



SCREENING PROGRAM FOR DAOJIAO INTERNATIONAL ART FESTIVAL

SELECTED WORKS FROM THE MOMENTUM COLLECTION

Tracey Moffatt - *Other*
Theo Eshetu - *Festival of Sacrifice*
Kate McMillan - *Paradise Falls I & II*
Hannu Karjalainen, *Woman on the Beach*
Janet Laurence - *Grace*
Qiu Anxiong - *Cake*
Sumugan Sivanesan - *A Children's Book of War*
Mark Karasick - *Michael*
Varvara Shavrova - *The Opera. Three Transformations*
Stefano Cagol - *Evoke Provoke (the border)*

ABOUT THE MOMENTUM COLLECTION:

<http://momentumworldwide.org/collection/>

The MOMENTUM Collection was established in 2010 through the generosity of a small group of artists whose work was shown at *MOMENTUM Sydney* in May 2010. The donations of their works constituted their investment in MOMENTUM's then-nascent model as a global and mobile platform for showing time-based art. Six years later, the MOMENTUM Collection has expanded from its original roster of 10 to 34 artists. The Collection represents a cross-section of over 120 outstanding artworks in a diversity of media: video, performance, photography, painting, collage, and text. It ranges from some of the most established to emerging artists representing 22 countries worldwide: Australia, Bulgaria, Canada, China, Denmark, Ethiopia, Finland, Germany, Hong Kong, Israel, Italy, Korea, the Netherlands, New Zealand, Papua New Guinea, the Philippines, Poland, Puerto Rico, Russia, Turkey, the UK, and the US. The growth of the Collection reflects the growth of MOMENTUM itself. MOMENTUM continually endeavors to share the Collection with new audiences worldwide through our website, as traveling exhibitions, and through educational initiatives.

ABOUT MOMENTUM:

<http://momentumworldwide.org/about-us/mission/>

As a non-profit platform focused on Time-Based Art, MOMENTUM is a Gallery, a Project Space, an Exhibition and Education Program, a Collection, a Public Archive, a Residency, Program, a Public Art Initiative, a Salon, and a Network active worldwide. MOMENTUM was originally founded in 2010 in Sydney, Australia, as a major international event, parallel

to the 17th Biennale of Sydney. MOMENTUM opened its doors in Berlin in January 2011 in the thriving Kunstquartier Bethanien Art Center. Since that time, MOMENTUM has presented 55 Exhibitions showing the work of over 400 artists, as well as 50 Education Events filmed and archived on our website, in addition to collecting the works of 64 artists in our Performance and Video Archive, and an ongoing program of Artistic Research Residencies which has so far hosted 20 international artists. Through our program of Exhibitions, Education, Public Video Art Initiatives, Residencies, and the Performance Archive and Collection, MOMENTUM is dedicated to providing a platform for exceptional artists working with time-based practices. Always seeking innovative answers to the question, 'What is time-based art?', MOMENTUM's mission is to continuously reassess the growing diversity and relevance of time-based practices. As the world speeds up, and time itself seems to flow faster, MOMENTUM explores how time-based art reflects the digitization of our societies and the resulting cultural change.



Title of Work: *Other*

Artist: Tracey Moffatt and Gary Hilberg video collaboration

Year Produced: 2009

Duration: 7 min

OTHER (2009)

The first work to launch the MOMENTUM Collection, "Other" incorporates film techniques - splicing film clips, combining chronologies, creating and dissolving narratives - that parallel MOMENTUM's exploration of time-based art.

"OTHER is a fast paced montage of film clips depicting attraction between races. Marlon

Brando looks at Tahitian girls and Samantha from Sex and the City ogles an African American football player in the men's locker room. Seven minutes of gazing and touching and exploding volcanoes. Very funny, very hot." [Tracey Moffatt]

TRACEY MOFFATT

Tracey Moffatt is one of Australia's leading contemporary artists of international renown. Since her first solo exhibition in Sydney in 1989, she has had numerous exhibitions in major museums around the world. Working in photography, film and video, Moffatt first gained significant critical acclaim when her short film "Night Cries" was selected for official competition at the 1990 Cannes Film Festival. Her first feature film, "Bedevil," was also selected for Cannes in 1993. In 1997, she was invited to exhibit in the Aperto section of the Venice Biennale, and a major exhibition of Moffatt's work was held at the Dia Center for the Arts in New York in 1997/98, which consolidated her international reputation. Having begun her career as an experimental filmmaker and as a producer of music videos, Moffatt eventually focused on filmmaking and cross-media practices after gaining acclaim as a photographer. Her investigation of power relations, which by the late 1990s often revolved around the relationship between Australian Aborigines and white colonial settlers, more recently engages contemporary media and the nature of celebrity. Known for her non-realist narratives reconstructed from pre-existing sources, Moffatt uses experimental cinema devices such as audio field recordings and low tones to provide playfully ironic commentary on the subjects of her found footage.

Tracey Moffatt was the recipient of the 2007 Infinity Award for art by the International Center of Photography, New York. Recent Solo Exhibitions include: *Tracey Moffatt: Laudanum and other works*, Art Gallery of New South Wales, Sydney (2016); *Kaleidoscope*, Perth Insitute of Contemporary Art, Perth (2015); *Tracey Moffatt: Spirited: In the Gallery and on TV*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2014); *Tracey Moffatt*, Museum of Modern Art, New York, USA (2012); *Tracey Moffatt: Video Montages*, Gallery of Modern Art, Brisbane, Australia (2011); *Tracey Moffatt: Narratives*, Art Gallery of South Australia, Adelaide, Australia (2011); *Tracey Moffatt: Up in the Sky*, Art Gallery of New South Wales, Sydney, Australia (2011); *Tracey Moffatt: Montages*, Bronx Museum, New York, USA (2010); *Tracey Moffatt, Artist*, Bass Museum of Art, Miami, USA (2010); to name but a few.



Title of work: **Festival of Sacrifice**

Artist: Theo Eshetu

Year Produced: 2012

Medium: HD Video, single channel version of 10-channel installation

Duration: 18 min

FESTIVAL OF SACRIFICE (2012)

The celebration of Sacrifice harks back to the very origins of religious thought. All religions begin with a sacrifice. *Festival of Sacrifice* is part of a series of videos that looks at aspects of Islamic culture as a source to explore formal qualities of representation and the underlying links between cultures. Filmed on the island of Lamu during the celebrations of Eid-ul-Adha, the video recreates, through the multiplication of images, the kaleidoscopic patterns that highlight the spiritual aspect of the event. Intercultural relations, whether seen as an exchange or a battle, are strongly influenced by the impact of images and their use. While religion and technological development are often used to reinforce differences, electronic inter-connectivity has created a platform for mutual interaction and transformed the very concept of landscape. [Theo Eshetu]

THEO ESHETU

Theo Eshetu (b. 1958, London) grew up in Addis Ababa, Dakar, Belgrade and Rome. He now lives and works in Berlin. Forging a hybrid language to merge practices of video art and documentary filmmaking, Eshetu explores perception, identity, and notions of the sacred through electronic time-based media and optical devices and effects. He draws

from anthropology, art history, scientific research, and religion—Catholic, African, Muslim, Buddhist—to explore clashes and harmonies of human subjectivity between world cultures in the global context. Though essentially conceptual, Eshetu’s work is often focused on cultural displacement, and is always grounded in compelling aesthetic components, often achieved through fractal repetition, such as kaleidoscopic mirroring, multi-screen projections, or mosaic-like patterning of images. Having shown in museum and biennales the world over, he is currently working on a major new project for Documenta 14.



Title of Work: *Paradise Falls I & II*

Artist: Kate McMillan

Year Produced: 2011/12

Medium: HD Digital Film

Duration: 2 min 49 sec / 3 min 28 sec

PARADISE FALLS I & II (2011/12)

Paradise Falls I is the philosophical culmination of the time McMillan spent in Switzerland in 2011 as well as her ongoing PhD project into the forgetting of the history of Wadjemup/Rottnest Island, Western Australia. This significant body of work highlights a shift in her practice, evidenced by a dark and moody palette and the combination of figurative and abstract works that set up an interplay between landscape, memory, forgetting and history. The works cover a range of specific landscapes including Wadjemup/Rottnest Island, the Black Forest in Germany and the winter landscapes of Switzerland. With a focus on island sites and places that exist in isolation, the works attempt to draw parallels between physical landscapes and the psychological landscapes of the artist’s own memories, broader cultural histories and stories. Characters appear and disappear from sight, finally lost to the inky black of the ocean and forest. These characters are stand-ins for fractured and partial histories that disappear from focus, yet continue in our collective psyche as dark and haunting traumas. The films are like moving paintings, heavily referencing the romantic tradition of Germanic landscape painting. The

artist acknowledges and even embraces these quotations but she also holds them in a critical eye as part of an enlightenment ideology that has helped us to forget. Through engaging with the viewing process we participate in a re-remembering, acknowledging the shady edges of things, but also baring witness to the beauty of sadness that is contrary to the horrors of forgetting history.

KATE McMILLAN

Kate McMillan has exhibited throughout Australia and overseas since 1997. In 2013 she relocated to London from Australia, where she has spent much of her life, to undertake a number of projects, which include the filming of four ambitious new works which were presented in a major exhibition by Performance Space, Australia in Sydney, Tasmania and the United Kingdom in 2014 and includes a major monograph on McMillan's practice. McMillan earned her Phd at Curtin University, and she currently holds an Academic Post at King's College London. Previous solo exhibitions include Lost at the John Curtin Gallery in 2008, Broken Ground in 2006 at Margaret Moore Contemporary Art and Disaster Narratives at the Perth Institute of Contemporary Arts for the 2004 Perth International Arts Festival. She has been included in various group exhibitions, most recently including at the Art Gallery of Western Australia, Gertrude Street Contemporary Art in Melbourne, Govett Brewster Art Gallery in New Zealand and the Australian Centre for Photography in Sydney.



Title of Work: **Woman on the Beach**

Artist: Hannu Karjalainen

Year Produced: 2009

Medium: DVC Pro 720p

Duration: 1 min 6 sec, on 13 min loop

WOMAN ON THE BEACH (2009)

Woman on the Beach, which was part of MOMENTUM's inaugural event in Sydney in 2010, is a photograph activated into a subtle poetic motion, rewarding the viewer for taking the time to watch it unfold. In subsequent works Karjalainen uses the medium of the moving image to reflect back upon painting and the material qualities of paint. Color, for Karjalainen, is an elusive subject, intangible and abstract as much as it is culturally coded. How meaning is attributed to color and how this process can be exploited by recontextualization make up the foundation of Karjalainen's aesthetic investigations. He often begins with a narrative story, which he visually abstracts to the point of unrecognizability, forcing the viewer to infer any original backstory. In a similar ongoing series that turns classical portrait photographs into moving color palettes, of which Woman on the Beach is a part, Karjalainen mobilizes the traditionally still image.

HANNU KARJALAINEN

Finnish-born, Berlin-based artist Hannu Karjalainen develops his video practice from a grounding in photography and his training in the Helsinki School. *Woman on the Beach* is a photograph activated into a subtle poetic motion, rewarding the viewer for taking the time to watch it unfold. In subsequent work Karjalainen uses the medium of the moving image to reflect back upon painting and the material qualities of paint. Colour is an elusive subject matter. It is intangible and abstract as much as it is coded, branded and harnessed for different purposes. Hannu Karjalainen is particularly interested in how meaning is attributed to a colour, and how this mechanism can be exploited by re-contextualization, using colour and its supposed meaning as a critical tool to investigate the world around us. In an ongoing series of works that turn classical portrait photographs into moving color palets, Karjalainen again mobilizes the traditionally still image. Looking at painting through photography, its role becomes reversed.



Title of Work: Grace
Artist: Janet Laurence
Year Produced: 2012
Medium:
Duration: 6 min 30 sec

GRACE (2012)

"This video is made during my research in wildlife sanctuaries, using hidden cameras specialised for zoology research. In projection, the videos are altered and slowed. I want to bring us into intimacy with these animals and to reveal our interconnection...

This ecological crisis demands we shift our focus from a human-centred perspective to a broader multispecies, environmental approach, for how else are we to live ethically and find our place in this world...

I want to bring us into contact with the life-world. With a focus on the animals and their loss, I think about the loneliness of the last one of a species. What was their death? I wonder about their *umwelt*, the unique world in which each species lives. The bubble of sensation This notion is powerfully articulated by the biologist Jacob von Uexküll, who has enabled rare insight into the worlds animals inhabit: '... worlds they sometimes share with us, worlds waiting to be invented, worlds that may inform our understanding of our own inhabited worlds'. An organism's *umwelt* is the unique world in which each species live, the world as its body represents it, the world formed by the very form of the organism. It is a sensory world of space, time, objects and qualities that form perceptual signs for living creatures. I think its important to find this link in order to find compassion and care for

developing a real relationship with other species we have to share the planet with." [Janet Laurence]

JANET LAURENCE

Exploring notions of art, science, imagination, memory, and loss, Janet Laurence's practice examines the interconnection of life forms and ecologies and observes the impact that humans have on the threatened, natural world. Laurence's work addresses our relationship to nature through both site specific and gallery works. Experimenting with and working in varying mediums, Laurence continues to create immersive environments that navigate the interconnections between all living forms. Her practice has sustained organic qualities and a sense of transience, occupying the liminal zones, or places where art, science, imagination and memory converge. In Laurence's practice, art enters into the essential dialogue of environmental politics to create and communicate an understanding of our global inter-connection, and to restore our vital relationships with the natural world.

Janet Laurence lives and works in Sydney. A recipient of both a Rockefeller and Churchill Fellowship, she was a Trustee of the Art Gallery of NSW, on the VAB Board of the Australia Council and is currently Visiting Fellow at COFA NSW University. Laurence exhibits internationally and has been represented in major curated and survey exhibitions including: She is currently engaged on a project for IGA in Berlin, creating a Medicinal Garden which will open in 2017, A Tree walk - a linear arboretum for The Bundanon Trust, NSW and "Habitat Walk - Sound and Scents" for SCHIFA, Sydney. She has shown in *Artists 4 Paris Climate 2015*, *After Eden*, Sherman Contemporary Art Foundation, Sydney (2012); *Negotiating This World* (2012) NGV, Melbourne; *17th Biennale of Sydney* (2010) and *9th Biennale of Sydney* (1992); *In The Balance*; *Art for a Changing World*, MCA Sydney (2010); *Clemenger Contemporary Art Award*, NGV Melbourne (2009); The Adelaide Biennale (2008), Echigo-Tsumari Art Triennial, Japan (2003,) Australian Perspecta (1985, 1991, 1997). Major commissioned works include: *The Australian War Memorial* (in collaboration with TZG Architects), Hyde Park, London; *Tarkine for a World in Need of Wilderness* Macquarie Bank London, *In the Shadow*, Sydney 2000 Olympic Park; *Waterveil*, CH2 Building for Melbourne City Council, *Elixir*, Echigo-Tsumari Art Triennial, Japan; and *Memory of Lived Spaces*, T3 Terminal Changi Singapore. Key collections include: NGA, Canberra; AGNSW, Sydney; NGV, Melbourne; QAG, Brisbane; AGSA, Adelaide; Artbank Australia Macquarie Bank Collection, Kunstwerk Sammlung Klein, Germany as well as numerous university, corporate and private collections nationally and internationally. In 2012 the AGNSW acquired a major installation work 'The Memory of Nature', as part of the permanent collection. In 2015 Laurence Participated in *Artists 4 Paris Climate*, part of the COP21 UN Conference for Climate Change in Paris.



Title of Work: *Cake*
Artist: Qiu Anxiong
Year Produced: 2014
Medium: Video Animation
Duration: 6 min 2 sec

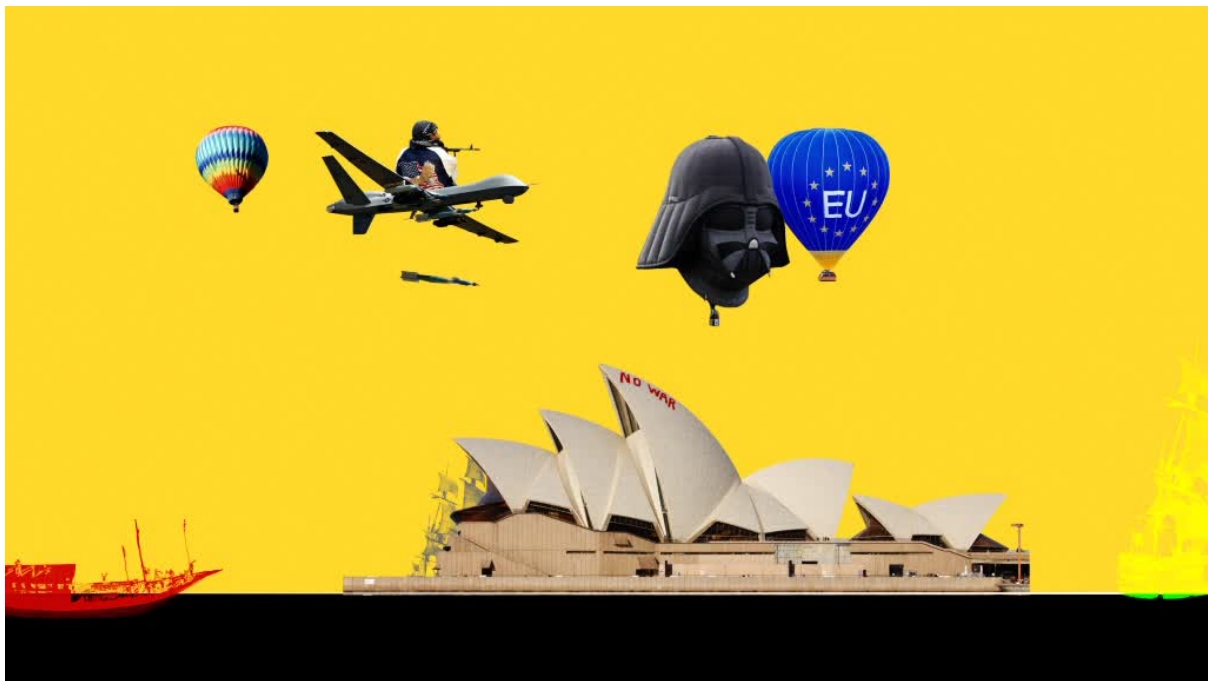
CAKE (2014)

After working predominantly in oil painting during his studies in Kassel and having later turned to landscape painting in the tradition of the old Chinese masters, Qiu's return to Shanghai in 2004 marked a shift in interest towards video art. Marked by the same quiet detachment and timelessness as his previous works, but now combining painting, drawing and clay in his animations, *Cake* offers an exquisitely crafted contemplation on the past, the present, and the relationship between the two. This work entered into the MOMENTUM Collection having been premiered in the exhibition *PANDAMONIUM, Media Art from Shanghai*, curated by David Elliott & Li Zhenhua - a co-production by MOMENTUM and Chronus Art Center, at MOMENTUM Berlin in 2014.

QIU ANXIONG

Qiu Anxiong (b. 1972, Chengdu) was born in the capital of Sichuan province in the southwest of China. There, he studied under the progressive artistic practice of Ye Yongqing and Zhang Xiaogang. Qiu and his friends collectively founded a bar which became a hub for the blossoming underground music and art circles in Sichuan, and his colleagues included He Duoling, Zhou Chunya, and Shen Xiaotong. In his animated films,

Qiu co-mingles the classical and the contemporary, using the traditional Chinese ink-and-wash style to transpose contemporary social and environmental issues onto traditional Chinese landscapes. Qiu has exhibited broadly internationally, having studied contemporary international art and traditional Chinese culture at the Kunsthochschule Kassel, Germany. In 2004 he began teaching at Shanghai Normal University and currently lives and works in Shanghai. Qiu received the Chinese Contemporary Art Award in 2006 and has exhibited widely, including a recent solo-show, titled Qiu Anxiong, The New Book of Mountains and Seas II at the Arken Museum of Modern Art in Ishøj, Denmark (2013) and group exhibition 'Ink Art' at the Metropolitan Museum of Art in New York (2013).



Title of Work: *A Children's Book of War*

Artist: Sumugan Sivanesan

Year Produced: 2010

Medium: Digital Animation accompanied by printed text

Duration: 1 min 45 sec

A CHILDREN'S BOOK OF WAR (2010)

The immediate impact of "*A Children's Book of War*" lies, perhaps, in its jarring conjunction of war, sovereignty, and violence with a format usually reserved for much more lighthearted topics. With its dominant color palette of black and bright yellow, "A

Children’s Book of War” incorporates iconography as diverse as Julian Assange, the Sydney Opera House, and the frontispiece of Thomas Hobbes’ Leviathan. In the accompanying text to the work, Sivanesan draws upon Giorgio Agamben’s notion of the “state of exception” to discuss 9/11, Australia entering the Iraq War in 2003, the 2010 Haiti earthquake, and the first fateful contact that Captain Cook made in Australia. The “state of exception,” in short, is the temporary suspension of the rule of law in the name of a greater force - whether that be a defense against insurrectionary forces or the preservation of the very constitution of a sovereignty. With its haunting last paragraph, Sivanesan reminds us that the sovereignty of Australia rests on the suspension of indigenous rights - indeed, that everywhere in the Western world our lives are made possible by suspensions that are felt and suffered always elsewhere:

“When Captain Cook first made contact, 18 years before Governor Phillip and the First Fleet arrived an act of violence pre-empted the war that was to follow. It’s a war that a lack of recognition of Indigenous Sovereignty helps to perpetuate. A war that the civic revolt at Redfern revealed. A war not likely to end any time soon.”

SUMUGAN SIVANESAN

Sumugan Sivanesan is a self-described ‘anti-disciplinary’ artist and a transcultural radical. His eclectic practice is concerned with the legacies of colonialism, the experience of cultural difference, and diaspora. Sivanesan often engages with the theory of ‘necropolitics’ coined by the Cameroonian philosopher and political scientist Achille Mbembe. Building upon and going beyond the Foucauldian notion of biopower, the domain of life over which power has taken control, ‘necropolitics’ asserts that contemporary forms of subjugation of life to the power of death has reconfigured the relationships between resistance, sacrifice, and terror.

He has presented projects at ZK/U: Centre for Art and Urbanistics (Berlin 2014), 55 Sydenham Rd (Sydney 2013), The Reading Room (Bangkok 2013), Performance Space (Sydney 2013), Tin Sheds Gallery (Sydney, 2012) Momentum Berlin (2012), Yautepec Gallery (Mexico City 2011), and 4A Centre for Contemporary Asian Art (Sydney 2010-11) OK Video Festival (Jakarta, Indonesia 2009), Filmer la Musique (France 2009) GRANTPIRIE (Sydney, 2009), Gang Festival, (Sydney-Indonesia 2005-6, 2008), Underbelly (Sydney 2007-8), Transit Lounge (Berlin-Australia, 2006 & 2008), Transmediale (Berlin 2006), Videobrasil (Brasil 2005), Electrofringe (Australia 2003), Abstraction Now (Vienna 2003), New Forms (Canada 2003), The International Symposium for Electronic Art (Japan 2002), d>ART (Australia 2002 & 2004), Liquid Architecture (Australia 2002 & 2004-5), Experimenta (Australia 2001) amongst others. Sumugan is also active with the experimental documentary collective [theweathergroup_U](#) and the activist media/art gang [boat-people.org](#).



Title of Work: **Michael**

Artist: Mark Karasick

Year Produced: 2004

Medium: Video

Duration: 2 min 52 sec

MICHAEL (2004)

As Karasick's first foray into video, *Michael* examines the visual reflections of changing psychological states, here expressed by the young son of a museum director acquaintance. Karasick, who works primarily with painting, made this video as a study for a series of portraits. Similar to Bill Viola's video works that depict series of evolving emotions, *Michael* uses close-ups, slow motion and black-and-white to emphasize an intimate, home video-like relation with the film's emotive protagonist. Originally shown as part of MOMENTUM Sydney's 2010 program, curated by James Putnam.

MARK KARASICK

Mark Karasick, born in 1959 and raised in Canada, attended Art College in Toronto. He was introduced to encaustic painting in 1983 and has since continued to experiment with this Greco-Roman technique, mostly known through the Egyptian mummy portraits from

Fayum and Hawara. In 1989, during his first visit to Italy, his work came to the attention of Swiss-Italian collector Signor Carlo Monzino, who sponsored Karasick to remain in Italy for five years of continued research and practice. Karasick has exhibited his works in solo and group exhibitions across North America, Asia and Europe. He has exhibited alongside artists such as Anish Kapoor and Bill Viola at Sublime Embrace at the AGH (Ontario, Canada) and Nobuyoshi Araki and Matt Collishaw in London. He currently lives and works in the UK.



Title of Work: **The Opera, Three Transformations**

Artist: Varvara Shavrova

Year Produced: 2010-2016

Medium: Timelapse and Three Video Projections Sequence with Sound

Duration: 3 min 41 sec

THE OPERA. THREE TRANSFORMATIONS (2010-2016)

Originally commissioned as a multi-channel video projection for the Espacio Cultural El Tanque, an empty oil tank in Tenerife, and subsequently shown at the Venice Architecture Biennale 2014, *The Opera* is an insight into the fragile world as well as social and human aspects of the Peking Opera, one of the most revered cultural heritages of the Chinese national scene. The work focuses on the transformation of the Peking Opera artists from

male to female, and from female to male. Although they are admired by society as artists, their true identities and personal hardships cannot be lived out openly. Looking into the archaic and often utopian world of Chinese opera, Shavrova investigates issues of personal identity, sexuality and gender bending as they are manifested by both traditional and contemporary culture in modern day China. Balancing moments of pure visuality with the austere formal movement codes of traditional choreography, the video underscores the striking avant-garde qualities of this most traditional of art forms. *The Opera* is accompanied by a specially commissioned music score written by the Beijing based composer Benoit Granier, that incorporates elements of traditional Chinese and contemporary electronic music.

VARVARA SHAVROVA

Born in a family of artists and educated in Moscow Polygraphic Institute, Varvara Shavrova lived and worked in Moscow, London, Beijing and Dublin where she is currently based. Shavrova works in a variety of media, including painting, installation and video. Her projects include over 20 solo exhibitions and curatorial projects in London, Dublin, Los Angeles, Berlin, Frankfurt, Moscow, St.Petersburgh, Shanghai and Beijing. Shavrova received a number of awards, including Fellowship from Ballinglen Arts Foundation in Ireland, British Council Visual Artist's Award, Dublin City Council Visual Arts Award and Culture Ireland Awards for individual artists. Her work is represented in a number of important collections, including Department of Foreign Affairs art collection representing work of important Irish artists worldwide.



Title of Work: **Evoke Provoke (the border)**

Artist: Stefano Cagol

Year Produced: 2011

Medium: HD Video with Sound

Duration: 17 min 35 sec

EVOKE PROVOKE (THE BORDER) (2011)

The love and hate that Cagol feels towards boundaries, both physical and mental, is at the root of this work created at Kirkenes, in the Arctic Circle, during one of the periods he spent abroad as an artist in residence. The artist staged a series of emblematic actions that he filmed with a video camera. In total solitude, immersed in a fascinating but hostile nature, in conditions bordering on the extreme, like the place where the actions were carried out. For Cagol in this case the border is precisely the one between himself, his body and his mind, and the nature that surrounds him. The setting seems to be cloaked in twilight, barely dispelling the darkness, and the temperature is 25 degrees below zero. In those frozen lands, he tries to communicate in one way or another, using different forms of signalling. He endeavours to modify the landscape, to light it up, to melt the snow with a flame, but every attempt at interaction is in vain. The video was shown at the solo exhibition *Concilio* in the church of San Gallo, as a collateral event at the 54th Venice Biennale.

STEFANO CAGOL

Stefano Cagol is an Italian-born artist. He participated in 55th Venice Biennale (Maldives National Pavilion), 2nd Xinjiang Biennale, 1st Singapore Biennale and presented his works



and actions at Kunstmuseum Bochum, ZKM Karlsruhe, Folkwang Museum, Maxxi in Rome, Museion in Bozen, Laznia in Gdansk, Westergasfabriek in Amsterdam, Kunstraum Innsbruck, MARTa Herford, among others. He is the recipient of the Terna O2 Prize for Contemporary Art, Rome, and of the VISIT #10 of the RWE Foundation, Essen.