

Documentalist | 13 February - 28 March 2010

Chris Evans | Deimantas Narkevicius | Suzanne Treister

Deimantas Narkevicius | Born: 1964, Lithuania

Deimantas Narkevicius was born in 1964 in Lithuania and lives and works in Vilnius. Trained as a sculptor he has developed a practice, based on video and film that explores fascinating, problematic and overlooked passages of recent post-communist European history, including his personal history of living and working in Lithuania during the soviet era and after. In Narkevicius' short film, *Revisiting Solaris*, the actor Donatas Banionis appears in the role of Chris Kelvin more than forty years after Andrej Tarkovskij's *Solaris* was made. *Revisiting Solaris* is based on the last chapter of Stanislaw Lems' book. The protagonist, Chris Kelvin reflects on his brief visit on the "soil" of the planet Solaris shortly before his return from the space mission. As material to visualize the landscape of Solaris, Narkevicius used a series of photographs made by the Lithuanian symbolist painter and composer Mykalojus Konstantinas Ciurlionis in 1905 in Anapa. 'Deimantas Narkevicius' work is a critical look at film, its ability to communicate, and its importance in a primarily visual culture. Deconstruction, ruptures and random juxtapositions push the spectator to fill in the gaps of the story. Within a structure, Narkevicius conveys parallel moments and different perspectives. He creates a back and forth between the past and the present, connecting history to personal experience. He pits documentary truth against potential fiction.' gb agency

Chris Evans | Born: Eastrington, UK

Chris Evans deliberately muddles the roles of artist and patron, genius and muse. *Warm Hermaphrodite* and *Repeat Horizon* form visual motifs created by Evans in response to interviews with four elderly Italian politicians. All were asked about sacrifice and after a life in the public eye, on the choices they made. 'He throws these things directly into the path of bureaucrats and institutions, office workers and passing strangers. Very few people actively aspire to being part of a society that's simultaneously oppressive, amoral and dull, but most of the corporate or state structures we sustain have at least one of these characteristics. Evans's work amplifies this paradox. It's like hearing a really good joke and being trapped inside it both at once.' Will Bradley

Suzanne Treister | Born: London

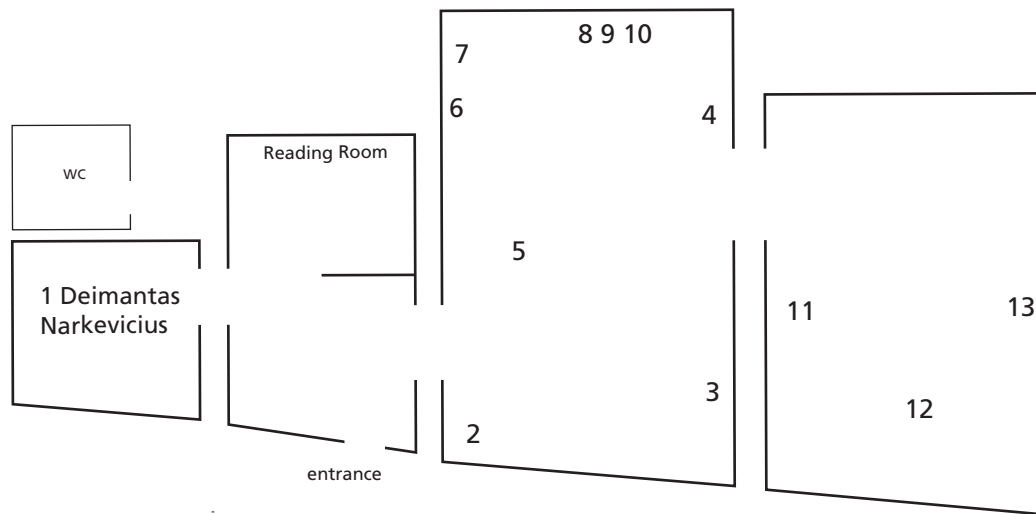
Alchemy is a series of works, which transcribe front pages of international daily newspapers into alchemical drawings, reframing the world as a place animated by strange forces, powers and belief systems. These works redeploy the languages and intentions of alchemy: the transmutation of materials and essences and the revealed understanding of the world as a text, as a realm of powers and correspondences which, if properly understood, will allow man to take on transformative power. In *A Timeline of Science Fiction Inventions: Weapons, Warfare and Security*, Treister has drawn up a history documenting innovations of imaginary and fantastic military technology. The timeline starts in 1726 with the 'Knowledge Engine' in *Gulliver's travels* and carries on up to the present day. It allows us to see the meetings of worlds as these weapons sometimes travel from the fantastic into the real, like the 'Atomic Bomb' described in 'The Crack of Doom' by Robert Cromie in 1895. The format in which she organises this information is the schema of the connected circles of the tree of life or the Sephirot, from the Jewish mystical traditions of the Kabbalah, a representation of linkages between the worlds above and the physical world below and which map stages of transformation between these realms. Utilising various media including video, the internet, interactive technologies, photography, drawing and painting, Treister's practice deals with notions of identity, history, power and the hallucinatory. 'In an age when religious fundamentalism and alternative belief systems are on the rise and faith in post-Enlightenment progress is on the wane, perhaps Treister's attention to old-fashioned arcana points to the nature of our not-too-distant future.' Jonathan Griffin.

www.suzannetreister.net | www.annelyjudafineart.co.uk | www.ppowgallery.com | www.gbagency.f | www.janmot.com | <http://www.e-flux.com/shows/view/5833> | www.chrisevans.info | www.juliettejongma.com | www.luetngenmeijer.com | www.themodernword.com/borges | www.wernerherzog.com

A conversation between Suzanne Treister and Kirstie Skinner will be available for download from Collective's website:
www.collectivegallery.net

Sunday Screen | Starting Sunday 28 Feb / 7 March / 14 March / 21 March from 5 - 6:30pm. Free. All welcome.
Alongside the exhibition, Collective invite you to Sunday Screen, a weekly screening of films by the fantastical Werner Herzog, renowned for films which blur the line between fiction and documentary. Showing *Fata Morgana* | *The Enigma of Kaspar Hauser* | *Heart of Glass* | *Stroszek* | Join us each week!

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- 1 Deimantas Narkevicius, *Revisiting Solaris*, 2007, 35 mm film transferred on HD video, no sound, 18 min
- 2 Suzanne Treister, *ALCHEMY/DieWelt*, Monday 12th February 2007, 2007, Rotring ink on Arches paper, 42cm x 29.7 cm
- 3 Suzanne Treister, *ALCHEMY/Le Figaro*, 16th January 2008, watercolour and felt tip pen on watercolour paper, 152 x 122 cm
- 4 Suzanne Treister, *ALCHEMY/Süddeutsche Zeitung*, 19th February 2007, Rotring ink on Arches paper, 42cm x 29.7 cm
- 5 Chris Evans, *Repeat Horizon*, 2007, Proposed by Emanuele Macaluso, former member of the Italian Communist Party, Airbrush on oak slats
- 6 Suzanne Treister, *ALCHEMY/New Nation*, Monday 14th May 2007, Rotring ink on Arches paper, 42cm x 29.7 cm
- 7 Suzanne Treister, *ALCHEMY/The New York Times*, Monday 5th March 2007, Rotring ink on Arches paper, 42cm x 29.7 cm
- 8 Suzanne Treister, *ALCHEMY/The Observer*, 13th August 2006, Rotring ink on Arches paper, 42cm x 29.7 cm
- 9 Suzanne Treister, *ALCHEMY/Le Monde*, Sunday-Monday 11-12 February 2007, Rotring ink on Arches paper, 42cm x 29.7 cm
- 10 Suzanne Treister, *ALCHEMY/International Herald Tribune*, Saturday-Sunday 3-4 February 2007, Rotring ink on Arches paper, 42cm x 29.7 cm
- 11 Chris Evans, *The School of Improvement*, 2007, Mini-dv, 4.30 min
- 12 Chris Evans, *Warm Hermaphrodite*, 2007, Proposed by Oscar Mammi, former member of the Italian Republican Party, Polymer resin, airbrush
- 13 Suzanne Treister, *Wall drawing; A Timeline of Science Fiction Inventions: Weapons, Warfare and Security*
- All works by Deimantas courtesy of the artist and Galerie Jan Mot | All works by Suzanne Treister courtesy of the artist and Annley Juda Fine Art | All works by Chris Evans courtesy of the artist and Galerie Juliette Jongma

Jan Verwoert, Research and display, Transformations of the documentary practice in recent art

How does a text become a document? It has to be certified as a valuable piece of information. Something worth reading and keeping. Many documents are produced in offices. Others are generated in and for archives. Even offices cannot do without archives. If a text is qualified as worth reading and keeping it in the archive, then it is kept to allow for it to be read if need be. And since there cannot be an archive with just one document in it there is also never just one document but always many. Consequently, if a text is certified as a document it is thereby also implied that this text has become part of a larger pool of texts collected in an archive. There is always more than one document. This is why documents are organised in files. A text becomes a document when it is incorporated into a system of information management.

Reading a document always implies a moment of choice. You choose to select one document from the many files available in the archive. To do so you must know the reference under which the document is filed - and you must have some reason for selecting this particular one. In a world filled with ever-expanding real and virtual archives brimful of documents, you simply have to have a reason for picking out a particular document to get some orientation. It follows that reading a document requires having an interest in doing so (providing you are not working at an office and your job forces you to "take notice" of certain documents). But what is a text before it becomes a document? Maybe you could call the text in this raw state "material". This in turn implies another process of selection: Not every text material can become a document. Choices have to be made. Some material has to be selected, other material discarded. Then it has to be decided under which reference the document is to be filed. Again this process of selection follows interests. Without a stake in the matter, you would neither know what material to transform into documents nor which reference to relate it to. So in different ways, our relationship towards documents, as producers or readers, takes on the form of a performance of selection guided by specific interests.

Edited by Hito Steyerl and Maria Lind, . The Greenroom: Reconsidering the Documentary and Contemporary Art. New York: Sternberg Press, 2008