

ERIK LEVINE ▶

[b.1960 American]

Someone hears a shot 2008

single-channel large-scale video projection, color, surround sound [9:45 minutes]

Courtesy of the artist.

The video *Someone Hears A Shot*, uses only found footage. It centres on TV images surrounding the artist's father, who was murdered. Levine's father was shot in 1997 in Los Angeles by an unknown assailant, and the crime remains unsolved. The second body of images are sourced from 8mm films Erik Levine found after his father's death. They show his father as a hunter on safari in Africa – and are images that remained unknown to the son.

This work combines sequences of broadcast news footage from the crime-scene, interviews with the detectives, and images filmed in Africa which show the father, shooting animals and holding their dead heads into the camera. While Levine refrains from making judgements, he unravels a panorama of violence; a violence that strikes the very one who had exercised it. The film also raises interesting ideas about social norms, for example, that what is considered taboo and acceptable to 'the group', can shift within a relatively short historical period.



WARNING! this work contains:
Adult themes
Animal cruelty

ANRI SALA

[b. 1974 Albanian]

Intervista / Finding the Words 1998

Video, transferred on DVD, colour, sound

[26:42 minutes]

Courtesy of Ideal audience, International, Paris; Galerie Chantal Crousel, Paris; Johnen/Schöttle, Berlin, Cologne, Munich.

In 1998 Anri Sala, one of the foremost video-artists of our time, found a reel of 16 mm film in his mother's house, that show a young woman with the dictator Enver Hoxha. Sala identified the young woman as his mother. The audio-track was missing, but with the help of deaf-mute children who had mastered the technique of lip-reading, Sala was able to reconstruct the missing (spoken) text.

The video-tape shows the original 16 mm footage, and the subsequent conversation between the artist and his mother, highlighting her reaction to the findings that her son has confronted her with. She says to her son, "I don't believe this! It's absurd! I just can't believe it! It's just spouting words. There's no sense to it. I know how to express myself!"

Intervista looks at the space between the past and present, and how a person and a culture can quickly forget and/or misunderstand, their own sense of history. The chasm that divides mother and son, is also a chasm that cuts right through the mother herself; a chasm that alienates her from her own language as political ruptures occur – a chasm which is the result of historical and political circumstances.

SHARON MARGARET RUSSELL

[b. 1967 New Zealand]

Band Aid 2008

photograph

Collection of the artist.

In her photographs, Sharon Margaret Russell examines the drama of puberty. She often uses self-knitted objects, like in *Band Aid* in which the hand stretches out for some unknown reason, with a knitted band-aid between thumb and index-finger. There is something strange and ambiguous about this composition – the arm and hand, which undoubtedly belong to a young woman; the curtain; the suggestion of harm and injury that is nevertheless clearly faked. All these elements produce an effect that is both uncomfortable and uncanny.

EDITH AMITUANAI

[b. 1980 New Zealand]

loka from the series **loka** 2004

C-type photograph

Courtesy of the artist.

Edith Amituanai grew up in Auckland as the daughter of immigrants from Samoa. In her photographs, she addresses issues around how traditional social and family structures are challenged and changed by being exposed to the demands and values of new and foreign environments. *loka* depicts a young woman, who holds two cups with beverages that she is serving to her father and brother. There is nothing spectacular about the photographed scene, but there is a sense of uneasiness, of restrained anger, concerning the role that tradition has imposed upon her.

BEN RIVERS

[b. 1972 English]

Ah, Liberty! 2008

Blu-ray [20 mins]

Courtesy of the artist.

Ben Rivers is a film boffin who utilizes filmic devices, techniques and materials, such as 16 mm film stock and equipment, to render his vision. There is a consistent undercurrent to that which Rivers captures: he is interested in social outsiders, in utopians and those who dream of a better world. *Ah, Liberty!* is filmed in the Scottish Highlands, but there is the distinct sense that this shoot could be anywhere and be happening at any time. Without providing a clear narrative, the film captures a cluster of children whose anarchic activities point to a possible despotic future. This tableau, of at times deranged activities, plays out in a farm junkyard, where the children go wild wearing self-made masks, kill chickens, bath in a lake and run-a-mock. The film, which received the 2008 Tiger Award Rotterdam, is far from being a social documentary.



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Animal cruelty

GILLIAN WEARING

[b. 1963 English]

10-16 1997

DVD [15:11 minutes]

Courtesy of the Goetz Collection, Munich.

Gillian Wearing is one of the foremost video-artists of our time. In 1997 she was the first female artist to receive the illustrious Turner Prize. In *10-16* actors perform in perfect lip-sync, texts by children and adolescents from age 10 through 16 (hence the title), who talk about some of their innermost feelings, dilemmas and desires. The disturbing effect of the work is created by the incongruence of text and speaker, content and performer. As spectators we are also caught in the awkward position of watching a spectacle that is both humorous and horrific. So, how we react and appreciate this work becomes an important part of understanding the social situations that are being cast and created by the artist.



WARNING! this work contains:

Adult themes

Nudity

Offensive language

CHLOE PIENE

[b. 1972 American]

Little David 1999

DVD [3:56 minutes]

Courtesy of the artist.

Black Mouth 2004

DVD [2:49 minutes]

Courtesy of the artist.

Chloe Piene became well-known through her participation at the 2004 Whitney Biennale and numerous solo-exhibitions (such as the Centre Pompidou, Paris and Witte de With, Rotterdam). *Little David* shows a boy in his underwear, uttering with a manipulated voice, sentences of aggression and violence: “I am a barbarian weightlifting fanatic. Barbarian weightlifting fanatics. Don’t you mess with them. There’s only a couple of them in the world and I’m one of them.” The text is an excerpt from an exchange of letters between the artist and a prison inmate. Piene’s work can be clearly read as a critique of gender roles, in this particular case, how we locate and shape the place of boys and men in our society. *Little David* also raises interesting questions about the power dynamic between the various participants, the hidden artist/auteur (female) and criminal, the starring/protagonist child actor.



WARNING! this work contains:
Adult themes
Offensive language

RONNIE VAN HOUT

[b. 1962 New Zealand]

Be Someone Else 1997

plastic lettering on vinyl

Courtesy of Ivan Anthony Gallery, Auckland.

Ronnie van Hout is one of New Zealand's most renowned artists. He tirelessly plays with ideas around personal identification - his place, role and image is constantly undermined by how he projects and represents himself. For van Hout, the personal is not in need of protection or careful stage management; it is instead, something to be viewed with all its flaws, anxieties and instabilities exposed. *Be Someone Else* comes from a series of text works that the artist started producing in the nineties, which take self-help and positive reinforcement slogans and give them a simple, but deeply absurd, twist.