



Section for Women and Gender Equality
Bureau of Strategic Planning

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In movement

UNESCO salutes **W**omen video artists of the world

Paris, 2004

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Curator : Kim Airyung

Section for Women and Gender Equality
of the Bureau of Strategic Planning

Introduction

"In Movement" is a show that keeps us literally on our toes. It moves – and keeps us moving. Video art is not a normal staple for UNESCO exhibits or shows, although video art has moved since a few years to the center of many cutting-edge art shows and biennials worldwide. The names of many leading video artists evoke however male accomplishments – if we think only of pioneers like Nam June Paik, Bruce Nauman, Bill Viola. Yet, the reality is much more diverse – and exciting. Increasingly, women video artists capture attention and headlines. Names like Shirin Neshat, Vanessa Beecroft, Mariko Mori, Kim Sooja, Mona Hatoum, Sylvie Fleury, Pipilotti Rist, Yoko Ono and many others have steadily moved into the limelight – and often eclipsed their male counterparts in terms of innovation, artistic production, storyline and explicit or implicit messages. Thus, it is appropriate for UNESCO to honor and salute on the occasion of International Women's Day 2004 these pioneers and shooting stars of the international arts scene, hailing from virtually all regions, while at the same time introducing in a systematic manner the UNESCO community at large to this new mode and modality of artistic expression.

International Women's Day is not only a day for militating in favor of women's empowerment and gender equality or an occasion to commit for action on many fronts awaiting concrete action, but also a moment to honour and highlight the strength, accomplishments and innovation of women in all areas of societal activity.

No other Organisation in the United Nations system has a mandate to address and promote culture and cultural diversity – as has UNESCO. Thus, the focus on multimedia artist who happen to be women is one way of underlining how mainstreaming the needs of women can also have a tangible and visible impact in the arts. Leading to the observance of International Women's Day 2004 on 8 March, the In Movement show allows us to sample and gaze on life through a female lense and perspective. It is not necessarily a perspective by women on women, but frequently so. Indeed, the works deal with a variety of subjects, as diverse as the origins of their creators: the problems of gender, femininity, the body, the marvelous, reflections on image and media, globalization, history and memories, etc. The symbiosis of art and technology is flagrantly evident and palpable; it can literally be felt and experienced in the generous surroundings of the main Hall of UNESCO Headquarters.

The works of the 18 international and renowned artists are displayed on 22 state-of-the-art television screens – generously provided by Philips – and invite the visitor to pause, to view, to reflect, to engage and to discourse.

Why this engagement for women on a seemingly esoteric subject? Ever since its inception, UNESCO has promoted women's empowerment and gender equality through actions in its various fields of competence – education, the sciences, culture and communication and information. Undeniably, women's rights are human rights. And so, UNESCO's Medium-Term Strategy for 2002-2007 specifically stipulates that the needs of women must be mainstreamed throughout all the Organization's programme activities and projects.

And why the choice of this media? On the one hand it is anchored in UNESCO's commitment to and mandate to promote artists in general, combined with the lure and attraction of the potential of the ubiquitous new information and communication technologies, which have been chosen as one of the cross-cutting themes of the Organisation's programme action.

There is yet another compelling reason why women video artists may have a special meaning for UNESCO's efforts. The UNESCO Universal Declaration on Cultural Diversity of 2001 emphasizes the importance of the preservation and transmission of values and cultural heritage. It is women who are central to the anchoring of identity and the transmission of cultural values and traditional knowledge. Women serve equally as an interface between tradition and modernity, and they occupy a position as leaders of innovative ideas and actions, drawing on cultural resources that ultimately sustain development. Thus, this remarkable and groundbreaking exhibition is a token event for all the world's women who struggle for their independence, rights, freedom and professional acknowledgement and fulfilment.

But beyond, this show is not designed as a stand-alone event. It is directly related to UNESCO's programmatic efforts in support of women, especially in the most critical areas. For 2004 the United Nations has selected "Women and HIV/AIDS" as theme for International Women's Day. The Secretary General of the United Nations, Kofi Annan, labelled the HIV/AIDS pandemic as "the most formidable development challenge of our time". One of the striking dimensions of the HIV/AIDS epidemic is precisely its impact on women and young girls as compared to men. The spread and the impact of the epidemic disproportionately affect women and adolescent girls who are socially, culturally, economically and biologically more vulnerable. Of the 37 million adults living with HIV/AIDS today, approximately 18.5 million are women.

To tackle this global scourge, hitting countries and regions in an indiscriminate manner, UNESCO has concentrated its efforts on preventive education. Hence, UNESCO will invest most of its resources, with its partners, in preventive education broadly defined, where the Organization feels it can make the greatest difference. One of the globally embraced Millennium Development Goals calls for halting and beginning to reverse the spread of HIV/AIDS. Beyond any doubt, HIV/AIDS is now the major challenge for the world community with repercussions on virtually all aspects of societal life and impacting human and international security worldwide. All stakeholders, including artists, are enjoined to contribute – and so they do with their most effective "weapons", the power of artistic creation and expression.

In conclusion, let me thank Kim Airyung, who curated this show with great passion, profound understanding and artistic competence. I equally thank my colleagues, all the staff of the Section for Women and Gender Equality in the Bureau of Strategic Planning, who made – what appeared to be at first - a crazy, unattainable dream, a reality. Our corporate sponsors deserve much gratitude, as without their support this show it would have never been mounted. It is my pleasure to single out PHILIPS and thank its management profoundly for both its generosity and its belief in the concept of this show, from the beginning. The other sponsors, Mont Blanc, Le Café des Lettres and Pacific Europe, likewise contributed in a most generous manner - without which this show in its entirety could not have been organized and mounted. I thank them all sincerely!

And now, let the reels roll and the digital bits dance and flicker!

Hans d'ORVILLE
Director
Bureau of Strategic Planning

Ana Laura ALÁEZ

Ana Laura ALÁEZ



SUPERFICIALITY 2003
06:26 Performance and video
Courtesy Galeria Juana de Aizpuru, Madrid

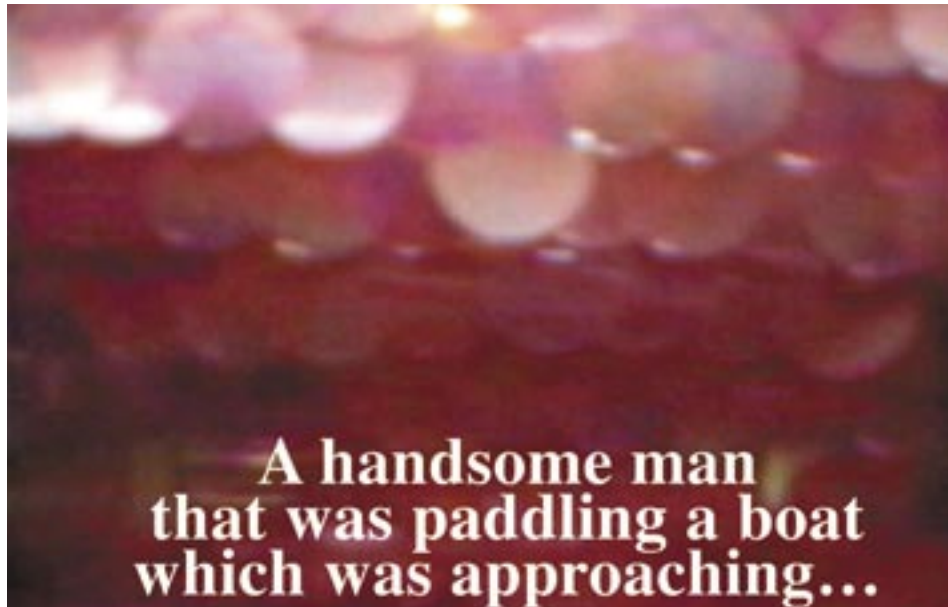
Born in Spain, 1964. Lives and works in Spain.

Ana Laura Aláez is one of the Spanish artists emerging from the international scene of contemporary art. She represented Spain at the Biennale of Venice in 2001. Since the beginning of the 1990s, Aláez has developed a total environment where fashion, cosmetics, disco music, futuristic design and science fiction films intersect. She seeks cooperation with other artists and other disciplines, and the spectator's participation. Her motto is friendly cohabitation. From the world, which is considered superficial and ephemeral, she extracts the aesthetics of "the depth of appearance".

Superficiality is a video showing a series of creative make-up. It is part of the *Beauty Cabin Prototype*, which is a beauty parlour in which one can put on make-up and think about beauty, accompanied by pictures and music as well as debates on the different aspects of beauty. Aláez's passion for make-up reveals her desire to invent another identity, beyond seduction, or to multiply it.

Adriana ARENAS ILIAN

Adriana ARENAS ILIAN



LA GUIRLANDA 2000
03:25 Video installation
Courtesy Galerie Les Filles du Calvaire, Paris

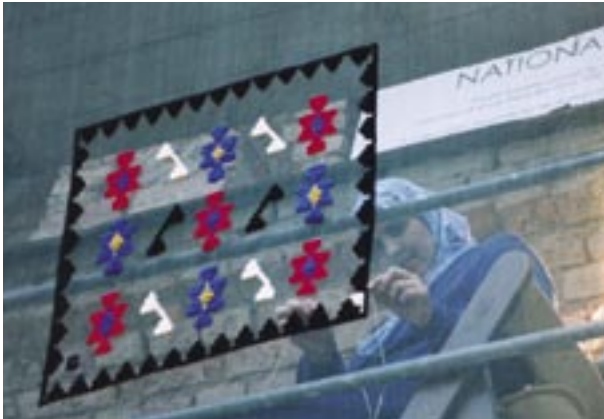
Born in Colombia, 1968. Lives and works in Colombia and in the United States of America.

Adriana Arenas Ilian has become known for her video installations about folk songs of her native country, Colombia. She creates a total environment with several screens, in which images in acidic colours are animated in the rhythm of sentimental songs which talk about romance, race, politics or colonialism. The words are translated and presented like a piece in itself. She deliberately uses kitsch as an expression of innocence, nostalgia, and nostalgia about lost innocence.

The Garland is a ballad composed by the famous musician Juan Gabriel and sung by Rocia Durcal. Like the other songs in the works of Arenas Ilian, this is a universal cliché of a love song. She considers *The Garland* as a "mini soap opera". On the screen, hands with long varnished fingernails - the ones of the artist - "dance" with a sequined body in the background. Here comes the siren, the heroine of the song. The sweet colour and the listless movements reinforce the sentimentalism, to the limit of the grotesque. In the installation version of *The Garland* with five screens, one sees the metamorphosis of the red fingernails into strange bodies.

Maja BAJEVIĆ

Maja BAJEVIĆ



WOMEN AT WORK—UNDER CONSTRUCTION
Sarajevo, 1999, 11:48
Performance and video



WOMEN AT WORK—THE OBSERVERS
Château Voltaire, 2000, 8:20
Performance and video



WOMEN AT WORK—WASHING UP
Istanbul, 2001, 15:14
Performance and video

Born in the Federal Republic of Yugoslavia, 1967. Lives and works in France and in Bosnia-Herzegovina.

Post-war Sarajevo, Maja Bajevic's native town, is the centre of her existential and artistic reflections. She denounces the blind nationalism that has ruined the country and she works with her materials both as an artist and as a woman.

For a series of performances *Women at Work*, she commissioned female Bosnian refugees to make the embroidery for the scaffolding on the reconstruction site of the National Gallery of Bosnia-Herzegovina in Sarajevo, or to wash napkins embroidered with Tito's slogans about the shining future of Yugoslavia. Ironic and embittered, but also with solidarity and conviviality, *Women at Work* proposes a reflection on the relations between women and men, between private and public work, between work and art. The artist has participated at the Biennale of Valence in 2000, the Biennale of Istanbul in 2001 and has exposed at the Centre National de la Photographie in Paris in 2003.

Vanessa BEECROFT

Vanessa BEECROFT



VB 39
1999, Performance and video
Courtesy Deitch Projects, New York

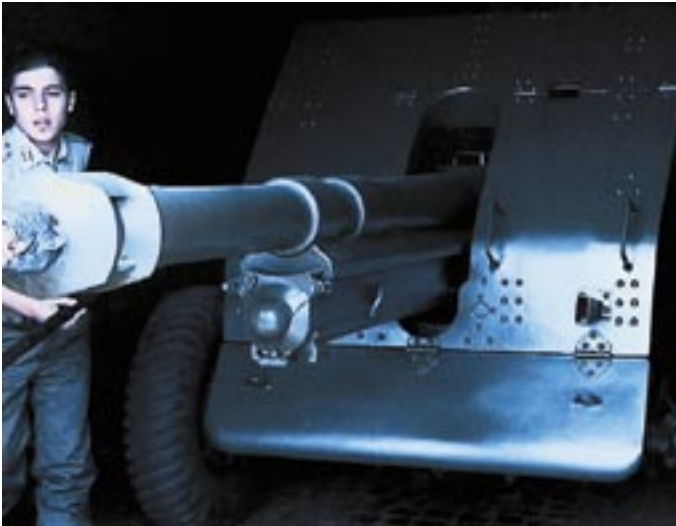
Born in Italy, 1969. Lives and works in the United States of America

Vanessa Beecroft has presented performances of the "living picture" since 1994, which quickly made her internationally famous. In general, she stages a group of young, almost naked women of homogenous appearance. They stand for hours on their high heels without moving, with their face turned towards the audience. Even though the naked woman is one of the main motifs in western art, Beecroft's nudes are disturbing because they mix in a peculiar way the glamour of the world of fashion and references to classical art. In Beecroft's work, nudity does not represent the natural beauty of the body but a uniform. The uniform symbolizing order and power is one of her central themes. Her works – containing both photography and video – put forward reflections on current topics, such as individual identity and multiplicity, as well as the body and sexuality.

From nudity to uniform, the step is small; thus she mobilized the American Marines in the Museum of Contemporary Art in San Diego in 1999. The men in their uniforms form an abstract composition. There is a complete order, and the geometry speaks power. However, as time passes by, the limit of endurance becomes visible and renders to each man his own personality. With her fix scheme, Beecroft keeps creating these performances, which by now amount to a total of 52.

Elisabetta BENASSI

Elisabetta **BENASSI**



NOON
2002, 06:10
Video

Born in Italy, 1966. Lives and works in Italy.

Elisabetta Benassi, one of the principal figures of the emerging new Italian art, belongs to a generation of artists who, since the 1990s, have been opening new perspectives to film and video installations. Participating in recent big international exhibitions like the Biennale of Berlin in 2001 and Manifesta 4 in 2002, she is renowned for her videos, which provide a theatrical platform for her alter ego 'Bettagol' accompanied by a man with a striking resemblance to the film director Pasolini. With obvious reference to the world of cinema, her video works and installations are allegories of our time, in which the border between reality and fiction are blurred by the technology of the picture and its overabundant production.

Noon is a short documentary film about the ritual of cannons shooting from the Gianicolo hill, which has marked mid-day at the Eternal City since 1904. It is a young woman's gaze, with a mixture of absent-mindedness and amusement, in an exclusively masculine world. Military rigour and force turn into the fictitious and unreal. All her films actually allude to the experience of the border between reality and fiction. She said, "I would like to do something that is closer to reality than to art, something open onto which everybody can project pictures, desires or questions."

Yaël DAVIDS

Yaël DAVIDS



FACE
2000-2001, 08:29
Performance and video
Courtesy Galerie Akinci, Amsterdam



CUPBOARD
2001, 03:30
Performance and installation
Courtesy Galerie Akinci, Amsterdam

Born in Israel, 1968. Works and lives in the Netherlands.

Yaël Davids, born in Jerusalem, expresses the deplorable state of our civilization. The human body is at the centre of her work, which covers performance, video, photography, sculpture and installation. It certainly has something to do with the fact that she is a trained dancer. However, the body in her work is not that of a dancer, which moves freely. It often cannot move because of an obstacle or an absurd situation: the chair is stuck to the person's bottom, the nails are nailed on the table or sewn together, the head is stuck in the wall or immersed in a glass box filled with water.

In Face, the hair turns on a motionless head, revealing several unexpected faces. *In Cupboard*, several performers together form a huge body, menacing but half buried in a wall. The contrast between what moves and what is still, and the reversal of roles between subject and object create a paradoxical and worrying situation revealing the contemporary condition of the human body, conditioned by the civilisation that men and women have created for their comfort.

Sylvie FLEURY

Sylvie FLEURY



ZEN & SPEED
2002, 30:00
Video

Born in Switzerland, 1961. Lives and works in Switzerland.

Sylvie Fleury has brought together the worlds of plastic art and fashion. For her, there is no hierarchy between the creativity of art and that of fashion. Immersing herself into the world of art, she wants to create art that concretely reflects the way of life today and the colours of time. It is undeniably fashion that creates, governs and reflects our appearance. The artist borrows, recomposes or diverts the objects of fashion and their codes.

In *Zen & Speed*, the models, dressed by the artist as F1 racing drivers, celebrate speed, appearance and the ephemeral that characterize the world of fashion. These girls on the catwalk – are they celebrating the victory of female values or are they mocking one of the latest bastions of masculinity, i.e. car races? They are not merely decorative, as would be the tradition in car races: they are definitely the champions.

Alicia FRAMIS

Alicia FRAMIS



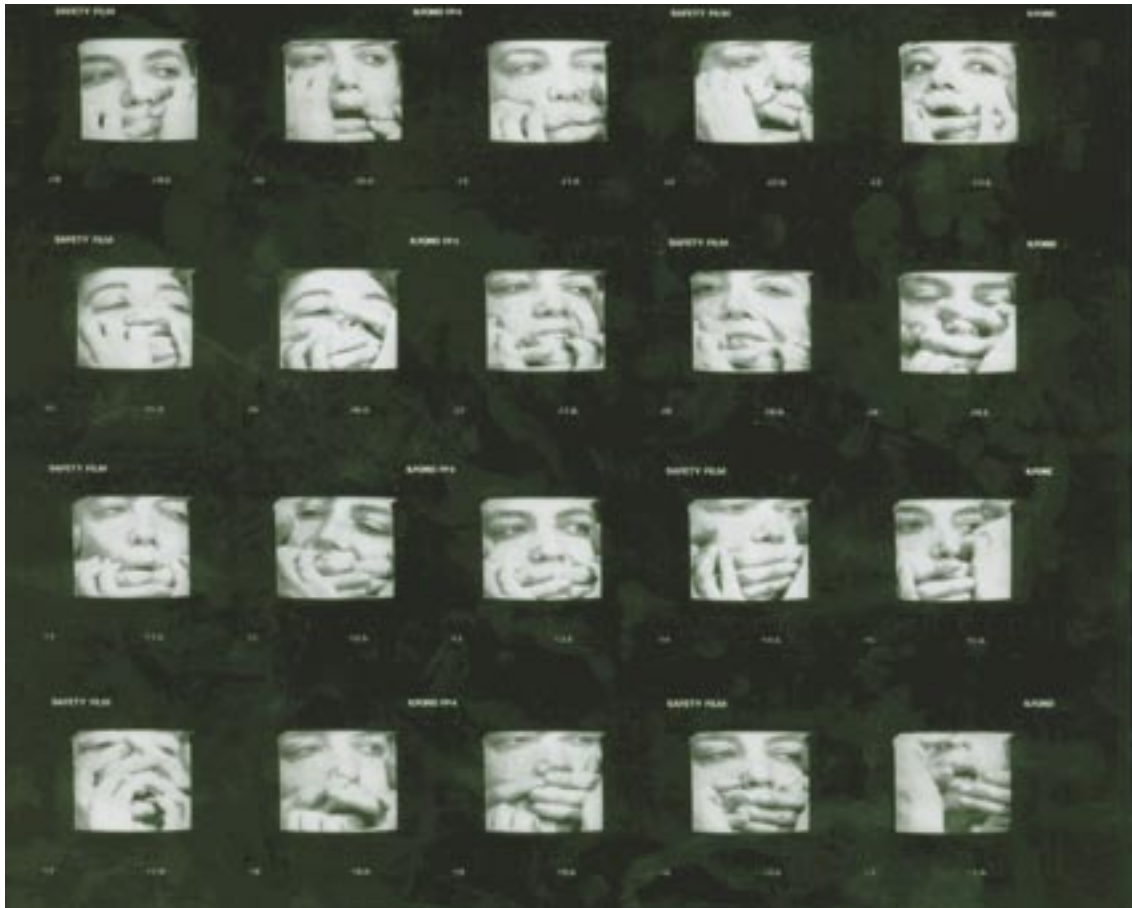
Born in Spain, 1967. Lives and works in Spain and in the Netherlands.

The work of Alicia Framis is multi-disciplinary and interactive, recovering the fields of architecture, design, fashion and performance. The artist has said: "My work comes from the desire to create an 'atopic' city... A place where we feel free from our political correctness and the manipulation of everyday life." In fact, she imagines another relationship between the individual and society. From her own experience of insecurity in the streets of Berlin, Alicia Framis has created a collection of 23 pieces of clothes with the label, *Anti-dog*. Their cuts are inspired by those of famous designers, such as Chanel, Dior, Courrège, Chalayan, etc. They are tailored in *Twaron*, fireproof, bulletproof and dog proof materials. The shows are orchestrated like an event of "Beauty against Violence". Alicia Framis was one of the artists presenting their work in the Dutch pavilion at the last Biennale of Venice.

ANTI-DOG
Helsingborg, Birmingham, Madrid,
Barcelona, Amsterdam
2002-2003, 15:00
Performance and video

Mona HATOUM

Mona HATOUM



SO MUCH I WANT TO SAY
1983, 04:45
Video

Born in Lebanon, 1952. Lives and works in the United Kingdom.

Mona Hatoum was born in a Palestinian family in Beirut. The outbreak of the civil war in Lebanon in 1975 forced her to settle in London, where she was on a visit. Since the early 1980s, a series of performances and video works focusing on the body and dealing with issues of marginality, exclusion, a sense of threat and perpetual fear have brought international attention to her work.

So much I want to say is one of the video works from the early period of her career. This work deals with gender issues but is also about general notions of violence, oppression and fear. A series of still images unfold, revealing a female face in close-up. Two male hands repeatedly cover her mouth and prevent her from speaking. On the soundtrack, the words of the title are repeated over and over. This short piece expresses already all the force of Mona Hatoum's art in great simplicity.

Since the beginning of the 1990s, her work has moved gradually towards the making of large-scale installations and sculptures that provoke in the viewer contradictory feelings of fear and fascination, or a realization that the familiar has turned into something strange and threatening.

Runa ISLAM

Runa ISLAM



TURN - GAZE OF ORPHEUS
1998, 00:55
Video
Courtesy White Cube, London

Born in Bangladesh, 1970. Lives and works in the United Kingdom.

Runa Islam belongs to the new generation who opened new perspectives in the field of film and video installation since the 1990s. She was born in Dhaka, Bangladesh, and lives and works in London, where she studied history of art and philosophy. Her capacity of observation and analysis of seemingly simple events distinguishes her works. She has taken the nature of film as her principal subject, exploring its narrative structure and its relation to reality. Her fragmented narratives recreate cinematic moments of enchantment. In her work, the act of looking becomes a game between artist, viewer and the film itself.

Turn, lasting only 55 seconds, shows a young woman slowly turning her head toward the onlooker. Who is looking at whom? The moment the figure suddenly vanishes in the dark, the act of looking returns to the mythic origin of gaze in which love and death are two sides of the same coin. Runa Islam's works have been shown at the Tate Modern, Witte de With Center for Contemporary Art and at the Biennale of Istanbul in 2003.

Olga KISSELEVA

Olga KISSELEVA



Born in the Soviet Union, 1965. Lives and works in France and in the Russian Federation.

Olga Kisseleva received classical art educations in her native city St. Petersburg before she went to the United States of America on invitation of the Fulbright Foundation to study the development of digital technologies. In 1996, she got her PhD for her theoretical work on the theme of new forms of hybridization. Asserting that "the most comprehensive language of the public today, goes first through the video screen, then through the computer screen". She creates original multi-media work by integrating the spectator in this toll to comprehend the change of the world or to grasp the border between the truth and the untruth. Thereby the artists challenges the ability of new media to create a true picture of reality; Awarded with the Russian National ProArte Prize in 2002, her works have been shown at important museums in Russia, in Europe and in United States.

Where are you is a series of cityscape photographs presented in the form of a question-answer game montage that allows putting one's finger on the globalisation in the big cities of today. Globalisation moves in two opposite directions-: towards uniforming the world and towards multiplying islands of local culture. This work deconstructs the power of stereotypes as well as the lure of the image.



WHERE ARE YOU?
Dakar, New Dehli, St-Petersburg
2001, 03:00
Video

KIMSOOJA

Born in the Republic of Korea, 1957. Lives and works in the United States of America.

Kimsooja developed the concepts of her art starting from women's secular work. In the 1990s, her works started to receive international attentions especially in the feminist point of view. But instead of concentrating only on gender issues, she has developed more general notions such as the condition of human existence, deracination and isolation in a globalized world. She saw a fundamental dimension of humanity in the gesture of sewing: repairing and joining, in order to form a social web. Conscious of the fact that art is all about linking people from different places and different times, she takes the metaphor of the needle for herself. The needle is tough and stings. Pulling the thread, it goes through material in order to repair, decorate and link scattered fragments.

A Needle Woman is a series of performance done in various locations between 1999 and 2002. The artist stays still in the middle of a busy crowd. Glances cross each other and pass. Across this bath in the crowd without acclamation, the artist partakes and simultaneously absents herself from her relation to others and to the world. It is her way to embrace the world and to make herself part of it. Produced in eight cities on five continents, *A Needle Woman* travels to several museums around the world.



A NEEDLE WOMAN
Dehli, Tokyo, New York
1999- 2000
Performance and video

Ingrid MWANGI

Ingrid MWANGI

Born in Kenya, 1975. Lives and works in Germany.

Ingrid Mwangi was born in Nairobi, Kenya. Her father is Kenyan and her mother is German. She came to Germany at the age of fifteen, where she studied Fine Arts and Multimedia in Saarbrücken. The cultural shock and the quest for her own identity lie at the heart of her work of performance and video installation. Belonging to two cultures very distanced from one another, she was considered a foreigner by both. But she was able to transform this situation of living marginalized into an artistic distance. Since 1998 she has been awarded several prizes, such as the first prize of the SaarLorLux Film and Video Festival in 1999 and in 2000.

Neger-don't call me is a video installation, in which the artist affirms her sense of belonging to African culture by dressing her own hair in the sculpture style. Her imagination mixes cheerfully the front and the rear, the hairdo and the mask, fauna and flora. She borrows and diverts advertisement sequences on beauty products or fashion in order to act on the stereotypes of black women.



NEGER-DON'T CALL ME
2000, 04:15
Video installation
Courtesy Galerie Anne de Villepoix, Paris

Shirin NESHAT

Shirin NESHAT



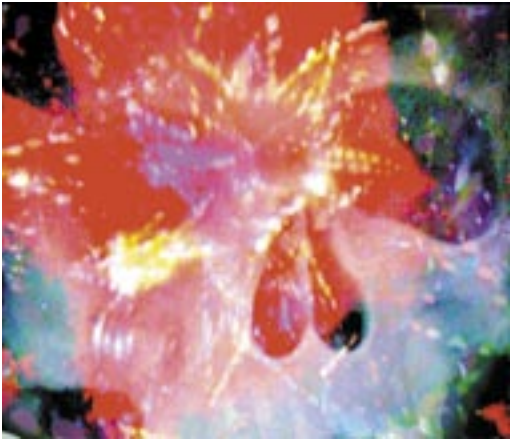
POSSESSED
2001, 09:21
16mm & 35mm transferred to DVD
Courtesy Barbara Gladstone Gallery, New York

Born in Iran, 1957. Lives and works in the United States of America.

Shirin Neshat is one of the most famous contemporary Iranian artists. Although she has lived in the United States of America for 30 years, her artwork explores her native Islamic society, especially the relation between sexes and the position of women. However, Neshat neither praises nor condemns Islam. She challenges the viewer to reconsider categories such as the burden of tradition and cultural peculiarities regarding the question of gender roles. In all of these works, the artist engages in a humanistic investigation of the conflictious nature of identity in the era of globalization. In fact, her films express more and more the very essential idea of memory, exile, individual freedom, madness and death in the manner of a Greek tragedy. Her images are rich in pathos and the dual projection installation intensifies the emotional impact.

Possessed features a veiled woman in a state of delirium. She arrives in a public square and people surround her. Their behaviour becomes increasingly tumultuous. Music replaces words. Her presence provokes a conflict within the crowd. This piece is as much about the tension between the individual and the mass, and madness creating chaos as it is about madness as a form of individual freedom. Together with *Pulse* and *Passage*, *Possessed* forms her second trilogy in which she deals with the theme of solitude, desire to surpass human conditions, madness and death. The first trilogy with *Turbulent*, *Rapture* and *Fervor* is more focused on the theme of gender differences in society.

ORLAN



BIEN QUE... OUI MAIS... (Although... Yes, but...)
2003, 10:00
Video
Courtesy Galerie Michel Rein, Paris

Born in France, 1947. Lives and works in France.

Orlan became a celebrity with *Kiss of the Artist* in 1977, a performance of distributing kisses to the visitors of the exposition. Pushing her logic of physical engagement to the extreme, she started a series of surgical performance in 1978, altering her own face. Her *Carnal Art* denounces the pressure put on the feminine body and reclaims the right to reinvent the human body. After surgery, the technology of numeric image opened up to her the infinite possibilities of virtual surgery. Orlan is provocative but constant in her work on the status of the body, in particular of the female body in the history of art and in society.

In contrast to her other documentary video on her performances, *Bien que... Oui mais...* (Although...Yes, but...) is a video work in its own right, based on the footages taken by the artist during her visit to the Gozo Island. The spectacle of the Bengal fireworks, which are banned in France, is transformed into an almost abstract picture. Orlan's own face and a skull image appear, repeatedly overlapping the nocturnal spectacle of thousand colors. The piece is a metaphor of life with its tension and beauty, without forgetting latent death.

Aixa REQUENA

Aixa REQUENA



SUBWAY
2002, 04:00
Video

Born in Puerto Rico, 1951. Lives and works in Puerto Rico and in the United States of America.

Aixa Requena, born in Puerto Rico in 1951, is among the most prominent of Puerto Rico's artists. She started as a painter exploring her native culture and textures in a rich combination of painting and photographic images. Then she moved to video, which she considers as painting in motion. She accomplished the physical and metaphorical transformation of the canvas in video projection. As a matter of course, time became a central notion of her work. This work was produced during her stay in New York. Since then she has continued making installations, including video projections.

The Subway shows a typical reality of New York City. The subway is an exemplary place to highlight the solitude in a metropolis. The subway passengers are isolated on multiple levels, they are enclosed in an underground space, in a metallic coach, and they have isolated themselves from others. Aixa Requena filmed them before and after 9/11 and edited a 4 minutes video carrying a certain pictorial depth. "The overlap of faces and figures striding through strange spaces associated with the subway was mesmerizing and filled with distillations of haphazard events", said Robert. C. Morgan.

Salla TYKKÄ

Salla TYKKÄ



POWER
1999, 04:15
16mm transferred to DVD
Courtesy Galerie Yvon Lambert, Paris

Born in Finland, 1973. Lives and works in Finland.

Salla Tykkä belongs to the young generation of artists who introduces new perspectives into film and video installations. She was one of the discoveries of the Biennale of Venice in 2000. Her work is based on her own emotional experiences. However, her films go beyond autobiographical fragments, and they express the psychological tension and the vulnerability of the individual, especially that of a teenage girl who is about to become a woman. The sexual tension that is revealed in her films is expressed in a discrete way. With her cinematographic know-how in choosing the frame and music, in her control of motion and length of the video, Salla Tykkä amplifies the emotional tension without turning it into a soap opera.

Power starts with the words "I wanted to make a piece of art about my mother. All that I could think of was my father". This is followed by a strange boxing match between a young woman - the artist herself - and a strong man. With her naked chest, she is more vulnerable, but she fights her opponent without holding back. This is about the relation of power between father and daughter, between women and men and, furthermore, about the struggle for the right to live one's life.

Minnette VÁRI

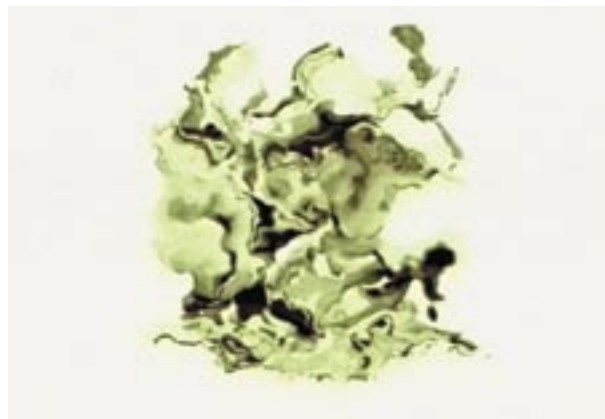
Minnette VÁRI

Born in South Africa, 1968. Lives and works in South Africa.

The work of Minnette Vári, born in Pretoria, is based upon her reflections on the complex nature of the social and political situations, questions of identity and the cultural situation in post-apartheid South Africa. In the collective struggle against apartheid, Minnette Vári observed a conflict between individual and historical memory. Remembrance implies representation and narration, and reveals both the desire and the frustration of everybody confronted with history. This subjectivity seems necessary, the artist remarks, as a remedy for official history which writes itself in a selective or oblivious manner. She selects pictures from different sources and recomposes them so that they become a subjective comment on a precise social and historical fact.

Alien is a video animation that resumes the television information sequences on South Africa between 1993 and 1998: the South African Delegation at the United Nations Conference in Berlin in 1996, a singer at the investiture of Mandela in 1994, dancers and percussionists of a certain event, the scandal of the canned lion etc. By introducing her own images and the sound of her heartbeat into these pictures, the artist interprets her country's historic moments, not without a sense of humour.

Another video animation *Mirage* explores the truths and lies and the narratives in between. It starts with a seemingly static coat of arms with a motto that reads: 'HISTORIAE ARDORE IN SPIRITU NOSTRO' (the heat of history is in our breath). The coat of arms becomes increasingly organic as it seems to react to an internal heat. After a peak of searing chaos, the elements seem to solidify into a new coat of arms with a motto scroll bearing the inscription: 'MEMORIAE FEBRE IN VENIS NOSTRIS' (the fever of memory is in our veins).



MIRAGE
1999, 01:40
Video animation
Courtesy Serge Ziegler Galerie, Zurich

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PHILIPS

**MONT
BLANC** 

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