifesto for this meta-work. Its lyrics by Alan and Marilyn Bergman — mentioning circles, clocks, doors, and reels — mirror the circular, labyrinthine approach that seeks to capture the mysteries of this visual machine capable of producing emotions, dreams, and thoughts.

Vicki Bennett, born in 1967 in East Anglia, is a British artist primarily operating in the audiovisual and collage domains under the stage name *People Like Us*. Since the early 1990s, she has developed an artistic practice centered on the manipulation and reappropriation of existing multimedia materials. Her work is characterized by the use of fragments from films, music, and radio broadcasts, which she recomposes to create new and often surreal audio and video pieces. These creations explore the interactions between collective memory and the contemporary context, questioning the boundaries between reality and fiction. Vicki Bennett has been a pioneer in using digital media to rethink archives and public collections. She is recognized for her critical approach to popular culture and mass media, inviting reflection on how media shapes our perception of the world. Her works have been presented at numerous international festivals, museums, and galleries, including Tate Modern in London, the Sydney Opera House, and the Museum of Modern Art in New York. In addition to her artistic projects, she also hosts a weekly radio show on WFMU, an independent U.S.-based station, where she continues to explore the manipulation of various media.

17 UFUOMA ESSI ALL THAT YOU CAN'T LEAVE BEHIND (2019)

14'

This work explores the connection between the collective experience of Black women, music, and history through a fragmented montage of archival images. Ufuoma Essi employs a variety of media, including homemade VHS tapes, YouTube clips, 16mm film, and archival footage, to celebrate Black female musicianship from a perspective rarely seen in mainstream media. The title, inspired by a 2008 essay by Daphne A. Brooks, hints at the central theme: the political and cultural potential of reimagining narratives about Black women through soul music. Selected images, such as an interview with Nina Simone in which she declares that Black people are “the most beautiful creatures in the world,” underscore this idea of reinvention. Fragmentation in this work serves two primary functions: first, as a product of separation, and second, as a means of reconstruction. The fragments, initially perceived as isolated pieces resulting from a past fractured by colonization and slavery, transform into agents of reassembly. Essi demonstrates that despite dispersal, each fragment retains potential to be pieced together to create new meanings. This is especially evident in the inclusion of Abbey Lincoln's 1964 performance of *Freedom Day*, where drummer Max Roach's

rhythm becomes the heartbeat of the work, symbolizing endurance and resistance in the face of oppression. The syncopated editing of image sequences—often without context—reflects this concept of fragmentation and reassembly. Scenes of the sea, dancing, a Black cowboy, and official ceremonies overlap, creating an intertwining of times and histories. The repeated image of the highway bridge speeding by reinforces the idea that, despite past divisions, there is an underlying force of continuity and reconstruction.

The work also highlights the synergy between the Black female body and image and sound reproduction technologies, an idea supported by Kara Keeling in *Queer Times*, *Black Futures*. Performances by Nina Simone, Grace Jones, and Abbey Lincoln are individually powerful, but their combination within this filmic space grants them collective power. The viewer is thus invited to see beyond singular images to understand the collective history they narrate together. Ufuoma Essi is a British artist and filmmaker born in 1995 in Lewisham, Southeast London. She studied at University College London from 2014 to 2018, spending a year at the University of Pennsylvania in 2016-2017. Working primarily with moving images, she explores themes related to Black feminist epistemologies and marginalized histories. Her work often centers on archival exploration, aiming to interrogate and disrupt the silences and gaps within historical narratives, particularly those concerning the Black Atlantic. She draws inspiration from Black popular culture and performance studies to reconfigure displaced histories. Her recent exhibitions include shows at the South London Gallery, the Museum of Contemporary Art in Los Angeles, and Gasworks. She was also selected for the Bloomberg New Contemporaries program in 2020 and several prestigious artist residencies. Essi's work engages in the reclamation of historical narratives and shines a light on Black community experiences within diasporic contexts.

18 ANGE LECCIA **0 SUPERMAN (2020)**

8'

Since the 1970s, Ange Leccia has filmed his everyday life, travels, loves, and screens, creating a media poetics where images become a tangible material—seen, for example, in the hertzian bands or the white noise of television, also called “snow,” that appears when transmission fails. In *O Superman*, set to PEREZ's cover of Laurie Anderson's 1981 song, this “snow” emerges amid historic black-and-white images that blend fiction and reality. The sequence features Grace Kelly, an arrest by English police, scenes from *Tron*, and footage from the Vietnam War. The selected clips portray a society governed by control, with the omnipresence of military machinery. Leccia's images crackle, blur, and sometimes verge on unreadability, pulsing with a tension between embodying these representations and their endless, elusive flow. The figures shift from moving to emotionally stirring, embodying the visual instability that permeates contemporary life. This “reticulated” digital state, as described by philosopher Bernard Stiegler, captures our attention in an industrial cycle, where images constantly circulate without rest, reflecting an entropic movement at the core of modern experience.

After art studies at Lycée de Bastia under José Lorenzi and earning a degree in visual arts at Université Paris 1 (Panthéon-Sorbonne), Ange Leccia pursued dual careers as a visual artist and filmmaker. His early research as a resident at the Villa Médicis (1981-1983) bridged experimental cinema, installation,

and video. Leccia's work often juxtaposes portraits, landscapes, and narratives, drawing on natural elements to capture moments where intimacy and intensity create a visually sensitive texture. His refined approach combines minimalism and abstraction, encouraging contemplative engagement. Leccia's distinct visual universe and nurturing role in the art world are noteworthy. He has taught at the École supérieure d'art in Grenoble, Paris-Cergy, and created Le Pavillon, a creative laboratory at the Palais de Tokyo, where he mentored talents like Dominique Gonzalez-Foerster, Philippe Parreno, Apichatpong Weerasethakul, and Isabelle Cornaro. Leccia also taught at Geidai Tokyo University of the Arts and was an artist-in-residence at the Villa Kujoyama in Kyoto in 1992. His works are regularly exhibited worldwide, including at the Centre Pompidou, Musée d'Art Moderne de la Ville de Paris, Guggenheim Museum in New York, documenta in Kassel, Skulptur Projekte in Münster, Venice Biennale, Seibu Museum of Art in Tokyo, and National Gallery of Iceland in Reykjavík. Notable solo exhibitions include the MAC/VAL (2013), Palais de Tokyo (2014), HAB Gallery in Nantes (2016), Akureyri Art Museum in Iceland (2019), and retrospectives at the National Gallery in Reykjavík (2017), Musée de l'Orangerie, and Musée des Impressionnismes in Giverny (2022).

19 JASON HENDRIK **HANSMA** **IN OUR REAL LIFE** **(WAVES) (2018 – 2021)**

Collection FRAC Corsica, 13'

The video *In Our Real Life* is a montage of online archival images collected from 2018 to 2021. It features continuous footage of waves crashing against architectural elements along different coastlines, muddy water flows, and powerful tsunamis. The piece captures the increase in extreme weather events and rising sea levels linked to climate change. By doing so, it revisits the aesthetic notion of the sublime—a force that transcends beauty to inspire both awe and fear—but does so using “poor images,” filmed by amateurs and drawn from the endless flow of representations saturating social media. The mesmerizing soundtrack, by Dominican composer Kelman Duran, loops the phrase “*In Our Real Life*,” which gives the video its title and creates a paradox: reality seems to drift away through these repeated scenes of captivating destruction, leaving the viewer in a state of shock. The phrase acts as an ambivalent mantra, lulling the observer into a hypnotic state, as they watch an endless yet postponed deluge. Hansma's work directly addresses the incessant mediation of our lives and holds a dark melancholy, reflecting our current powerlessness in facing the Anthropocene era we have entered.

Jason Hendrik Hansma was born in Lahore, Pakistan, in 1988. He earned a Master of Fine Art at the Piet Zwart Institute and participated in the Jan van Eyck program. His exhibitions, performances, lectures, and screenings have been presented at institutions such as UNESCO, the Bauhaus Dessau, Maison van Doesburg, KADIST, Frac Nouvelle-Aquitaine MÉCA, Art Basel Hong Kong's satellite program, Eye Filmmuseum, Ludwig Forum für Internationale Kunst, Contemporary Art Centre in Vilnius, Centre Pompidou, Parc Saint-Léger Centre for Contemporary Art, Hordaland Kunstsenter, Centre International d'art et du paysage on Vassivière Island, Center For Contemporary Art Futura, Jan van Eyck, and De Appel. He has taught at Gerrit Rietveld Academie, the Royal Academy of Art, The Hague (KABK) Master's program, the Master of Artistic Research at

the University of Amsterdam, and has been a researcher at Rietveld/Sandberg. Hansma is the co-director of Shimmer (with curator Eloise Sweetman), an exhibition space in the port of Rotterdam. Shimmer has collaborated with and exhibited over 120 practices, including Stanley Brouwn, Raqs Media Collective, Ellen Gallagher, Charlotte Posenenske, Theo van Doesburg, Marcel Duchamp, Felix Gonzalez-Torres, and Lawrence Weiner, among others.

20 ANOUK KRUIHOF UNIVERSAL TONGUE (2018-2022)

60'

In *Universal Tongue*, Anouk Kruithof presents a vibrant compilation of global choreography, spanning styles from twerking and voguing to samba, folk dances, Sufi rituals, and even musical chairs. To create this expansive panorama, Kruithof assembled a team of 52 international researchers tasked with gathering hundreds of hours of video content showcasing over 1,000 dance styles from 196 countries. The outcome is a monumental video installation across 8 screens, with a condensed 4-hour version for specific screenings. This project transforms territorial and cultural specificities into a unified flow of images, reflecting a hyperconnected humanity marked by hybridity and fluidity. The work taps into the artist's fascination with dance videos available on platforms like YouTube, Facebook, Instagram, and TikTok, highlighting how the internet has reshaped our relationship to dance, altering our practices and perceptions. *Universal Tongue* thus becomes a mirror of our digital age, demonstrating that despite the diversity of expressions, a global continuity and communion emerge through dance. By gathering these moments captured worldwide, Kruithof not only celebrates the vast variety of dance expressions but also the fundamental unity of human experience.

Born in 1981 in Dordrecht, Netherlands, Anouk Kruithof is a Dutch artist who initially developed her artistic vision through photography before expanding her exploration to the blurred boundaries between physical and digital worlds. After studying photography at the St. Joost Academy of Art and Design in Breda, she built her foundation in art practice and developed a critical perspective on contemporary issues such as surveillance, data management, and the environmental impact of digital culture.

SALLE C LE DÉTOURNEMENT OU L'ESPRIT CRITIQUE EN MOUVEMENT

21 ULYSSES JENKINS INCONSEQUENTIAL DOGGEREAL (1981)*

15'

This work marks an important phase in Ulysses Jenkins's exploration of unconventional filming and editing techniques. *Inconsequential Doggeral* blends politics and creativity in a fragmented style, questioning how individual understanding of societal events and issues can shift over time. Unlike traditional works with a defined conclusion, this film highlights a process of continuous reevaluation, illustrating the evolving narrative journey Jenkins conveys. Drawing inspiration from Dadaist and Surrealist movements, Jenkins plays with temporality and memory through abrupt cuts and choppy editing, creating a jarring, unpredictable quality in the work. The rapid, discontinuous images immerse viewers in a world where media reality is deconstructed and reassembled, exposing its contradictions and biases. The video combines dramatic, vulnerable, humorous scenes and elements from daily life, where poetic narrative fragments coexist with moments from the endless media stream of television. This chaotic approach critiques *mainstream* narratives, creating visual counter-discourses through video editing. The title, *Inconsequential Doggeral*, reflects this irregular and subversive approach. Jenkins encountered the term "doggerel" in an interview with Marlon Brando in the *Los Angeles Times* about his role in *Superman* (1978), where Brando described his appreciation for "doggerel moments." Inspired, Jenkins sought the term's definition, finding that "doggerel" refers to a poetic form often seen as clumsy or of poor quality but, in Brando's sense, refers to moments between dialogues where action and gesture dominate. For Jenkins, "doggerel" became a metaphor for the Black experience, where seemingly ordinary moments are felt as irregular or unsettling. This sense of dissonance with dominant media culture, rife with racial stereotypes, drives Jenkins's desire to capture this experience in his video work. In *Inconsequential Doggeral*, Jenkins positions himself as both witness and subject, exploring how media power influences representations and shapes communities.

Ulysses Jenkins, born in 1946 in Los Angeles, is a pioneering video and performance artist. After studying painting and drawing at Southern University in Baton Rouge, Louisiana, where he earned a bachelor's degree in 1969, Jenkins pursued intermedia-video and performance art training at the Otis Art Institute in Los Angeles, completing a master's degree in 1979. Jenkins's work integrates various art forms to examine themes related to representation, the social construction of race, history, and power. Inspired by African oral traditions, he positions himself as a "video griot," using video to counter racial stereotypes and offer alternative historical perspectives often overlooked by mainstream media. His works, such as *Mass of Images* (1978) and *Remnants of the Watts Festival* (1972-73), address racial injustices and power dynamics through a blend of performance, poetic storytelling, and archival footage. Jenkins was profoundly influenced by the liberation movements of the

1970s and artists like Charles White and Betye Saar. He also played an active role in the Los Angeles art scene, notably within the artist collective Studio Z.

22 LARRY LAW ARE YOU IN A BAD STATE? (1987)

40'

Are You In A Bad State? is a video work by Larry Law that embodies a Situationist critique of modern society, using visual and narrative montage to expose the inherent contradictions of capitalism and the modern state. The piece combines documentary footage, advertisements, series clips, and direct interventions by two women—Linny Dunbar and Jo Dunnington—who deconstruct the mechanisms of economic and social oppression. The video begins with black-and-white images of people being arrested by the police, a visual choice symbolizing state repression. This is followed by a woman speaking directly to the viewer against a black background, posing a series of questions designed to prompt awareness of everyday alienation. Questions such as “Are you discontented? Bored? Frustrated?” highlight a universal unease with the unfulfilled promises of capitalist society. The work continues with a historical sequence tracing capitalism’s evolution from hunter-gatherer societies to the modern era. Illustrated mainly through details of paintings, this section explains how the introduction of agriculture and trade led to the commodification of human relationships. The narration reveals how wealth accumulation and the rise of capitalism destroyed traditional communities, replacing them with monetary exchange-based relationships. Subsequent sequences reinforce this critique, depicting the transformation of the modern world into a vast marketplace where everything is for sale, including human labor. The montage alternates images of production lines, warfare, technological equipment, and commentary on individuals’ powerlessness against overwhelming economic forces. Echoing the films of Guy Debord, as suggested by scenes of police repression, the video underscores capitalism’s “spectacular” nature, where daily life becomes a performance that individuals watch passively rather than live actively. The final part of the work calls for a cultural awakening and revolution to break the chains of diminished existence and regain control over our lives. In this way, *Are You In A Bad State?* is a post-Situationist work using video as a medium for radical critique. With a touch of humor, it demonstrates how capitalism reduces individuals to products of social control, while suggesting the possibility of breaking free from this system.

Larry Law, born in the United Kingdom, was a British writer, editor, and influential anarchist theorist. He is best known for his contribution to the Situationist movement through the *Spectacular Times* pamphlet series, published in the 1970s and 1980s. These pamphlets combined press clippings, quotations, and critical texts, aimed at making revolutionary ideas accessible and critiquing consumer society and power structures. In 1987, Larry Law created the video *Are You In A Bad State?*, intended as an introduction to Situationist ideas and a critical reflection on the state and everyday life. This work reflects his approach to making complex, subversive ideas accessible to a broader audience, maintaining an incisive and often humorous tone. Larry Law passed away on July 22, 1988, shortly after being diagnosed with cancer. His work continues

to influence critical thinkers and activists, and his publications remain a key resource for those interested in social critique and the legacy of the Situationist International.

23 MAHA MAAMOUN DOMESTIC TOURISM II (2008)

61'

This work reinterprets how the Pyramids of Giza, timeless symbols of Egypt, are represented in the country’s popular culture and cinema. It questions the simplification and exoticism surrounding these historical monuments, which are often reduced to tourist clichés in visual depictions, constructing an abstract narrative using sequences from Egyptian films in which the pyramids appear in the background. By compiling these scenes, Maha Maamoun creates an uninterrupted flow of cinematic references that highlights the political, social, and historical meanings attached to these monuments. Far from being mere backdrops, the pyramids become silent witnesses to modern Egyptian history. The artist’s approach rejects the usual Western exoticism and offers a more local and political perspective on the pyramids. The film adopts a temporal structure that begins with recent films, moves back to the 1950s, and then returns to more contemporary images. This nonlinear montage allows the artist to recontextualize the pyramids dynamically, portraying them alternately as symbols of Egypt’s past grandeur and as critical markers for evaluating the present. The pyramids, often used in cinema to evoke a glorious past or critique current corruption, are here reappropriated to question their role in the national imagination and their exploitation by successive political regimes. Maha Maamoun explores how these minimalist structures, towering over Cairo’s labyrinthine megacity, are entangled in the city’s ongoing struggle with its past and present. Revisiting cinematic depictions of these monuments, the artist seeks to uncover the subtle messages and political implications hidden behind these seemingly innocuous images. By serving as settings for multiple cinematic genres — ranging from romantic comedies to social dramas and crime thrillers — the pyramids absorb and reflect the tensions and aspirations of a constantly transforming nation. Maha Maamoun, born in 1972 in Oakland, California, is an Egyptian artist recognized for her work in photography, video, and cultural production. She grew up in Cairo, where she currently lives and works. Maamoun studied economics and computer science at the American University in Cairo, graduating in 1993, before pursuing a master’s degree in Middle Eastern history at the same institution. Her work focuses primarily on how personal and national projections are conveyed through popular culture, cinema, and literature. She interrogates these representations by manipulating and reorganizing them to reveal new and critical perspectives. Maamoun is also active in the Egyptian art scene as a curator and cofounder of the Contemporary Image Collective (CiC), an independent space for contemporary art in Cairo. In 2012, she cofounded, with Jordanian artist Ala Younis, the independent publishing platform *Kayfa ta*, which produces artistic and practical manuals in Arabic and English, aiming to blur the boundaries between art and daily practice. Maha Maamoun’s works have been exhibited internationally at institutions such as the Centre Pompidou, Tate Modern, and the Whitney Museum of American Art. Her work continues to interrogate how images shape our understanding of the past and present, particularly within the Egyptian context.

24 BASMA ALSHARIF THE STORY OF MILK AND HONEY (2011)

10'

In telling the story of an anonymous individual who fails to write a love story in Lebanon, Basma Alsharif delves far beyond a simple romantic plot; she weaves a complex network of ideas around information gathering, historical narrative, and the shaping of collective memory. The structure of the video is deliberately fragmented, reflecting the confusion and collective subjectivity that permeate the narrative. Through voice-over narration that connects images, letters, and songs, Alsharif creates a polyphony where multiple voices intersect and resonate. This approach emphasizes the notion that individual identity dissolves into a broader array of shared experiences, particularly within the turbulent history of the Middle East. The narrative becomes a journey through the labyrinth of memory, where every image, sound, and text fragment contributes to a fragmented yet cohesive vision of a complex reality. Basma Alsharif addresses controversial issues such as the history of Palestine, diasporic experiences, and the enduring effects of colonization and Israeli occupation. However, instead of directly exploring these themes, she adopts what Eyal Sivan termed a “post-Palestinian” perspective, an approach that refuses to view Palestine solely through the lens of oppression, seeking instead to understand the world through the sensibility of a country whose existence is denied. This reversal of perspective is essential to understanding Alsharif’s approach, which does not aim to depict suffering directly but to explore the subjectivities and viewpoints that emerge from it. The failed attempt to create a love story becomes a commentary on the impossibility of separating the intimate from the political in this region. Ultimately, *The Story of Milk and Honey* is not merely a story; it questions the very nature of storytelling, memory, and identity. By navigating between personal and collective narratives, Alsharif invites us to reflect on how we construct and deconstruct the stories that shape our understanding of the world. Her work serves as a mirror to lives marked by exile and the hope of return.

Basma Alsharif, born in 1983 in Kuwait City to Palestinian parents, is an artist and filmmaker known for her exploration of themes related to colonial heritage, political conflicts, and the Palestinian diaspora. Having grown up between France, the United States, and Gaza, her nomadic journey deeply influences her artistic practice, which spans cinema, photography, and installation. Alsharif received her Master of Fine Arts (MFA) from the University of Illinois at Chicago in 2007. Her work is characterized by a subjective and often lyrical perspective on history, which she addresses through immersive and multisensory works. She uses still and moving images, drawings, and sound to create experiences that question the human condition in the post-colonial and neo-colonial eras. The artist is particularly interested in how political conflicts and collective history shape memory and identity. Her work has been showcased in numerous international exhibitions, including the Sharjah Biennale, Palais de Tokyo in Paris, the Whitney Biennial in New York, and the Museum of Contemporary Art in Toronto. Her films have also been screened at prestigious festivals such as the Berlinale, the Toronto International Film Festival, and the Locarno Film Festival. Currently based in Berlin, she continues to develop her work by exploring complex questions of territoriality, exile, and cultural resilience. Among

her awards are the Jury Prize at the Sharjah Biennale in 2009 and the Fundación Botín Visual Arts grant in 2010. Alsharif is represented by Galerie Imane Farès in Paris, and her work is distributed by Video Data Bank.

25 RAMIN, ROKNI HAERIZADEH & HESAM RAHMANIAN BIG ROCK CANDY MOUNTAIN (2015)

3'

In *Big Rock Candy Mountain*, the artists subvert propaganda images from ISIS depicting the destruction of statues and historical artifacts in Syria and Iraq by overlaying animations and painted motifs that transform these violent scenes into surreal, colorful visions. The title, referencing an American folk song about an imaginary paradise where reality is twisted into an absurd, idealized version, highlights the contrast between the brutality of iconoclastic acts and the resulting artistic reinterpretation. This approach emphasizes a profound critique of iconoclastic violence: instead of erasing cultural memory, the artists turn these images of destruction into a celebration of reinvention and resilience. Destroyed statues morph into sirens, long-beaked birds, or rose patterns, revealing a creative act that opposes erasure. By breathing new life into these destroyed objects through art, the artists create a form of poetic and political resistance to extreme violence. Their approach is not merely to denounce destruction but to redefine the boundaries of art and history. By appropriating and reimagining images, the Haerizadeh brothers and Hesam Rahmanian attempt to rewrite history in ways that challenge narratives imposed by political powers and media. *Big Rock Candy Mountain* thus becomes a metaphor for a world where art and history are in constant negotiation and transformation, where meanings remain fluid and open to reinterpretation. The work transcends violence by reimagining it as a creative act marked by an accumulative aesthetic that defies conventions in favor of plurality and abundance. *Big Rock Candy Mountain* operates as a space of resistance where boundaries are not obstacles but invitations to explore new possibilities. Rejecting conventional expectations of art, the Haerizadeh brothers and Hesam Rahmanian’s practice suggests alternative ways of understanding and navigating the contemporary world, where creativity becomes an essential tool against repression and censorship.

Ramin (born 1975) and Rokni Haerizadeh (born 1978), along with their collaborator Hesam Rahmanian (born 1980), are Iranian artists based in Dubai. Known for their transgressive works, they operate across multiple disciplines, including painting, video, performance, and installation. Their collective practice is characterized by the ironic appropriation of images from pop culture and global news, using techniques like collage and visual distortion to create critical and subversive narratives that examine politics, violence, and the absurd. They often address themes of exile, censorship, and cultural dissent, resonating with their experience in the Iranian diaspora. By transforming symbols from Iranian culture and blending them with global references, they deconstruct authoritarian narratives while exploring the complexities of identity, caught between roots and rupture. The trio develops immersive installations where artworks, objects, and performances combine to turn exhibition spaces into participatory stages. Together, they have

exhibited in major institutions such as the Guggenheim in New York and the Musée d'Art Moderne in Paris. Their creations, marked by sharp social critique and theatricality, challenge dominant cultural narratives and conventions.

26 FAYÇAL BAGHRICHE NIGHT OF DOUBT (2016)

6'

In *Night of Doubt*, Fayçal Baghriche strings together various memories, mostly centered around television from his childhood. From the launch of Ariane 1, when the darkness of space was mistaken for a television malfunction, to the reassuring view of a starry sky one night during a power outage in his Algerian village, the artist weaves a series of biographical reflections on the act of seeing. His voice narrates over silent visuals illustrating the moments he recalls: the first broadcast of a 3D movie, *Creature from the Black Lagoon* (1954) by Jack Arnold, which required a color screen while his family only had black and white; the discovery at a friend's home that the hero Hulk is green; and the traumatic fear of blindness inspired by an episode of *Little House on the Prairie*. With delicacy, Baghriche traces the intimate thread of his life, creating a network of memories whose resonance forms an open-ended poetics, reminding us that we are the images we watch and the dreams we carry.

Fayçal Baghriche is a Franco-Algerian artist, born in 1972 in Skikda, Algeria. He currently lives and works in Paris. After graduating from Villa Arson in Nice in 1997, he moved to Paris in 2000, where he became an active figure in the art scene. His career is marked by an interdisciplinary approach that combines performance, installation, video, and photography. Baghriche frequently explores themes related to social rituals, collective norms, and the interactions between cultures. His work is characterized by a subtle manipulation of everyday objects, which he assembles in ways that disrupt conventional expectations and question the normative systems governing public spaces and social practices. A striking aspect of Baghriche's artistic practice is his ability to reveal the poetry and strangeness of daily routines, often using humor and simplicity. For example, in his video project *The Message Project* (2010), he juxtaposes two linguistic versions of the same film to create a bilingual dialogue that transcends cultural boundaries. Baghriche's work has been exhibited in numerous international shows, including at the Centre Pompidou in Paris, CAPC in Bordeaux, and the Delfina Foundation in London.

27 LAWRENCE LEK SINOFUTURISM (1839 – 2046 AD) (2016)

60'

At the intersection of science fiction and radical realism, *Sinofuturism* presents a complex and multidimensional vision of the future, using China as a central reference to explore the societal impacts of technology and automation. Through a robotic female voiceover, the work deeply interrogates Western stereotypes about China while reflecting on global societal transformations. Using a visual and narrative framework inspired by China's accelerated technological growth, Lawrence

Lek depicts a reality where humans are no longer the focal point but passive observers in a universe dominated by artificial intelligence, server farms, and total automation. This depicted reality is not necessarily dystopian; it could be seen as a new normal in which collaboration between humans and machines creates opportunities for economic and social emancipation, departing from the individualism of the 20th century. *Sinofuturism* deconstructs clichés associated with Chinese culture, from industrial copying and counterfeiting to the alienating power of video games. Lek explores the theme of "collective survival," attributing it to the persistence of Confucian structures in China, and draws parallels between stereotypes linked to Chinese culture and the development of artificial intelligence, suggesting a convergence between the two. In this way, Lek positions China, with its advanced technological integration, as having a lead in modernity.

This vision resonates with Bruno Latour's actor-network theory, which rejects traditional dichotomies between subject and object, granting equal agency to humans and non-humans in shaping our world. Methodologically, Lek constructs this universe as both an external object and a subjective experience. *Sinofuturism* invites us to rethink our position in a world where the boundaries between human and machine are increasingly blurred. Lek's work, using pre-existing visual materials—often documentaries, commercials, and amateur footage—proposes that human-technology interaction does not necessarily lead to dehumanization but could represent the next stage of our social and cultural evolution.

Lawrence Lek is a London-based artist, filmmaker, and musician of Malaysian origin, born in 1982 in Frankfurt, Germany. He studied architecture at the University of Cambridge and earned a Master's in Architecture from the Architectural Association in London. His architectural training heavily influences his artistic approach, characterized by explorations of virtual environments and digital landscapes. Lek uses 3D modeling software to create immersive video installations and interactive simulations that examine the implications of virtual reality and artificial intelligence on our perception of space and the future. His work, often featuring narrative elements and soundtracks he composes himself, explores themes such as disorientation, dystopia, and human-machine interaction. Projects like *Unreal Estate* and *Geomancer* probe the possible futures generated by technological advancement and the virtualization of the world, offering reflections on identity and belonging in an era defined by globalization and digitalization. Lek's work has been exhibited at prominent institutions such as Tate Modern in London and the KW Institute for Contemporary Art in Berlin, affirming his important role in the contemporary dialogue on art and technology.

28 AGNIESZKA POLSKA PERFECT LIVES (2019)

collection du FRAC Île-de-France, 14'

Perfect Lives takes inspiration from a 1990 experiment when the Galileo space probe, en route to Jupiter, passed close to Earth. Scientists attempted to determine if the probe's data could confirm the existence of life on Earth, a perspective that Polska uses to question the very nature of human life as represented in Western culture. The film employs hundreds of short archival video clips depicting scenes of daily life—business meetings, nature contemplation, group therapy, weddings,

solitude, crime—to reflect an artificial and superficial idea of life. This curated presentation evokes a world where every aspect of human existence appears programmed, scripted, like a slideshow by a “cyborg alien-human.” A central element of *Perfect Lives* is its speculative narration, told from Galileo’s perspective as an extraterrestrial observer, probing what it means to “detect” life. If Galileo could only judge life on Earth by the filtered, highly stylized images of modern Western life, it might conclude that human life is more an illusion of prosperity and wellness than a tangible reality. This aligns with the notion of a biased archive of human existence, where fundamental aspects like exploitation, poverty, and war are conspicuously absent. Thus, *Perfect Lives* becomes a critique of Western capitalism and its ability to mask harsh social realities behind a facade of perfection and happiness. Polska also plays with time, blurring the lines between past, present, and future. The imagery seems neither rooted in the 1990s nor firmly tied to our present reality, appearing instead as if from an uncertain future. This manipulation suggests that the “past” of the 1990s might represent a possible future, reinforcing the idea that visual representations of human life are not merely reflections but speculative constructions. The use of soft textures and muted color tones creates a dreamlike cinematic space, both familiar and strange. This effect is amplified by a soundscape blending natural sounds, like birdsong and waves, with a digital piano melody reminiscent of a video game menu. The combination of organic and synthetic sounds creates a suspension of time, immersing the viewer in a sensory experience that questions the very nature of reality.

Agnieszka Polska, born in 1985 in Lublin, Poland, is a contemporary artist known for her works that explore the nature of contemporary reality and the psychological aspects of communication. She studied at the Academy of Fine Arts in Krakow and at the Universität der Künste in Berlin. Her training across these prestigious institutions has shaped her multidisciplinary approach, allowing her to engage critically with digital media and narrative. Polska’s work has garnered international acclaim, with exhibitions at institutions such as the Centre Pompidou in Paris, the New Museum in New York, and the Sydney Biennale. Celebrated for blending dreamlike aesthetics with critical reflections on contemporary issues like climate change and social crises, Polska received the prestigious Preis der Nationalgalerie in 2017, affirming her place as an influential artist of her generation. Through digital technology and innovative storytelling, Polska continues to push the boundaries of contemporary art, encouraging reflection on the digital age’s impact on human consciousness and emotions.

29 ANHAR SALEM TAG ME IF YOU CAN (2021)

19’

In *Tag Me If You Can*, Anhar Salem combines everyday social media footage with mainstream commercials, capturing the “new media revolution” in Saudi Arabia. This work juxtaposes domestic videos reflecting a fresh regime of expression against traditional commercials, where advertising agencies are now compelled to create more authentic portrayals of Saudi families than past television ads achieved. Through layered visuals resembling multiple computer windows and a highly syncopated montage, Salem deconstructs the rigid opposition between individual online expressions and

televised commercials. This highlights the blurring boundaries between private and public spheres in contemporary Saudi Arabia, affirming the cultural transformation fueled by media and networking technologies. Referencing Steven Spielberg’s *Catch Me If You Can* (2002), Salem subtly suggests that self-exposure is paradoxically paired with a pursuit of freedom, where concealment is sometimes used to gain appreciation. *Tag Me If You Can* reflects on the complexity of self-presentation, especially within the changing socio-political landscape of Saudi Arabia, where media facilitates both visibility and introspection.

Anhar Salem, born in Jeddah in 1993 with Yemeni and Indonesian heritage, studied information technology at the Arab Open University in Jeddah before specializing in moving images at Le Fresnoy - Studio National des Arts Contemporains in France. Her artistic practice explores the intersection of public and private spaces, focusing on themes like daily life, the body, and social media. As a self-taught artist, Salem uses simple tools, like her phone camera, to create works that critique and examine media as a platform, while exploring the marginalization of people and images. Her often collaborative work seeks to open new forms of communication and storytelling, especially by documenting marginalized communities’ experiences. One notable work, *Mashallah. Why Did You Cross the Indian Ocean?* (2023), delves into migration stories and cultural dynamics within Jeddah’s Indo-Hadrami community, addressing identity, collective memory, and tradition preservation in a globalized context.

30 NEOZOOM LAKE OF FIRE (2022)

11’

In *Lake of Fire*, Neozoom examines the fear of death through the lens of evangelical fundamentalism and its impact on humanity’s relationship with nature. This film, concluding their *Last Things Trilogy*, uses a collage of audiovisual materials to explore how dualistic and apocalyptic beliefs contribute to a “hell on earth” amid climate change. In Christian tradition, the “last things” refer to final judgment, determining whether one goes to heaven or hell. *Lake of Fire* focuses on the latter, drawing from images of hell, from medieval mosaics to contemporary 3D animations. The voices of believers, primarily evangelical preachers, form the backbone of this montage. The preachers—mostly white men—use apocalyptic sermons to manipulate their audiences’ fear, with phrases like “Death is coming!” and “Hell is no joke!” recurring in uniform, repetitive refrains. Neozoom’s editing fragments and accumulates these repetitive discourses, exposing their manipulative and contradictory nature. *Lake of Fire* interweaves Christian imagery with social media artifacts documenting industrial resource exploitation, deforestation, and land shifts from extractivism, illustrating humanity’s relentless drive to dominate nature, often with disastrous results. This compilation underscores the concept of “hell on earth” as a product of human actions. The film introduces ASMR elements to balance the fear-inducing religious scenarios. ASMR videos, popular on YouTube, are intended to have a calming effect, contrasting religious aggression with a sensitive connection to nature. Neozoom thus proposes a fresh aesthetic for relating to the environment, encouraging reflection on how we treat our planet, the religious roots of capitalist exploitation, and the power of images and language. The documentary critiques fundamentalist views on evident signs of climate change, questioning how to foster dialogue with those who refuse to acknowledge reality. Through a

caustic sense of humor, Neozoon's film captures a contemporary reflection on ecocide, probing whether humanity is dependent on the environment that sustains it rather than being the supposed master of creation.

Formed by Friederike Kersten and Michaela Metzger, Neozoon is a female artist collective founded in 2009, operating between Berlin and Paris. The name "Neozoon" refers to animal species introduced by humans into non-native ecosystems. The group is known for their public art interventions and works that explore human-animal relationships, emphasizing the constructed nature of the divide between humans and animals. Neozoon's work often provokes reflection on this line of demarcation and cultural values associated with animals in urban and contemporary contexts.

31 SAMMY BALOJI AEQUARE. THE FUTURE THAT NEVER WAS (2023)

21'

This film, which received a special mention at the Venice Architecture Biennale, offers a profound reflection on colonial heritage and its ecological repercussions in the Yangambi region of the Democratic Republic of Congo. It highlights the world's second-largest rainforest, located around Yangambi, using archival footage and contemporary sequences to explore how colonialism shaped this territory. Sammy Baloji juxtaposes promotional films from the colonial era, produced between 1943 and 1957, with current footage of the same locations, revealing the persistence of colonial agricultural and mining practices. These images not only display the devastating ecological impact of these activities but also underscore the dissonance between the colonial discourse of "modernization" and the current reality of environmental degradation. The film spotlights the Yangambi Scientific Research Center (INEAC), an institute founded during Belgian colonization that played a crucial role in implementing agricultural methods and territorial control in Africa. Baloji demonstrates how this center, initially designed to maximize agricultural exploitation, left a lasting impact on the local ecosystem and continues to influence land management in the region. Through this work, Sammy Baloji critiques how colonial strategies of control and exploitation still resonate today, particularly through the resulting ecological destruction. He also suggests the critical importance of this region in the fight against climate change, emphasizing that protecting this tropical rainforest is essential for reducing global carbon emissions. Thus, *Aquare. The Future that Never Was* powerfully explores how the colonial past continues to shape our present and warns against ignoring these histories when constructing the future.

Sammy Baloji, born on December 29, 1978, in Lubumbashi, in the mining-rich province of Katanga in the Democratic Republic of Congo, is a multidisciplinary artist known for his work exploring the intersections of history, memory, and identity. A graduate in computer science and communication from the University of Lubumbashi, he later trained in photography and video at the *École supérieure des arts décoratifs* in Strasbourg. Initially interested in comics, Baloji turned to photography, a medium through which he began interrogating the remnants of the Belgian colonial past in his native region. His work is distinguished by his innovative use

of photographic archives, which he manipulates to create complex visual narratives that examine colonial heritage, power dynamics, and resource exploitation in Katanga. Since 2005, he has continually questioned the impact of colonialism and modern forms of economic imperialism through installations, videos, and photographic series. His works explore how identities are shaped and transformed in the context of collective memories and enduring cultural stereotypes. As co-founder of the Lubumbashi Biennale, Baloji plays a central role in the development of contemporary art in Africa and in dismantling frameworks inherited from colonialism.

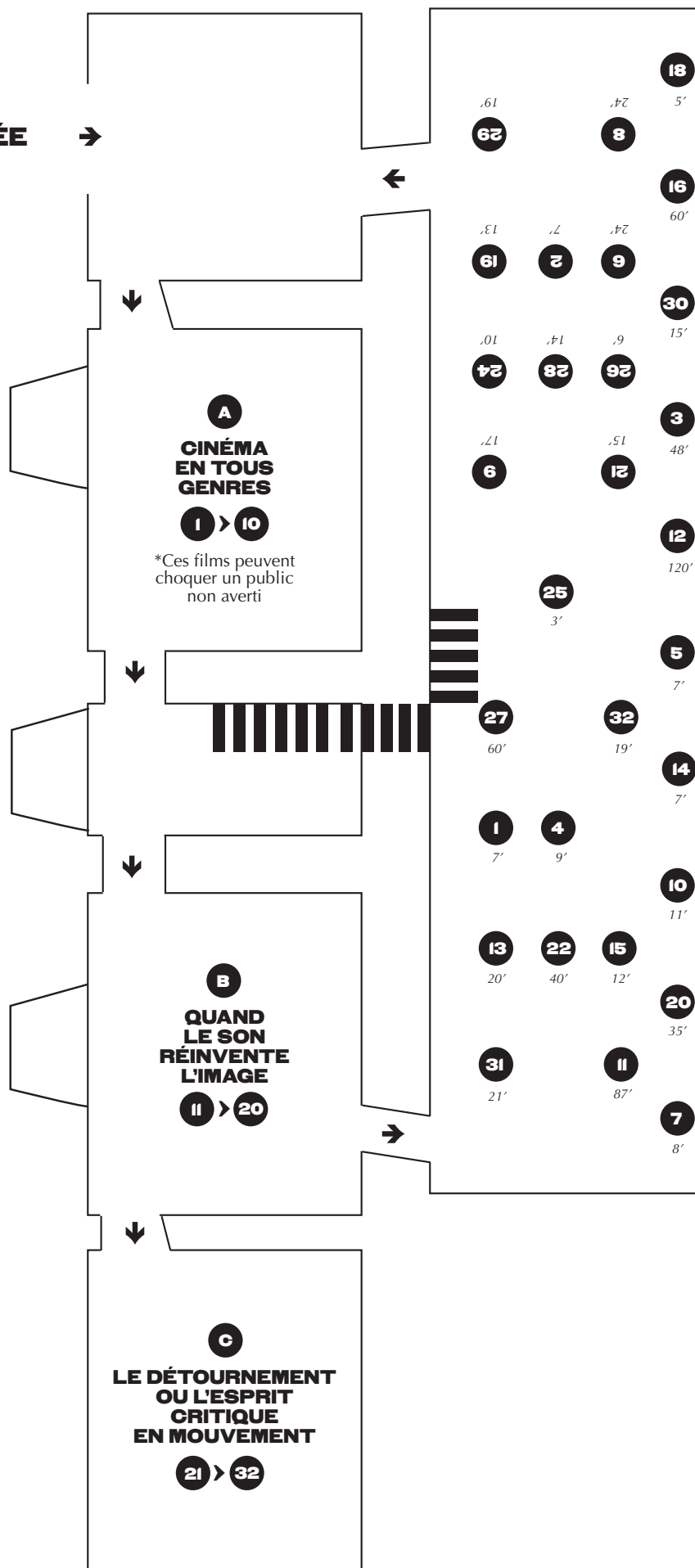
32 GALA HERNÁNDEZ LÓPEZ FOR HERE I AM SITTING IN A TIN CAN ABOVE THE WORLD (2024)

19'

This work explores the connections between cryptocurrency culture and cryogenics, two speculative technologies where the future becomes an economic resource to be exploited. Through a collage of YouTube videos, archival images, and 3D animations, Gala Hernández López examines the intersections of financial speculation, speculative science fiction, and the governance of the future. The piece is enriched by the voice of an invisible narrator who shares intimate dreams and fears, leading viewers on a poetic journey that is both historical and futuristic. The title, *For here I am sitting in a tin can above the world*, alludes to the American cypherpunk Hal Finney—a key figure in Bitcoin history and a cryogenics patient since 2014. Drawing on dystopian themes, the artist critically addresses capitalism and the concept of life after death, guiding the viewer through a fictive future destabilized by a major economic crisis. Hernández López constructs a visual world from multiple sources—often treated in negative—that questions our relationship with time and poses a central question: is our connection to the future marked by temporary suspension or inevitable freefall? By examining the fantasies surrounding cryptocurrencies, the artist challenges optimism about the future and highlights the dangers of present struggles, which regard speculation as a form of escapism. This inquiry into temporality and uncertainty is deeply embedded in contemporary concerns about the impacts of emerging technologies and the challenges of the Anthropocene.

Gala Hernández López is an artist-researcher and filmmaker with an interdisciplinary practice combining film production with video installations, performances, and publications. Her work focuses on new modes of subjectivation produced by computational capitalism. From an eco-feminist and critical standpoint, she examines the imaginaries circulating in virtual communities, the desires, and futures projected by disruptive technologies and reactionary techno-utopias as political fictions shaping our collective unconscious. Her research-based work blends materialist analysis with poetry, intimacy, and dreams to dissect human fantasies of techno-scientific control over reality.

ENTRÉE →



A
**CINÉMA
EN TOUS
GENRES**

1 > 10

*Ces films peuvent
choquer un public
non averti

B
**QUAND
LE SON
REINVENTE
L'IMAGE**

11 > 20

C
**LE DÉTOURNEMENT
OU L'ESPRIT
CRITIQUE
EN MOUVEMENT**

21 > 32