



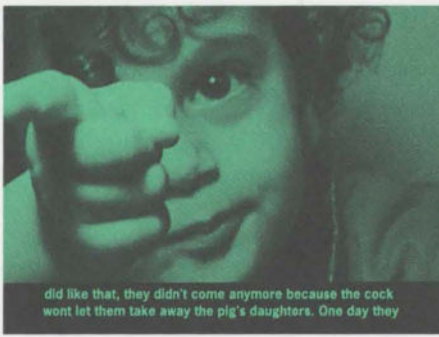
PROJECTIONS< TIONS<PROJEC OJECTIONS< ECTI PROJECTIONS<PR NS<PROJEC PROJECTIONS<PROJE NS<PROJECTIONS CTIONS<PRO NS<PR ONS< TIONS<PROJ
 PROJ S<PR TION ECTI PROJ S<PR PROJECTIONS<PR ECTI PROJ TION ECTI TIONS<PROJ NS<PROJ ONS< CTIONS<PROJ
 PROJ S<PR TION ECTI PROJ S<PR PROJECTIONS<PR ECTI PROJ TION ECTI TIONS<PROJ NS<PROJ ONS< ECTI JEC
 PROJECTIONS< TIONS<PROJEC PROJ S<PR TION ECTI PROJ TION ECTI TIONS<PROJ NS<PROJ ONS< CTIONS<PROJ
 PROJ TION JECT PROJ S<PR TION ECTI PROJ TION ECTI TIONS<PROJ NS<PROJ ONS< ECTI DJEC
 PROJ TION ECTI PROJ S<PR TION ECTI PROJ TION ECTI TIONS<PROJ NS<PROJ ONS< CTIONS<PROJ
 PROJ CTIO TION OJECTIONS< TIONS<PROJEC TIONS<PROJEC TIONS<PROJ NS<PROJECTIONS ECTIONS<PRO NS<P TIONS<
 PROJ TION TION OJECTIONS< TIONS<PROJEC TIONS<PROJEC TIONS<PROJ NS<PROJECTIONS ECTIONS<PRO NS<P TIONS<

MAJOR VIDEO COLLECTIONS

October 20, 2010 - January 2, 2011

Over the past few decades, video and the media arts have assumed an ever-greater role on the contemporary art scene, and the creative paths leading to them are increasingly diverse. The backgrounds and training of Adrian Paci, Liu Wei, Michael Blum and Aurélien Froment, the four artists featured in this program, are very different. But whether associated with the Balkans or Indonesia, Paris or Beijing, each aesthetic vision is fired by a similar desire to capture the constant shifts between two worlds - the one we have just left but that inhabits us still, and the one we hope for that is yet to come. Ultimately, the focus is the coexistence of these two worlds, the past and the present, in the human imagination.

The four selected works – *Albanian Stories* by Adrian Paci (1), *Floating Memory* by Liu Wei (2), *My Sneakers* by Michael Blum (3) and *Théâtre de poche* by Aurélien Froment (4) – all come from the Musée national d'art moderne Centre Georges Pompidou, which boasts one of largest new media collections assembled by a museum since video became part of the contemporary art world in the early 1960s, close to fifty years ago.



did like that, they didn't come anymore because the cock
wont let them take away the pig's daughters. One day they

Adrian Paci was born in 1969 in Shkodër, Albania, and received classical training as a painter at Tirana's Academy of Fine Arts. In 1996 a first solo exhibition of his work was held at the National Gallery of Arts in Tirana. In 1997, as a result of the chaos caused by the collapse of Albania's isolationist Communist regime, he emigrated to Italy with his family and settled in Milan, where he has lived and worked ever since. In 1999, at the

age of thirty, Paci represented Albania at the 48th Venice Biennale, and he also participated in the 51st edition, held in 2005. In the works executed immediately after his move to Milan, Paci drew upon his personal experience as an Albanian immigrant living in Italy. In the artist's first video, *Albanian Stories*, his daughter Jolanda (then three) tells a story she has made up for her dolls. The tale, which features a cow, a rooster and a family forced to flee "dark forces" and "international powers," transforms the family's departure from Albania, the upheaval and the obstacles they encountered into a fairy story. According to Paci, "Albania and emigration are perhaps more the context of my work than its subject." His aim is to understand the place allotted to each individual within the body politic and within society.



Liu Wei who was born in China in 1965, lives and works in Beijing. He studied art, philosophy and literature. His artistic practice is concerned with the recent history of China, power, memory and forgetting. In 1989, during the major pro-democratization demonstrations, Liu Wei (then in his second year of university) joined the student protest movement, his "heart filled with passion and idealism." It was the year of the snake, his birth year,

and Liu Wei says it was almost his last. He made *Floating Memory* in 2001, another year of the snake and a time when, at thirty-six, he was embarking on the third cycle of his life. In the vast Tiananmen Square, which has since been entirely refurbished, there remains no trace of the events that had such an impact on Liu Wei and his generation. His images, shot at the very places where the protests occurred, capture no one but tourists. The artist rekindles his own memories by means of photographs taken in the square before the demonstrators were so violently repressed by the army. "I carry all these forgotten memories with me into another phase of my life, not knowing where my destiny will lead."



Born in Jerusalem in 1966, **Michael Blum** now lives and works in Vienna. After having earned a master's degree in history from the Université de Paris I Panthéon-Sorbonne, he began his artistic career at the École nationale supérieure de la photographie, in Arles. In his works – videos, photographs, installations and publications – Michael Blum explores the place of the individual within a world of broad socio-economic dimensions. When invited by Ade Darmawan to take

up an artist's residency at the Ruangrupa artist-run centre in Jakarta, Blum decided to take a pair of Nike running shoes purchased in Paris in August 1999 back to their source – Indonesia, according to the label. The resulting work, *My Sneakers*, traces his voyage through the country's bureaucracy and network of sub-contractors to the factory that produced the Nikes, where he saw for himself the conditions under which they were made. His encounter with the largely female factory workers, whose relationship with the shoes is clearly quite different from that of any Western consumer, transforms his investigation into a geo-political meditation on international labour, the global economy and the personal implications of globalization. Blum ultimately chooses to leave the running shoes in the streets of Jakarta, happy with the idea that somewhere in Indonesia his Nikes will keep on walking.



The French artist **Aurélien Froment** was born in 1976 in Angers. He studied at the art schools in Rennes and Nantes, and has been living and working in Paris since 2004. In his videos, photographs and installations, Aurélien Froment establishes relationships between incongruous objects, pursuing an interest in the coded nature of images and the way in which memories are constructed. In making his film *Théâtre de poche*, Froment drew inspiration

from a 1930s vaudeville artist called Arthur Lloyd, who was famous for being able to produce from his pockets virtually any image a member of the audience requested. In *Théâtre de poche*, the magician Stéphane Corréas pulls cards and all sorts of other images out of his jacket pocket and places them on a transparent screen hanging in front of him. Through groupings and associative links, this arrangement of apparently random images suggests the outline of a narrative, with each shift or change hinting at a new interpretation. Aurélien Froment invites spectators to participate in a sort of mind-game, where meaning emerges as a result of the complex de-coding of a network of relations. *Théâtre de poche* explores the hidden recesses of memory, their links to knowledge and the semantic content of images.

PROGRAM

Adrian Paci, *Albanian Stories*, 1997, 7 min

Liu Wei, *Floating Memory*, 2001, 10 min 5 s

Michael Blum, *My Sneakers*, 2001, 37 min 30 s

Aurélien Froment, *Théâtre de poche*, 2008, 12 min

The approximately 1-hour program is presented as an endless loop.

To mark the program's opening, **Christine Van Assche**, Chief Curator and Curator of New Media at the Centre Pompidou, who has been assembling and promoting the institution's new media holdings for over thirty years, will be giving a talk on various aspects of developing such a collection. One of the largest in the world, it consists of a corpus of over 1,700 videos, sound works and multimedia installations. Christine Van Assche has been responsible for a number of major exhibitions and publications, including the 1990 show *Passages de l'image*, a groundbreaking event in the realm of the art video. In 2006 she oversaw the opening of the Centre Pompidou's Espace Nouveaux Médias, where some 1,200 digitized works are accessible to the public. The Centre Pompidou has also collaborated with the Centre pour l'image contemporaine in Geneva and the Ludwig Museum in Cologne on the creation of the *New Media Encyclopedia*, the first web-based international trilingual resource of its kind: www.newmedia-art.org.