



## POETRY LIES IN BETWEEN

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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

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“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.

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

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

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

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### *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 it 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 (clothes, 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

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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 months.

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### *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, Gerarld Sainte-Marie  
Assistant: Alexandre Poulin Stephanie Laoun  
Bureau du cinema et de la television de Montreal

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

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

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

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

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

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

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

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

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

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

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

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