

La Station

presents



Plein_Ecran

Clément **COGITORE**, Mathieu **COPELAND**, **EL PAQUETE** (Fondation Ludwig, Cuba),
Pascal **LIÈVRE**, Rachel **MACLEAN**, Shana **MOULTON**, Ken **OKIISHI**, Laure **PROUVOST**,
Catherine **RADOSA**, Jon **RAFMAN**, Peter **SCOTT**, Heimo **ZOBERNIG**

OPENING on **Friday December 2, 2016** at **8PM**

EXHIBITION from **December 3, 2016** to **February 25, 2017**

(closed from 23/12 to 27/12 and from 31/12 to 03/01)

Curatorship by **Benjamin LAUGIER** and **Mathilde ROMAN**

A L'ECLAT and La Station co-production as part of the **Forum MOVIMENTA**

In synergy with the art video festival **OVNi**

La Station and L'ECLAT thank **La Villa Arson** for its support

PLEIN_ECRAN EXHIBITION

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La Station, 89 route de Turin, 06300 Nice



Plein_Ecran (Full_Screen)

A support for projection or broadcast, the screen has become a tool present on all levels of daily life. Beyond the recurrence of a pattern, it is a format framing the construction of the real, its representations as well as its sensitive experiences. Image invades the physical, architectural, urban space, and artists grab it to reflect on its perception incarnated, on its participation to the intimate and collective landscape. It is not as much up to a critique of the image society that pieces in the exhibition commit us as to a reflection on fictional narration inherent to the look; and to socio-political perspectives emanating from it. Cinema, television, internet, and all the digital tools associated to their use created means to tell stories about oneself and the world, produced news writings where the gesture has a central place. Replaying the history of painting by displacing it like a frame and a window, the screen is vested into its capacity to launch separate states, to be the location for overflowing and covering.

The incessant flux of the virtual is haunted by the disappearance of its data and permanently invents new means of archival management. As a response to this abyss, the images here anchor in the location, talk to the spectator, to his point of view, his personal and collective memory, his wanderings. A telephone at arm's length filming a show, a finger tracing the name of feminists on a dark glitter screen, film credits put end to end, this positions among many others questioning the legacies and the oversights our societies produce permanently.

with

Clément COGITORE, Mathieu COPELAND, EL PAQUETE (Fondation Ludwig, Cuba), Alban HAJDINAJ,
Pascal LIÈVRE, Rachel MACLEAN, Shana MOULTON, Ken OKIISHI, Laure PROUVOST,
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PLEIN_ECRAN EXHIBITION

PATH



To begin by the end and a compilation of film credits (*Film Titel Video*, 1997) introduces de facto the numerous mechanisms of digestion and aestheticization of the audio-visual industry as well as the composition of three projection screens, (*Untitled*, 2005) would be its abstractizing counterpart in **Heimo Zobernig's** work.

The mobile telephone screens **Clément Cogitore** films in *Elégies* (2014) on their part are the witnesses of a scene off camera that the verses of RM Rilke come to subtitle. A «numerical liturgy» in which the filmmaker maintains, like in the rest of his productions, a certain connection to the sacred.

Picture City II (2016) takes two films as a starting point, *Taxi Driver* (Martin Scorsese, 1976) and *Sex in the City* (Darren Star, 1998-2004), their common point being that they occur in New York. However, the image of NYC in these films is opposite, bearing witness to its real evolution but also to the imaginary associated with it. By a system of double projection, **Peter Scott** turns the screen into the meeting space between these two films, and questions the construction of the real.

Veille Extinction, 2016. Invited for a residence in Beaugency, a small peaceful city near Orléans and next to a nuclear plant, **Catherine Rodosa** is marked by the impact in the public debates of the recent decision of the municipality to turn off public lighting at midnight. By a framing and a symptomatic editing of surveillance camera images, she questions our representations of urban space at night, and introduces its discrete presence.

In *L'Exposition d'un Film*, **Mathieu Copeland** invites some fifteen artists to turn an exhibition into a film, the film of an exhibition or even a film exhibited. Systematically questioning the formats of the exhibition, Copeland offers here to see the posters made by the artists for this project, the projection of which shall be on December 3, at the Cinéma de Beaulieu-sur-Mer.

In *Break up* (2015), **Alban Hajdinaj**, a Lebanese artist, lifts the various strata of family photographs that cover a frame that used to belong to his grand-mother, who passed away in 2001. He thus discovers a portrait of Enver Hoxha, the communist dictator of Albania until 1985, which was the photograph originally framed. A way to think about the covering of political memory and the relationship between the intimate and the collective.

The series or works by **Ken Okiishi** entitled *gesture/data* joins the support/surface problematics applied to that of painting 2.0 for which the screen is worth the canvas and the video medium that of painting. Here the gestures of painting remind those of digital interactivity and images come from VHS copies of TV shows.

Jon Rafman manipulates the numerical technological codes, their mechanisms of fetishizing and socializing of which the screen is both an element of alienation and of intrusion. In *Still Life (betamate)*, he composes a still life from the crudest and darkest images of the web. "While you are looking at the screen, it is possible to believe that you dive into eternity», says the feminine artificial voice as an introduction.

PLEIN_ECRAN EXHIBITION

PATH



Since 2002, **Shana Moulton** has directed Cynthia, her alter ego. A burlesque character, hypochondriac and depressive, Cynthia is in reality the political allegory of the oppressions to which the women are still subject. In 2016, we find her in ***Feed the Soul***, in the middle of a silent incantation of the personal development theories abundant on the internet.

In ***Monolog*** (2009), **Laure Prouvost**, a French artist belonging to the English scene, plays on the means of self-filming. If we can find some proximity with the videos of Vito Acconci, it is mostly to the multiple use of self-filming in the private spheres it refers to. With humor, she questions the figure of the spectator-voyeur or the value of the artistic activity whilst putting in tension the relation between the image and the frame, the language and its significance, or even the passage from the interior (the intimate) to the outside (share on the virtual).

Rachel Maclean is a young Scottish artist permeated with the aesthetic of the virtual and who uses editing and post-production to insert social and political stories with a fantastic vision. ***Germs*** (2013) answers to an order by English TV Channel 4. As usual, she interprets all the characters, from the feminine stereotype to the sarcastic microbe, associating the codes of advertisement to a kitsch and violent universe to denounce its excesses and perversions.

Rêver l'obscur (2016) by **Pascal Lièvre** is a long succession of fixed shots where a finger traces carefully the names of figures of feminist fight in a thick layer of black glitters. Going through the 20th century, the work pays a tribute to overlooked history. This work continues the fights of these activists against oversight and offering the spectator a moment of historical and geographical distance. But it is also a reflection on the screen, on appearance and disappearance, and on its embodiment by the drawing.

El paquete. Cuba is still one of the rare countries where Internet access is very limited, because only accessible from some places, in a very expensive way, and with a weak connection. In parallel, television only offers five channels. But every Sunday, a «paquete» gathering data downloaded on the Internet circulates in the streets and can be bought in complete illegality. It regroups TV shows, films, advertisements, including for restaurants in Cuba that seized this opportunity to become known.

The **Ludwig Foundation**, established in La Havana for many years, started some research work around the Paquete, analyzing its operation and evolutions. The document presented here offers a tool to reflect on what Internet access can represent today.

PLEIN_ECRAN EXHIBITION

REPRODUCTIONS



Rachel MacLean, *Germs*, 2013
video, 3 min © Rachel MacLean & Channel 4 Random Acts



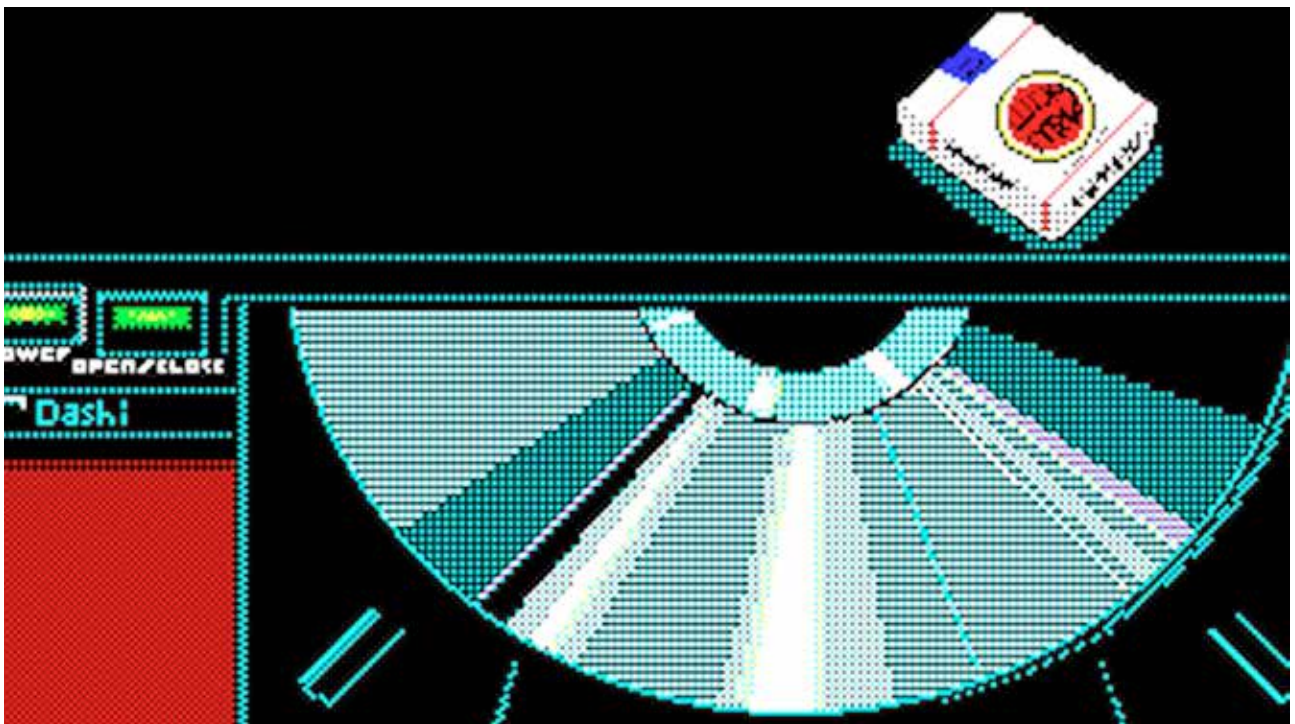
Pascal Lièvre, *Rêver l'obscur*, 2016
video, 5h 11 min © Pascal Lièvre, Espace croisé production

PLEIN_ECRAN EXHIBITION

REPRODUCTIONS



Clément Cogitore, *Elégies*, 2014
video, 6 min © Clément Cogitore & galerie Eva Hober, Paris



Jon Rafman, *Still Life (betamate)*, 2013
video, 4,54 min © Jon Rafman & Seventeen Gallery, Londres

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REPRODUCTIONS



Laure Prouvost, *Monolog*, 2009,
video, 9,14 min © Laure Prouvost
& LUX Distribution, London



Nicolas Eigenheer & Jeremy Schorderet for
L'exposition d'un film of Mathieu Copeland, 2015,
120 x 160 cm © Mathieu Copeland & le CNEAI,
Châtou

MOVIMENTA

LE FORUM



MOVIMENTA FORUM / November 30th > December 3rd / Nice / Beaulieu / Monaco

MOVIMENTA is a public haven dedicated to the moving image. For all those who build their artistic, critical and technical endeavors around images in motion. Aimed at bridging between the technicians, artists, professionals, thinkers and their potential audiences. Pledged to encompass every audiovisual manifestation of contemporary art and modern technology. Designed to produce public programs with the purpose of shaping situations around dialogue and creation. The Festival Biennal MOVIMENTA will open in October 2017.

In what way does the proliferation of screens influence our relationship with the moving image? How does this manifest in the art field, from a product perspective and in the realm of technology? Isn't it time to take a moment and explore the possibility of associating screen attributes with content types?

MOVIMENTA is organizing a discussion to delve deeper into these questions; by inviting different artists to showcase works echoing these notions; and reuniting the concerned stakeholders to converse amongst themselves: entrepreneurs, artists, curators, engineers, scientists, product designers, art critics, architects, sociologists, urban planners, set designers, graphic designers, web designers...

The evolution of our relationship to art in a societal context results in novel situations. By example, Cinema influences narrative structures, inducing new forms of programming. Through a deep understanding of the changes that have already taken place in the artistic and technological fields, we are able to depict the upcoming change.

MOVIMENTA is supported by the metropole and the city of Nice.
The MOVIMENTA Forum is supported by the CNC-DiCRÉAM.

More informations at <http://www.movimenta.fr/en>

LA STATION



LA STATION - CONTEMPORARY ART SPACE

La Station offers an experimental platform within which up-and-coming artists can find conditions conducive to initiating projects and participating in the development, promotion and dissemination of their activities. This enabling initiative started in Nice in 1996 allows the emergence of research in real and professional exhibition or production conditions.

La Station was originally housed within the walls of a former service station located at 26 boulevard Gambetta in Nice from which it took its name, then moved on according to the realities of the places that sheltered it. The relevance of La Station lies in a desire to offer an extra link connecting artists, institutions, art centers, galleries and the public as closely as possible, trying to give added value to the existing cultural panorama.

In addition to its internal programs, over the years La Station has acquired a national and European audience thanks to exhibitions organized in various cities abroad. On the extramural front La Station constructs its projects from the starting point of the work of the artists that constitute it and their particular artistic practices, put into a new perspective in the context of a collective exhibition, so approaching the whole thing in a unity of place, time and space.

More infos : www.lastation.org

The exhibition Plein_Ecran is supported by



La Station is one of the founder of the BOTOXS network and is supported by



PLEIN_ECRAN EXPOSITION

CONTACTS



Plein_Ecran

exhibition from

December 3, 2016 to February 25, 2017

open from wednesday to saturday, 1PM to 7 PM

at La Station, 89 route de Turin, 06300 Nice

To obtain more infos about the exhibition

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