

Metropolis M

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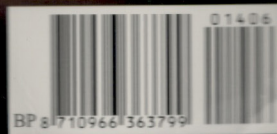
TIJDSCHRIFT OVER HEDENDAAGSE KUNST

Ongezien in 2014
Mariana Castillo Deball
Ondergrondse Chaim van Luit
Kunstinitiatieven in Wenen
Sarah van Sonsbeeck

ONZICHTBAAR

JANA EULER

THE CURATED
SELF



ONGEZIEN IN 2014



Het tegenwicht voor alle eindejaarslijstjes. Geen populariteitspoll of bevestiging van wat iedereen verwacht, maar een jaaroverzicht van datgene wat over het hoofd is gezien.

Gillian Jagger

Gillian Jagger: Wat Was and Is At first glance, I didn't really feel attracted to the aesthetics or execution of Gillian Jagger's work at David Lewis Gallery, but it did immediately captivate me on the level of attitude. The sculptural installation resonated with something that came from an island, far away, unique and independent. It had a 'fuck it' attitude that surpassed the trends of its time without trying to be rebellious, but by being loyal to an internal logic where a deep investigation takes place in respect to the landscape which was carefully created over the years and which aims to share its discoveries in an intimate way without being ashamed of its own sensitivity.

Melanie Bonajo
artist New York

Performance Proletarians at Le Magasin, Grenoble

Performance Proletarians was a live-performance program marathon curated by artists Lili Reynaud-Dewar and Benjamin Valenza at Magasin in Grenoble that took place October 10th and was broadcasted live on Youtube during the almost 24hrs it lasted. The platform statistics say that around 2000 people have seen it. Ironically, the event took place behind closed doors in the auditorium of the museum while a huge crowd of visitors came to attend the opening of two other shows. Reynaud-Dewar and Valenza decided not to archive the project online. But luckily technology failed so you can still see four hours of the event at www.performance-proletarians.com.

Dorothee Dupuis,
curator and writer Mexico City
& France

Emilio Prini at Strombeek Cultuurcentrum

One of the most prominent figures in the landscape of Arte Povera had a great exhibition at Cultuurcentrum Strombeek last fall. Emilio Prini is the most conceptual wing of the Italian group of artists. In his work he could bring the language of the Arte Povera to the most extreme position of dematerialization with the goal not to fall in the trap of representation. The exhibition at Strombeek curated by Cornelia Lauf was one of the rare occasions to see the work of this major artist. In Strombeek it was brought in dialogue with younger positions as from Dario D'Arconco.

Lorenzo Benedetti
directeur De Appel, Amsterdam

The Barber Shop and Kunsthalle Lissabon

For the past few years a derelict building in central Lisbon has been hosting a number of artists, curators, cultural producers and artist-run projects. Within this makeshift community, The Barber Shop, a project by Margarida Mendes, and Kunsthalle Lissabon, an exhibition space directed and curated by João Mourão and Luís Silva, have been instrumental in creating a space for critical reflection. The Barber Shop offers a multifaceted conference and workshop program and the Kunsthalle Lissabon is a platform for local artists internationally and international artists locally. Both projects need to leave the building – formally the property of BES (Banco Espírito Santo), which was recently declared bankrupt. The loss of these and all the other projects that were allowed to flourish in this building will leave behind a irreparable void.

Ana Teixeira Pinto
art critic

Lina Bo Bardi, in Together at DAZ

(Deutsches
Architektur Zentrum,
Berlin)

For some reason I never engaged with the work and legacy of Lina Bo Bardi, the Italian architect, who moved to Brazil in the 1940's and became an immense influence of modernist architecture. When I saw the exhibition *Together* this Summer in Berlin, I was overwhelmed by the diversity of her work. The show, curated by Noemi Blager, included small screens embedded in concrete boxes, beautiful photographs of the famous Glass House (Casa de Vidro), Bo Bardi's bowl chair, and, my favorite, paper hands holding additional information, made by Madelon Vriesendorp based on the work of Lina Bo Bardi.

Melissa Canbaz
writer Berlin

Meeting Oscar Santillan

On a recent visit to the Jan Van Eyck Academy, I was really glad to have met the artist Oscar Santillan. His research-based projects and performative works are playful, poetic and extremely hypnotic. Each of Santillan's works broadly considers the place of belief systems today, offering a refreshing kind of historiography that avoids much of the fetishism a lot of art produced over recent years has had. The trajectory of each new project brings something very different to the table, breathing new life into a practice some may consider within the lineage of 'emotional conceptualism'.

Nav Haq
curator, M HKA Antwerp

Het Mooiste Walking Tour

Het Mooiste Walking Tour took place three times at the end of May. Visual artist Anna Maria Luczak and Eloise Sweetman, writer and artist, guided the participants through almost forgotten paths and secluded walkways in Rotterdam, introducing (un)common ways of experiencing spatiality, temporality, memory and fiction in the historical. This was followed by performative interventions by Bernd Krauss (in the underground architecture of the Maastunnel), Giles Bailey (in front of the foundations of Katendrecht Castle) and Jason Hendrik Hansma (inside the Charlois Museum).

Weronika Trojanska
curator Rotterdam

Logos – Cold Mission (Keysound, 2013)

In zijn recente bundel *Ghosts of my Life* stelt Mark Fisher dat de post-junglemuziek waar hij naar luistert lijdt aan 'hauntological melancholia': het besef dat de hoop die doorklonk in de naorlogse elektronische muziek en euforische dance van de jaren tachtig en negentig is verdwenen. Tegelijkertijd blijft het verlangen naar de toekomst doorklinken – al is het een toekomst die nooit meer zal komen. In dit dystopische, regenachtige sonische landschap, waarin echo's van een analoog verleden kraken en ruisen, houdt de Britse producer Logos zich op. Op zijn debuut-LP *Cold Mission* stript hij bestaande genres als grime en dubstep tot nog slechts hun meest elementaire vormen overblijven, om ze vervolgens rechtstreeks het heeal in te lanceren. Niet te missen soundtrack voor reizigers onderweg naar een verloren toekomst.

Xander Karskens
curator De Hallen, Haarlem