

FILM AT REDCAT PRESENTS

Mon Mar 25 | 8:30 pm |

Jack H. Skirball Series

\$12 [members \$9]

ANOUK DE CLERCQ: Future Images

Program Guest-Curated by Mark Toscano.

As a conjurer of imaginary, semi-abstract worlds that are uncannily rooted in our physical reality, Belgian artist Anouk De Clercq has forged a unique cinematic language that explores the unstable outer boundaries of human vision. Employing technologies such as computer animation, 3D scanning, and even an electron microscope, De Clercq's visual universe feels both intimate and infinite, rich with philosophical reference points. This is a rare U.S. appearance for De Clercq, whose category-defying work has been presented at Tate Modern, Centre Pompidou, and many others. For her first show in Los Angeles, she will screen a selection of visually stunning, monochrome films that investigate our tenuous relationship to the spaces that surround us, and the role our subjectivity plays in their construction.

Anouk De Clercq's visit to the US is made possible by the generous support of Flanders Image.

In person: Anouk De Clercq

"Emerging from a universe of primordial darkness, her images oscillate in the space between the formed and formless, creating and disintegrating in subtle worlds of emanating light." – Richard Ashrowa

Program

It

2017, 13 minutes, made with Tom Callemin

A blind man reports on an eclipse, a light phenomenon that he perceives through senses that do not involve sight. He takes us by the hand and guides us through the dark, through this temporary event that transforms the world as we know it. In the midst of the darkness

comes a presence, visible at the sudden fall of nighttime till the sun inevitably rises again.

True to tradition, the camera captures what temporarily passes us by. It is akin to trying to project the sun into our home in order to admire and capture the great cosmic movements.

In this encounter between work by visual artists Anouk De Clercq and Tom Callemin, light and darkness also meet. Their respective worlds continually find themselves in the realm of the barely visible, in black-and-white, in the fascination with what light can reveal.

Building

2003, 12 minutes

Shafts of light and the camera are moving through the dark as in a glissando. Flat, sharply cut forms appear in black-and-white and high definition. They feel their way along expanses of wall, opening up stories, windows and doors, and break down on floors, stairs and columns.

In this way, according to a controlled choreography upheld by the music of Anton Aeki, a truly architectural experience is created on the screen. Like a constructivist audiovisual mobile, the building reveals itself and is being documented as in an architect's dream. In other words: as a spatial and atmospheric starting point for users to start leaving their marks on it.

Building is inspired by the new concert hall in Bruges and thereby also pays homage to the work of Robbrecht and Daem, the Belgian architects' collective that is well known for such exploits as the new Boijmans van Beuningen museum in Rotterdam and the Aue-pavilions for Documenta IX in Kassel.

Oops wrong planet

2009, 8 minutes

Oops wrong planet shows an attractive, rolling landscape from a different planet. An attempt is made to establish contact. Long-distance communication is possible, albeit with some interference on the line. Clear contact appears impossible, though. The static appears like a veil that clouds the picture. The soundtrack of Scanner reinforces the static between distance and vicinity even further. There's the temptation to look behind the picture, so as to bypass the interference and get to a clear picture. *Oops wrong planet* permanently switches between what seems possible and impossible in terms of contact. It's a grope in the dark, in search of the place where real contact can be possible, beyond time and space.

Swan Song

2013, 3 minutes, made with Jerry Galle and Anton Aeki

Swan Song is a metaphorical phrase for a final gesture, effort, or performance given just before death or retirement. The phrase refers to an ancient belief that the swan is completely silent during its lifetime until the moment just before death, when it sings one beautiful song. What song does a pixel sing before it fades away?

Oh

2010, 8 minutes

Oh seeks to reanimate the ambitious, utopian spirit of renegade architect Etienne-Louis Boullée (1728-1799). True to the spirit of the utopian architectural tradition Boullée is part of, he is probably best remembered today for one unrealized project in particular: the design for a gigantic sphere-shaped shrine dedicated to one of the founding fathers of modern science, Isaac Newton (1784).

Although the historical reference to an unrealized architectural project adds a nostalgic, melancholy twist to *Oh*, De Clercq nevertheless stays true to her well-documented passion for images of futurity. *Oh* sees the continuation of De Clercq's singular 'poétique de l'espace' – a richly textured visual investigation of the allegorical tension between inside and outside, real and imaginary ('virtual'), two- and three-dimensional, analogue and digital, immensity and intimacy.

Thing

2013, 18 minutes

An architect talks about the city he has built. Gradually we realise that the city is imaginary. His account is an attempt to give his ideas a fixed shape. This, in a nutshell, is the story of *Thing*.

"In *Thing*, it is ... about the dot, or more accurately, about the scale interplay between the dot and its multiplication and organization in the digital image and space. Screened at a very large scale, *Thing* is an architectural universe that ceaselessly reveals its own virtuality for it exists only as a nebula of points wherein the camera, or actually, the point of view, wanders." - Anna Manubens

Atlas

2016, 6.5 minutes

Exploring the surface of a single frame from a black and white 16mm film through an electron microscope, Anouk De Clercq ponders over ways of seeing and the nature of cinema. Spatiality being one of the key concepts in the work of Anouk De Clercq, in Atlas she wants to go as deep into space as possible, at the tiniest scale, and see what insights we get from this other perspective on things. This atlas is a guide in a macroscopic tale of the world.

Black

2015, 5 minutes

Simultaneously boundless and intimate, collective and personal, an ode to and an example of a cinematic experience that is becoming increasingly rare, the darkness of a movie theatre in the course of the projection of a 35mm film print.

Anouk De Clercq explores the potential of audiovisual language to create possible worlds. She is interested in what lies behind 'reality' or in between the visible and the imaginary.

She has received several awards, including the Illy Prize at Art Brussels in 2005 and a Prix Ars Electronica Honorary Mention in 2014. Her work has been shown in Tate Modern, Centre Pompidou, Museo Nacional Centro de Arte Reina Sofia, MAXXI, Centre d'Art Contemporain Genève, International Film Festival Rotterdam, Ars Electronica, among others.

Anouk De Clercq is affiliated to the School of Arts University College Ghent as an artistic researcher. She's a founding member of Auguste Orts and is represented by Gallery Sofie Van de Velde.

Curated by Mark Toscano, with Steve Anker and Bérénice Reynaud, as part of the Jack H. Skirball Series. Funded in part by the Ostrovsky Family Fund.