

Forms of collectiveness in the western industrialized countries were deeply affected by the recent changes in the economic order. In various moments in the recent history of Brazil, the importance of the labor movements has been reflected in artistic production – notably in theater and cinema. In this new work by Wendelien van Oldenborgh the massive strikes in the São Paulo industries of the late '70s form a background for reflecting today's changing conditions of labor and the effect this has on the contemporary 'self.' As in her previous work, this installation takes as its point of departure circular relationships between women, labor, public voice and cultural production.

Pertinho de Alphaville is made in collaboration with a group of women with various roles within a jeans factory near Alphaville, São Paulo and a member of the Teatro Oficina. Their stories, readings and performance are shared and filmed on location in Teatro Oficina and in the Wearplay Factory. Video material from this active encounter has been transferred to slides and edited into a montage of interrelating dialogues and scenes. A specially conceived architectural structure extends the encounter into the exhibition space.

Wendelien van Oldenborgh is an artist based in Rotterdam. Recent works include: *Lina Bo Bardi: The Didactic Room* (Van Abbemuseum, Eindhoven 2010), *Après la reprise, la prise* (Contour Mechelen 2009), *Instruction*, 2009, *Lecture/Audience/Camera*, 2008, *No False Echoes*, 2008, *Maurits Script*, 2006. Her work has been exhibited in the last years at the Generali Foundation, Vienna, Stedelijk Museum Amsterdam, Muhka Antwerp, A Space Gallery Toronto, Art Sheffield, ICA London, in the International Short Film Festival Oberhausen and at the Istanbul Biennial 2009.

Brasilien/Niederlande/Brasil/Netherlands 2010, 20 Minuten/minutes; Architektur mit Diaprojektion/architectural setting with slide projection; auf HD-Video gefilmt und auf Dias übertragen/filmed on HD video transferred to slides; Portugiesisch mit separat projizierten englischen Untertiteln/Portuguese with English subtitles projected separately; **Mit den Stimmen von/with the voices of:** Lilian Quela dos Santos, Claudia Yammine, Ana Lucia Vieira de Moraes, Rosemary Paiva, Ana Teresa de Silva Riquena, Consuelo Luna, Maria de Fatima Alves de Oliveira, Mirian da Silva Vasconcelos, Sandra Soares Prata e Fernanda Bouchat; **Kamera/Camera:** Heloisa Passos; **Ton/sound:** Tiago Bittencourt; **Make-up:** Rosemary Paiva; **Architektur/architecture:** Milica Topalovic; **Co-produziert von/co-produced by:** 29th Biennial of São Paulo; **mit Unterstützung durch/with the support of:** the Netherlands Foundation for Visual Arts, Design and Architecture (Fonds BKVB); Courtesy the artist and Wilfried Lentz Gallery, Rotterdam.

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Paul Rowley, David Philips, Tim Blue

Surface Noise

Durch eine Umprogrammierung von Geräten, die zur Filmrestaurierung verwendet werden, konnten die Künstler durch Staub, Schmutz und Kratzer beschädigte Elemente alter Filmkopien digital isolieren. Die dafür ausgewählten Bilder fokussieren jene Archive des Kinos, die politische Konflikte, Demonstrationen und staatliche Interventionen bei öffentlichen Zusammenkünften zeigen. Wenn die beschädigten Bilder über die Leinwand ziehen, entstehen interessante Parallelen zwischen der Mechanik des Kinos und den Strukturen sozialer Unruhen. Die Herstellung der Ton ebene folgte der Entstehung der Bilder.

USA 2010, HDCAM, 7 Minuten; Regie: Paul Rowley, David Philips, Tim Blue.

By re-programming instruments used in film restoration labs, the artists were able to digitally isolate the damaged elements of old film prints, the dust, dirt, and scratches. The selected material focusses on excerpts from the archives of cinema which depict political conflict, demonstrations, riots, and state interventions in public assembly. As the damaged images rush across the screen, interesting parallels emerge between the mechanics of cinema and patterns of social disturbance and unrest. The process of creating the soundtrack followed the making of the images.

USA 2010, HDCAM, 7 minutes; directed by: Paul Rowley, David Philips, Tim Blue.

Paul Rowley, born 1971 in Dublin, lives and works in New York.
David Philips, born 1970 in Memphis, Tennessee, lives and works in New York.
Tim Blue, born 1962 in Portland, USA lives and works in Berlin.

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