

The B3 attracts moving image artists from 20 countries: many are presenting new work

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

The B3 is more attractive than ever before. Over 40 artists from 20 countries have confirmed they will be participating in the feature exhibition “ON DESIRE” alone, and almost a third of them will be presenting world premieres. Furthermore, many works will be on show in Europe or Germany for the first time. Alongside linear and installation moving image works, the exhibition will also showcase 360-degree dome films and immersive VR projects.

“The large number of premieres and the many works produced especially for B3 are evidence that the choice of our theme “ON DESIRE” is spot on. Given the far-reaching political and economic upheavals across the globe, many artists feel called upon to take a clear stance in their art. Moving image and electronic art are topical means of expression for doing so, and the B3 provides the right kind of context,” says HfG President Prof. Bernd Kracke, Artistic Director of B3.

He points out that the B3 universally addresses individual and collective human desires – in ways that range from the philosophical, artistic, and political to the economically relevant and controversial. This is also reflected in the diverse forms of the works shown. Aspects such as individuality, the future, home, freedom are addressed artistically and scientifically, as are love, religion, sexuality and other “visual desires” and obsessions.

The collaboration with renowned collectors of moving image art is new to the format – and quite unique in its nature. 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

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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 Goetz will be presented with the B3 BEN Lifetime Achievement Award for her pioneering work as a dedicated supporter of time-based art. The collectors will be talking about their passion, which has led them to collect time-based art, at various panel discussions.

“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 explains.

Alongside the previously mentioned international artists, including Jonas Mekas (USA/Lithuania), Douglas Gordon (GB), Federico Solmi (USA/Italy) and Candice Breitz (USA), the feature exhibition also brings together important proponents of current time-based art such as Johan Grimonprez (Belgium), Igor Simic (Serbia), Claire Langan (Ireland), Johannes DeYoung (USA), Larissa Sansour (Palestine), Soren Lind (Denmark), Skawennati (CAN) and Yang Fudong (China). The German art scene is also well represented by the likes of Clemens von Wedemeyer, Joscha Steffens, Geissler/Sann and Johanna Reich.

The B3 feature exhibition takes place on close to 3,000 square meters in the B3 Festival Center. This year, the heart of the B3 will be beating in the center of Frankfurt, on the site of the future high-rise neighborhood FOUR Frankfurt.

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Overview of selected artists

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

Johan Grimonprez, who has been celebrated by critics, plays with the boundaries between theory and practice, art and cinema, documentary film and fiction. Rooted in an archeology of contemporary media, his works address the tension between the intimacy of the individual and the “bigger picture” of globalization. They question our current grandeur, framed as it is by the anxiety industry and which has infected political and social discourse.

B3 will feature the world premiere of Grimonprez’ current short film “Raymond Tallis | on tickling”. 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.

Moreover, the B3 program includes the film “every day words disappear| Michael Hardt on the Politics of Love,” released in 2016. Here, the philosopher Michael Hardt asks what it would mean to build a political system on love instead of fear. He proposes redefining our tools for political interaction, just as the film character in Jean-Luc Godard’s “Alphaville” did.

Grimonprez’ film Shadow World (2016) will be shown at the B3 festival movie house Cinema Frankfurt. The film looks at how the international weapons trade – with the complicity of governments and intelligence services, investigative authorities and state prosecutors, arms manufacturers, dealers and agents – fosters corruption, affects economic and foreign policy and undermines democracy world-wide.

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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 woman 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 are resurfacing online, thereby infiltrating art history, which has of course been written mostly by their male contemporaries.

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 Simic (Serbia) – Manus x Machina x Moralia (world premiere)

Igor Simić is an artist, film maker and author. He studied Film and Philosophy at Columbia University in New York. His short films, in particular “The Thinker in the Supermarket”, “Cost-Benefit-Love”, and “Melancholic Drone”, have been screened at international film festivals. Igor has also designed two mobile video games; a third that includes a soundtrack is planned for this year. The B3 will be presenting Manus x Machina x Moralia: Spine 2.0, a smart bionic implant, as a world premiere. In the heart of Silicon Valley we build the right prosthesis for

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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!

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 transcendency innate in art.

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

Larissa Sansour’s interdisciplinary works revolve around the current political discourse and employ the possibilities inherent in video, photography, installation and sculpture. The tug of war between fiction and reality is the core of her practice. The film tells the story of an intervention into the future perception of the political history of a territory. A self-proclaimed “narrative resistance group” buries fine porcelain supposedly crafted by an entirely fictional civilization. The group has set itself the goals of influencing history and asserting claims to its disappearing territories in the future. Once the tableware is excavated, it will prove the existence of the fictitious peoples. Through the creation of a self-contained myth, the group’s work becomes a historical intervention, as they de facto establish a nation. Images from nature are combined with computer-generated ones in the shape of a fictional video essay, archeological and political aspects are interwoven with science fiction.

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

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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.

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 currently works on AR and VR projects with a group of artists.

Skawennati (CAN) – LOVE (Machinima)

Skawennati is a key figure in contemporary Canadian art. She creates works that refer to history, the future, and change. She provides reinterpretations of the history and identity of the indigenous peoples of Canada through projects such as CyberPow-Wow (1997-2004), Imagining Indians in the 25th century (2001) and TimeTraveller (2008-2013). She is presenting her latest work LOVE at the B3.

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). Taking as their theme “ON DESIRE”, 250 invited and

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internationally renowned players from the worlds of the arts, media and technology will present their projects and ideas in Frankfurt and the Rhine-Main region. Their disciplines: art, TV/film, games, VR/AR. In the event modules Parcours, Festival and Campus/Market, they will reflect on the trends surrounding the moving image from a political, aesthetic, and technological point of view. In 2017, B3 has focused geographically on North America, Canada, China and Israel, presenting innovative artists and contributions from these countries' moving image industries. 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 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, the Creative Hub Frankfurt, Wirtschaftsförderung Frankfurt/Frankfurt Economic Development, Sparda Bank 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).

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