

Film Screenings at Al Riwaq Art Space:

Saturday 6th March at 7 pm:

A program that includes video works that take as their subject rituals and ceremonies. The videos of Köken Ergun and Erzen Shkololli focus on wedding ceremonies; Ergun's video *Wedding* looks at a Turkish ceremony where the artist circles around a popular ceremony as a subject of examination and picks at the unwitting detachment and wilful fervour of its participants, pointing as much to its ragged edges as its transformative social power. *Wedding*, a three-channel video installation documents and visually commentates the phenomenon of contemporary Turkish nuptials. Shkololli focuses in his video *Kanagjeci* on the pre-wedding tradition in Albania of saying goodbye to the bride and then in *Bride* on the wedding festival itself. Shkololli essentially acts as a sort of instinctive and biased anthropologist, re-enacting traditional ceremonies and utilizing local rituals and folklore to draw attention to socio-political situations, while insinuating contemporary symbols and disillusion. This interplay of past and present typifies a certain generation of art practice throughout the Balkans, locating Shkololli within this broad cultural context. Finally, in *Commerciale* Mounir Fatmi constructs a visual space that aims to free the viewer from their preconceptions of politics and religion, and allows them to contemplate on these and other subjects in different ways.

Köken Ergun

Wedding, 2006 - 2008

12 minutes

Erzen Shkololli

Bride, 2003; 11 minutes

and *Kanagjeçi*, 2003, 11 minutes.

Mounir Fatmi

Commerciale, 2004

6 minutes 38 seconds

Saturday 6th March at 11 am and 5 pm:

Animated short films for children selected from the Atelier de cinema d' Animation tot. 63 mins

Saturday 13th March at 7 pm:

To create his animation *Panoptikon* Emre Hüner collected hundreds of objects in personal encyclopaedias of his own drawings. He then brought these images together to create an imaginary world - "Panoptikon" – which combines Ottoman-era miniature aesthetic with scientific representations of invention and war. Hüner's approach to cataloguing the world around him is unlike other archiving practices, as it is not about noting key happenings, events and images (whether real or factitious), but rather about creating the possibility for these moments to be imagined. While he touches on the problematic political relationships of the region, he does so through references to independent layers of history that he converges to present mythical, yet recognizable events. A key theme in Hüner's work is the effect of excessive consumption, dense population growth and shifting customs and beliefs. To describe a world that is being planned and progressed too rapidly, Hüner has filmed forgotten areas of Istanbul, previously unexplored by artists in preference of sites of development. While Istanbul's rash of new high-rise housing and gated communities may speak of a certain prescribed future, one that craves documentation and theory-based response, it is the decaying inner city industrial zones and the environments of Hüner's animations that allow one to imagine possible futures and the potential for change.

Emre Hüner

Panoptikon, 2005

11 minutes

Saturday 13th March at 11 am and 5 pm:

Animated short film for children selected from the Atelier de cinema d' Animation tot. 110 mins

Saturday 20th March at 7 pm:

Shahab Fotouhi

Direct Negotiations, 2007

video, 6 minutes

Wael Shawky*Telematch Suburb*, 2008

Video, 9 minutes

Ciprian Muresan*Untitled*, 2009

video, 49 minutes

For those who missed the screenings that took place outdoors during the opening days of *As the land expands* at Al Riwaq Art Space and to present these art works in a more formal location, we would like to again show each video in this program. Starting with Shahab Fotouhi's video *Direct Negotiations* in which a cat raps with its paws on a glass patio door hoping to be let in. It is not clear whether this is the owner's home, if the tenant is aware of the cat's presence or whether the cat will ever be let in. It is a simple everyday gesture that offers none of its own references, but proposes many analogies. In the photographic series *Internal Affairs* Fotouhi captures unrelated moments taken in Tehran between 2006 and 2007. They present found objects, interior design and people's portraits as sculptural forms, merging the uncanny of the everyday with that of the staged composition. Wael Shawky's work *Telematch Suburb* in which Shawky tackles uncomfortable issues by dealing with the dichotomies and contradictions of social norms, primarily relating to culture and religion. Possessing an acute sense of the absurd, he raises questions about what is generally perceived as "normal" and "acceptable." Within this context, Shawky has explored a variety of specific themes that are often rooted in regional issues yet have profound international relevance - themes such as modernization, cultural hybridization, and marginalization. And, finally, Ciprian Muresan's work *Untitled* where he creates an imaginary construct from banal reality: Muresan presents the phantasms of pointless mobilisation as they disintegrate once brought face to face with scenes of somnolent demobilisation (for example of soldiers killing time) or with the unfolding of derisory re-mobilisation, as in the video work *Untitled* (2009), where soldiers who, in an "exactly" recreated deployment, use their fighting force to peel potatoes.

Saturday 20th March at 11 am and 5 pm:Thomas Calliccoat, *The Legend of Sasquatch* 74 mins**Saturday 27th March at 7 pm**To be confirmed**Saturday 27th March at 11 am and 5 pm:**To be confirmed