

B3 feature exhibition: Desire on 3,000 square meters

Moving image artists from 20 countries show numerous premieres

New: Witnesses and explorers – B3 as a forum for collectors

(Frankfurt/ Offenbach, November 27, 2017) In the B3 feature exhibition “ON DESIRE. Über das Begehren” 70 artists from 20 countries address themes such as eroticism, loneliness, sexuality, home, flight, and identity in their video installations, short and feature films, games, and virtual and augmented reality projects.

A total of 16 world, European and German premieres underline the artistic attractiveness of the B3. Among the world’s top artists are Federico Solmi (IT/USA), Candice Breitz (RSA), Julian Rosefeldt (D), Johan Grimonprez (B), Igor Simić (Serbien), Claire Langan (IRE), Johannes DeYoung (USA), Daniel Landau (Israel) and from China YANG Fudong, WANG Gongxin and XU Bing. The B3’s feature exhibition is to be held on some 3,000 square meters in the B3 Festival Center in the heart of downtown Frankfurt, on the site of the future high-rise neighborhood FOUR Frankfurt.

“The B3 has never been more *topical*. Given the far-reaching political and economic upheavals across the globe, many artists feel called upon to take a clear stance in their art. Existential questions combine with artistic and technological aspects. The large number of world and German premieres are evidence that the choice of our theme ‘ON DESIRE’ is spot on,” says Prof. Bernd Kracke, Artistic Director of the B3. In the course of the exhibition preparations flight, displacement, war and sexuality and gender relations emerged as thematic focal points, he added.

Witnesses and explorers – B3 as a forum for collectors

The collaboration with renowned collectors of moving image art is new and unique in this form. The B3 was able to convince important collectors Ingvild Goetz (Germany), Mario von Kelterborn (Germany), Carol Weinbaum (CAN), Manuel de Santaren (USA), Baryn Futa (USA), and Tony Podesta (USA) to engage in an intensive collaboration. In the exhibition they will be showing works from their extensive collections of media art, including works by Marina Abramovic (Serbia), Matthew Barney (USA), Jesper Just (Denmark), Haroun Farocki (Germany) and Julian Rosefeldt (Germany). Ingvild Götz will be presented with the B3 BEN Lifetime Achievement Award for her pioneering work as a dedicated supporter of time-based art.

“With this new approach we aim to make it clear that moving image art has been supported by dedicated collectors for decades now. They have not only bought artworks but also made productions possible, and time and again have put new artists and their work in the public eye. They are both witnesses and explorers,” as B3 exhibition curator Anita Beckers explained.

Overview of selected artists**Candice Breitz (South Africa) – TLDR, 2017 (world premiere)**

The South-African video artist Candice Breitz is to present her world premiere “TLDR” at the B3. The portrait of a community of sex workers who live and work in Cape Town is wholly in line with the B3 motto “ON DESIRE”. The 13-channal video installation produced for B3 2017 is the product of a series of interviews and an intensive workshop with the participants

introduced, as well as conversations between Candice Breitz and the Sex Workers Education & Advocacy Taskforce (SWEAT) – the charitable organization the sex workers collaborate with. In principle a continuation of Breitz' Love Story (2016), TLDR invites viewers to ponder the relationship between being white, privileges and visibility and reflects on the narrowing attention span within a culture that has elevated fame to a fetish and lives ever more off entertainment. Given the often difficult relationship between art and social action, the work seeks to clarify the extent to which privileged artists can support calls for social justice and as such represent marginalized communities.

Federico Solmi (Italy/USA) – The Great Farce (2017, world premiere)

The B3 Biennial presents a major artistic project. From November 28 until December 3, Federico Solmi's video installation "The Great Farce" will be projected onto the façade of Schauspiel/Oper Frankfurt. The gaudily colored grotesque by the Italo-American artist shows historical leadership figures and those in power today in a leisure park, where events in world history are replayed. The scenario, in which Solmi combines hand-painted visual elements with hyper-technical animations, clearly demonstrates how a star cult, show and spectacle negate historical realities and makes reference to the link between topicality and absurdity, myth and legend.

Julia Charlotte Richter (Germany) – Camp (2017, world premiere)

A small group of children have set up a temporary camp. They appear to invoke a power, to make contact with someone or something. "Camp" shows an impenetrable, seemingly ritual setting in which a hypnotic choreography of whispers, humming and movements arises. The camera gets very close to the protagonists and reduces the viewer's distance from them so that he or she experiences every intimate emotional flicker.

Joscha Steffens (Germany) – Filia Athenae (world premiere)

[Joscha Steffens](#) investigates war games and the aestheticization of violence in virtual and analog form. His new video installation "Filia Athenae" looks at the female side of e-sports and the ego shooter game "Counter Strike" – the only game of this kind in which women, too, have played an important part. "Teen Spirit Island" is the result of three years' research into the pro gamers elite of the League of Legends. Joscha Steffens followed the energetic young heroes of the largest online game in the world to their competitions in the arenas of Europe, South Korea and the US.

Igor Simić (Serbia) – Spine 2.0 (world premiere)

[Igor Simić](#) is an artist, film maker and author. The B3 will be presenting Spine 2.0, a smart bionic implant, as a world premiere. "In the heart of Silicon Valley we build the right prosthesis for everyone in the Custom Spines Lab. Spine 2.0 advances homo sapiens by physically and mentally lifting you up to a new level. Spineless? Get one here!"

Igor Simić (Serbia) – X <3 Y, 2017

X <3 Y is the first dating app to match partners according to their genetics and finances. "Thanks to our ultra-modern algorithms we can help you find the idea partner. Save time and optimize your search for love, find your tailor-made lover without emotional risk. By setting up an account with us you also qualify for the Aphrodite Solutions credit card, which combines your DNA, financial and social status to bring you astonishing discounts and mortgage loans. Humans are algorithms; love is just another technical problem."

Geissler/Sann (Germany) – heart-shaped box (world premiere)

In the video "heart-shaped box" the artist duo [Geissler/Sann](#) traces our complex relationship with technology, which is so deeply intertwined with our desires. Technologies as projection platforms for our longing for the promise of infinity, the end of pain, unconditional freedom, limitless sexuality, the dissolution of physicality and the desire for transcendence innate in art.

Johannes DeYoung (USA) – Raft (world premiere)

[“Raft”](#) is a four-minute animated video about a rubber dinghy overloaded with refugees on turbulent seas. As the viewing angle revolves around the raft in wild circles, hand-painted animated textures flash across the sea and sky. The work is conceived as a loop and accompanied by a rhythmic percussion soundtrack. The title of the piece is an homage to the French painter [Théodore Géricault](#) and his work “The Raft of the Medusa”. Among other things, [Johannes DeYoung](#) works as senior critic and Director of the Centre for Collaborative Arts and Media at Yale School of Art. His video series [“Ego Loser”](#) and [“Diamond Head”](#), for example, explore the “boundaries of the self in time.” He is currently working on AR and VR projects with a group of artists.

Carlos Aires (Spain) – Sweet Dreams are made of this (2016) (German premiere)

The video shows two policemen dancing a Tango version of the famous Eurythmics song. Originally, Tango was a dance for two men, performed in portside brothels. The dance resulted from the cultural interchange between locals and immigrants. Banned by the church and rejected by the upper classes, it evolved in the poor suburbs and slums and was danced by working class people.

Jesper Just (Denmark) – Servitudes (German premiere)

The film Servitudes by Jesper Just was filmed in just a single take, but addresses a complex topic: it looks at the field of tension encompassing identity, femininity, sensuality and eroticism, as well as the prevailing youth and beauty hype in our society. The New York-based Danish artist turns established notions of sexual symbolism and clichés of female beauty on their head once more in his typical, laconic-humorous style. The piece shows a young woman, played by model Dree Hemingway, attempting to eat a corn on the cob while keeping eye contact with the camera/viewer and a pointedly innocent look on her face.

Johan Grimonprez (Belgium) – “Raymond Tallis | on tickling”

[Johan Grimonprez](#), who has been celebrated by critics, plays with the boundaries between theory and practice, art and cinema, documentary film and fiction. In this short film, the philosopher and neurologist Raymond Tallis argues that consciousness is not an inner construct, but, rather, relational. Tallis explores the philosophical idea of our becoming ourselves only through dialog via the fascinating notion of people not being physically able to tickle themselves.

Johanna Reich (Germany) – RESURFACE

Democracy through digitization: how the Internet is changing the course of history. The video installation [RESURFACE](#) brings portraits of forgotten 19th and 20th-century artists back into focus. Over the course of her research, Reich has compiled a collection of 300 female artists who in their time presented successful and stand-alone artistic positions, but have since been forgotten. With progressive digitization, these female artists have resurfaced online, thereby infiltrating art history, which has of course been written mostly by their male contemporaries.

Larissa Sansour/Soren Lind (Palestine/Denmark) – In The Future, They Ate From the Finest Porcelain

[In the film](#) “In the Future They Ate From the Finest Porcelain” archeological and political aspects are interwoven with science fiction. It examines the role of myths in the creation of history, facts and national identity. A resistance group buries fine porcelain that future archeologists are to dig up. The group has set itself the goals of influencing the course of history and underlining its claim to a disappearing territory.

Claire Langan (Ireland) – The Winter of 13 Storms

The [film](#) focuses on the breakdown of communication between two people in a deserted, empty world. This strange yet familiar world is devoid of all human life save for one man and one woman. They live in contrary surroundings, and their attempts to come together fail time and again. Both seem as though they are each being consumed by their environments, which are

in turn being absorbed by nature. The film provides a trenchant narrative of a lost world between dream, reality and science fiction.

Janet Biggs (USA) – Afar, 2016

Afar documents Biggs' travels to the Afar Triangle, a geologically instable but visually fascinating desert area in the tri-border area of Ethiopia, Eritrea and Djibouti. This volatile region, where earth quakes, erupting volcanos and extreme heat are daily fare, serves as a metaphor for the local's desire for new possibilities and mobility amidst the political instability of the region. Created with the support of SCAD Museum of Art.

Jonas Englert (Germany) – Praeludium

By example of his Praeludium in F Minor BWV 857, the video and sound installation "Praeludium" looks at perceptual states related to experiencing music, as well as the potency of the oeuvre of Johann Sebastian Bach, widely regarded as the "progenitor of harmony," whose work is able to both create and satisfy human desires.

XU Bing (China) – Dragonfly Eyes, 2017

XU Bing's first feature film is made entirely with recordings taken by millions of surveillance cameras in China. It drives home the fact that we are being observed a lot of the time – a real eye-opener that changes the way we see our reality. The film's protagonist is a woman named Dragonfly who undergoes several cosmetic operations.

WANG Gongxin (China) – Basic Color, 2010

The 5-channel video installation "Basic Color" looks at the three primary colors red, yellow and blue, with the addition of black and white. For the duration of 15 minutes we witness colored powder falling onto a human body, which is sometimes shown close up. The powder appears like floating dust or fog, drenching the body and beginning to dissolve it. Meanwhile, the body becomes transformed into an indescribable anomaly emitting a rustling sound.

YANG Fudong (China) – Moving Mountains, 2016

The black and white video "Moving Mountains" is inspired by a legend about a man wanting to transport a mountain and being ridiculed for his ambitions by his environment. Yang Fudong turns this story into a poetic reflection on human nature and the changing values it is submitted to. His visual language orients itself by the ink painting Xu Beihong (1895–1953) created in the 1940s.

Sam Messer (USA) – Reflecting of Red Darkness, 1982-2017

A stop motion animation film with hand-colored, one-off etchings relating to the first two verse of Denis Johnson's poem "RED DARKNESS". Spoken text by Liev Schreiber, music by Colin Stetson. The original poem was written in 1982 for the artist's works.

Skawennati (Canada) – She Falls For Ages (Machinima)

Skawennati is a key figure in contemporary Canadian art. "She Falls For Ages" is a Sci-Fi reimagining of the creation story of the Haudenosaunee (Iroquois). It begins in an old, strange world, the culture of which is centered on worshipping an energy-giving heavenly tree. The story's protagonist, Otsitsakaion, can see the future. Seeing that the world is dying, she knows what she has to do. Otsitsakaion has to become the origin of the new world. The film, which employs the new media technique Machinima, boldly combines the Haudenosaunee's storytelling with Science Fiction, linking that which is deep in the past with the far away future.

Shirin Anlen (Israel) – Tzina, 2016

"Tzina" is a poetic, interactive webVR documentary film for HTC Vive and Chrome browser. It features the inhabitants of the run-down Dizengoff Square in Tel Aviv contemplating love and the past. The Tzina Dizengoff Square, once a famous landmark of Tel Aviv, was demolished

in 2017. It was a home to the lonely and sidelined people of the neighborhood. In this interactive webVR documentation they talk about themselves and their square.

Ann Oren (ISR) – The World Is Ours, 2017

On the search for Japanese cyber diva Hatsune Miku the director moves to Tokyo and engages with the world of Miku's fans. Hatsune Miku is a vocaloid, a synthesizer software embodied by a cute cartoon character. Fans bring her to life by specifying actions for Miku to carry out. Ann Oren's journey investigates the phenomenon of Miku's fan culture through looking at identities created for cosplay – a pinnacle of collective fantasies.

Martha Colburn (USA/Netherlands) – Metamorfoza, 2013

"Metamorfoza" is linked to Shostakovich's music in many ways. Shostakovich remained in the Soviet Union after the revolution of 1917 and suffered under Stalin's regime. His 7th symphony (1941) was dedicated to the "victory over the enemy". Officially, this pertained to the Nazis, but between the lines it denounced Stalin. This hidden truth is important to Colburn's film. The film employs dolls and stop frame animation and is accompanied by compositions by Juan Felipe Waller.

Erika Harrsch (USA) – Under the same sky... we dream, 2015

"Under the same sky... we dream" ponders the right to move beyond borders, the results of unregulated migration, the detention centers for minors without papers on the border between the US and Mexico, and the DREAM Act, a clause in the American Immigration Act. The video and sound installation shows time lapse recordings of the sky over the border region in El Paso, Texas / Juarez, Mexico, accentuated by Magos Herrera's haunting musical interpretation of the DREAM Act.

Kent Monkman (Canada) – Casualties of Modernity, 2015

The famous artist and philanthropist Miss Chief Eagle Testickle (Kent Monkman) visits a hospital specialized on the treatment of ailments that afflict Modern and contemporary art. She is shown around by the Doctor of Fine Arts (Quinton Neufeldt) while strict No-nonsense Head Nurse (Gillian Edwards) keeps a close eye on her. Miss Chief encounters love, tragedy and triumph.

Maya Magnat (Israel) – Coded, 2016

An intimate performance for a single player and an artist focused on mediated communication. The player is invited to use the computer to activate me. He may choose from various actions and find instructions telling him what he needs to do in order to trigger the desired action. Every action has a price and the player has to decide whether he really wants to play...

Britta Thie (Germany) – System of a Doubt, 2017

System of a Doubt is a 2-channel video installation. The artist uses both material shot at the electronics fair IFA in Berlin in autumn 2017 as well as archive material which she recorded as a young girl between 1996 and 2002. Thie coined the term "digital puberty" in the texts accompanying her web series Transatlantics. This term is used to describe how her own puberty occurred parallel to the switch from "analogue" to "digital" in her environment. As a young girl she analyzed her relationship to the body and entertainment formats and staged herself in her own fictional narratives inspired by TV talk shows and daily soaps.

B3 2017

The B3 Biennial of the Moving Image takes place for the third time between November 29 and December 3, 2017, with the B3 feature exhibition running until December 20, 2017. The biennial aims, on the one hand, to create a broad-based interdisciplinary and cross-genre alliance for the moving image, and on the other to provide the international creative and cultural economy with a comprehensive platform for exchange and trade.

The B3 Biennial of the Moving Image is organized by Hochschule für Gestaltung Offenbach (HfG). The main partners of the B3 are FOUR Frankfurt, Canon, satis&fy, evrbit and WiSag.

Schenker Technologies GmbH is cooperation partner. The biennial is supported by the Hessen Ministry of Higher Education, Research and the Arts (HMWK), Hessische Landesanstalt für privaten Rundfunk und neue Medien (LPR Hessen) and the City of Frankfurt/Main. B3 is further sponsored by Kulturfonds Frankfurt Rhein Main, HessenFilm und Medien, the Creative Hub Frankfurt, Wirtschaftsförderung Frankfurt/Frankfurt Economic Development, Sparda Bank, Frankfurter Sparkasse 1822, DVAG and Sylvia and Friedrich von Metzler. International cooperation partners are the Central Academy of Fine Arts Beijing (China), the College of Design & Innovation at Tongji University Shanghai (China), the Sichuan Institute of Fine Arts Chongqing (China), the ZHdK Zurich (Switzerland), the Center for Collaborative Art and Media at Yale University (USA) as well as Laval Virtual (France).

Press contact

Susanne Tenzler-Heusler

Tel.: +49 173 378 66 01

press@b3biennial.com

www.b3biennale.com