

POETRY LIES IN BETWEEN

*

Thomas Bratzke *aka* ZASD (DE), Michel De Broin (CA), Epos 257 (CZ),
Gruppo Tökmag (HU), Dorothée Haller (DE), Hehe (UK, DE),
Antoine Hoffmann (FR), Deana Kolenčíková (SK), The Miha Artnak (SI),
Tom Pope (UK), Ishem Rouiaï (FR), Philémon Vanorlé (FR)

“Appropriating Space - Urban Interventions”
a selection of videos by Mathieu Tremblin

20:00-21:00 9th September 2019
CityLeaks Festival Center, Cologne

*

“Leading away from earth—the first millimeter of air above its surface.”
(Marina Tsvetaeva)

In a series of 46 notes written around 1930, Marcel Duchamp cornered — instead of defining — the aesthetical concept of *inframince* [*infrathin*], trying to identify a barely invisible in-between space lying underneath the casual perception of our surroundings. Artist Rebecca Loewen refers to it as “the fine indirect perceptions of physical phenomena [...], the interval between an inhabitant and its environment that both connects and separates.” Poet Kenneth Goldsmith describes it as “the space between spaces, the sound between sounds, the sensation between sensations, neither here nor there, this nor that, but both — all at the same time” and art historian Thierry Davila traces its roots back to antiquity, with the *sfumato* painting technique, for example. The concept has been very influential in 20th-century art history, permitting to highlight almost invisible forms of art practices. It also allows one to refer to a poetic approach to everyday life, which capitalist society tends to reduce to purely technical and economic aspects.

The screening “Poetry Lies In Between” focuses on artists that intervene in public space in a stealthy way and that seems to be led by an *infrathin* perception of the city.

POETRY LIES IN BETWEEN

*The lapse of time between
the red and the green light.*

Tom Pope, *Kensington Chalk*, 2012, London (UK)
HD video, color, sound, 4:3, 2 min 02 s

Kensington Chalk appears as an attempt by Tom Pope to count the time passing, by writing it over an urban furniture with chalk in real time. — MT

*

Any trace resulting from a friction.

Gruppo Tökmag *alias* Tamás Budha & Andras Tabori,
Metropolitan Archeology, 2011, Budapest (HU)
HD video, color, sound, subtitles, 16:9, 7 min 18 s

So called post-processual or postmodern archeological research summarized in a 7 minutes documentary film.
- Peeling back bills from advertising pillars to the bottom/first one. When is is dated, how many layers are there etc.
- Layers of litter between panes of a space separator street furniture made of glass (Visual archeology). Garbology: garbage research.
- Miscellaneous holes in walls and litter pushed into them
- Presenting the content of found (on a tree, along the road etc.) audio and VHS tapes
- Objects thrown out from multi-storey buildings and stuck on trees (dothes, rugs, Christmas trees)
- Marks in asphalt (footprints, tracks)
- Reconstruction of activities under the asphalt (hump, coon)
- Paint spilt on the asphalt
- Situations when plants suppress roads, stairs and squares
- Engravings in bricks (sorted by subject)
- Chewing gums (chronological series from fresh to hardly visible)
- Wearing off of the surface in has stops (where the door opens)
- Wearing off of stairs («before and after. photos)
- Different kinds of thumbtacks left in trees
- Trees growing onto steel fences and miscellaneous street objects
- Chronological sorting of junction boxes and litter bins
- Shape of glue lines after removing advertising bills

In collaboration with Gyorgy Mile Karpati

*The hot air blowing out
of a subway vent.*

Epos 257, *Fukaria Monuments “Grab”*, 2008, Dejvicka Station, Prague (CZ)
HD video, color, music, 16:9, 2 min 10 s

An idea dating back to 2007 which was born during my several years of “painting” in subway stations and subways. The easiest way to get in there is to go in through huge ventilation shafts, where the power of the flowing air propelled by large fans is very noticeable. I used this powerful airflow to fill my object made out of parachute fabric, which is lightweight and sturdy at the same time. Each monument is specifically designed for a certain place to fit its size and arrangement of ventilation shafts. In the beginning I had to find the best material out of which to make the monuments and find the ventilation shaft with the most powerful draught. The next step was to see how the blown up object would react to its surroundings (for example wind). The preparations for the setup of the first object, the 15 meters high *Grab*, took me two month.

*

*The flickering of a light post
in an empty street.*

Michel De Broin, *Cut into the Dark*, 2011, Canada (CA)
HD video, color, sound, 16:9, 2 min 24 s

A protagonist cuts down a lamppost with a chainsaw. The operation lasts several minutes before it tumbles to the ground. In the roar the lightbulbs shatter and instantly plunge us into darkness. The darkness left by the absence of light allows a shadowy zone to emerge where one can from now on better observe the night.

Camera, editing: Pascal Grandmaison
Second camera: Frederic Bouchard
Actor: Jean-Francois Lessard
Prop master Louis Dumontier; Prop: Ariel Dumontier, Gerard Sainte-Marie
Assistant: Alexandre Poulin, Stephanie Laoun
Bureau du cinema et de la television de Montreal

*

Shadows projected when the sun is at its peak.

Thomas Bratzke aka ZASD, *Arrow Pieces Video Doc*, 2008-2010, Berlin (DE)
HD video, color, sound, 16:9, 2 min 19 s

"It must be remembered that the performances of civilized archers, who practice with the bow as a sport, far surpass those of savages. It is a curious fact that archery was brought to perfection only after the bow became obsolete as a serious weapon!" — Saxton T. Pope, *Yahi Archery*, 1918

Extract from Street Art – The Ephemeral Rebellion (2009)

Directors: Benjamin Cantu & Anne Burger
Writers: Benjamin Cantu & Anne Burger
Featuring: Blek le Rat, Swoon, Nomad, ZASD, Prince, Hijab, Brad Downey, Igor P.
Producer: Boekamp & Kriegsheim
Network: ZDF/ARTE

*

A footprint in fresh concrete.

Philémon Vanorlé, *Traversée [Walk Through]*, 2009, Lille (FR)
DV video, color, sound, 4:3, 7 min 21 s

Philémon Vanorlé is performing a walk through a vacant and previously squatted lot in the north of Lille, where footsteps have been materialized by shoes that were found on site. — MT

*

The calm body of a skater moving through a crowd.

Hehe alias Helen Evans & Heiko Hansen, *Flying Carpet*, 2005, Istanbul (TR)
DV video, color, sound, 4:3, 1 min 28 s

Tapis Volant appears as a rectangular red cushion with beaded tassels dangling down from each of its sides. It runs along a single tram track, using it as a monorail, its wheels propelled by an electric motor. The cushion lies on top of a mechanical system that allows the driver to balance when seated in the Lotus position. This posture not only mimics the operation of a "real" flying carpet, but also links body posture to movement in a way that driver has to be Zen to operate...

*

The unexpected encounter with a weird graffiti in an odd place.

Ishem Rouiaï, *Graffiti Diary*, 2017-2018, France (FR)
Full HD video, color, sound, music, 16:9, 3 min 52 s

Digital culture has been a paradigm shift in many ways especially in the way of documenting and diffusing graffiti. Ishem Rouiaï exploits the constraint of the smartphone—i.e. pocket-size editing studio for mixing videos, site-specific sounds, music using cheap editing software effects—and the one of Instagram—i.e. 1 minute video through constant feed—to create contemplative narratives around his perception of the city and all the aspects that are surrounding his graffiti practice. — MT

*

Rabbits invading the lawn of a campus at nightfall.

The Miha Artnak, *Childhood Pattern*, 2012, Slovenia (SI)
Full HD video, color, sound, subtitles, 16:9, 15 min 05 s

It was the summer of 2011 and the internationally known graffiti provocateur The Miha Artnak went with his friends to do a graffiti project in the middle of the day. He tricked the owner of the wall with a fake authorization of the project saying he was sent by the Ministry of culture. By the time the policemen came to the scene the only official permission the artist had was a word approval from the owner of the wall and nobody knew what to expect. The video project is made out of two parts; the first part is the populist approach documenting the event in a form of a trailer and the second part is this - a short movie about questioning life's limitations and accepting responsibility with a new mindset.

Directors: The Miha Artnak, Tilen Sepi
Writer and actor: The Miha Artnak
Video production: Tilen Sepi
Mix: iakpiion
Sound: Peter Zargi
Translation: Nika Jurman

* * *

"Poetry Lies in Between" is a selection of videos about urban intervention art by Mathieu Tremblin under invitation of Margrit Miebach as part of CityLeaks Akademie 2019. Translation proof reading by Sascha Klein.

The noise made by arriving tourists.

Dorothée Haller, *Urban Valison*, 2011, Strasbourg (FR)
DV video, color, sound, 4:3, 5 min 32 s

Today, we're always leaving without ever arriving. With a suitcase by our side full of our most important items we are stressed that we are going to miss the next train. It's almost like a daily work out. This trolley case audio race is focused on something else: it's an instrument that amplifies the city's textures. Featured location: Strasbourg.

*

The weed growing in between the pavement.

Deana Kolenčíková, *Leave Me Alone*, 2015, Albi (FR)
Full HD video, color, sound, 16:9, 3 min 32 s

There is a small island naturally made of sediment on the river of Le Tarn that flows through the city centre of Albi. The island presents some kind of burden for the city that should take care of it and maintain it. However the access to the island is not utterly easy... The image that this small island might be one day destroyed by the authorities, was not nice for me. And so I decided to go to the island on a canoe and put a sign saying "Leave me alone".

Action: Deana Kolenčíková
Canoe: Thomas Boudineau
Photography: Saul Memeteau

*

The smell of tear gas after a demonstration.

Antoine Hoffmann, *Black Bloc*, 2011, Brest (FR)
HD video, color, sound, 16:9, 9 min 22 s

Black Bloc offers a choreographic reading of the events where the black block intervenes, highlighting gestures and a revolutionary aesthetic. About fifty demonstrators replay an action of the strategy in the city centre of Brest, attacking the shopping windows and the symbolic representations of capitalism on the mime register for about thirty minutes. Here the opposition is played out between the use of media images and the complex process of generating an event, putting into practice not only political spectacularization through gestures, but also the deployed political body, a Nero-Nemesis of the Leviathan conceived by Thomas Hobbes or designed by Abraham.

*

