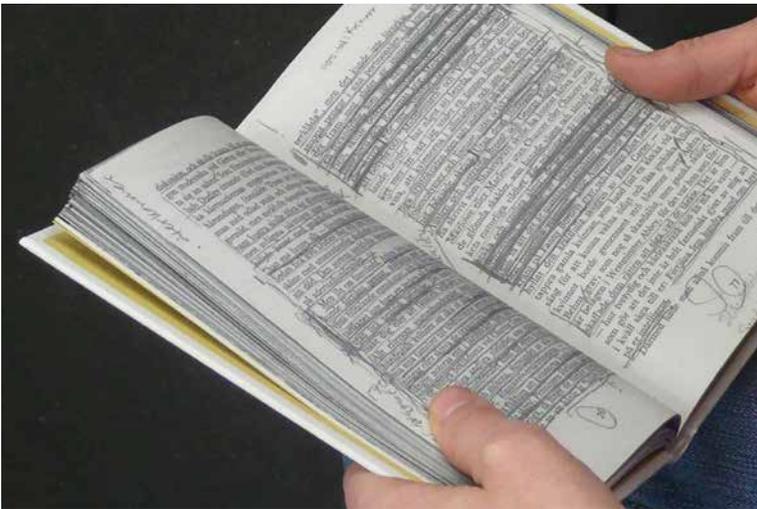


Rewriting Histories



06.11.–
20.12.15

Introduktion

Historiske begivenheder regnes ofte for facts. Fotografiet opfattes ofte som sandt. I dag ved vi godt, at billeder kan manipuleres. Alligevel opfatter man instinktivt fotografiske billeder som troværdige repræsentationer af virkeligheden. Først et øjeblik efter kommer man i tanke om, at nå ja sådan er det ikke nødvendigvis. Ligesom vi altså forestiller os fotografiet som en objektiv fremstilling af virkeligheden, har vi også en tendens til at tænke på historien som sandfærdig. Men også historie er afhængig af øjnerne, der ser. Eller rettere er udtryk for en fortolkningsproces.

Værkerne på udstillingen *Rewriting Histories* genbesøger historiske begivenheder og undersøger hvad receptionen af fortiden betyder for opfattelsen af nutiden. Ved at genfortælle historien på en ny måde og fra et nutidigt perspektiv, peger udstillingens kunstnere på historien som en – ofte ideologisk – konstruktion.

I mange af udstillingens film-, video- og foto- værker indgår arkivisk materiale, og således trækker udstillingen på en dokumentarisk tradition og betydningsramme. Ved sin reference til netop det dokumentariske med alt hvad det indbefatter af forestillinger om sandfærdig objektivisme – jvf. vérité-traditionen – spiller udstillingens kunstnere på en dikotomi

mellem realitet og konstruktion; en tvetydighed, der også er kendetegnende for fotografiet som sådant.

På Fotografisk Center er vi meget glade for at kunne vise denne udstilling, og vil gerne varmt takke udstillingens to kuratorer Lasse Lau og Benj Gerdes, assistent Hannah Fitch samt alle udstillingens kunstnere.

Vi synes det giver rigtig god mening at vise *Rewriting Histories* i sammenhæng med filmfestivalen CPH:DOX og takker især Trine Fischer og Mads Mikkelsen herfra. På Fotografisk Center søger vi så vidt muligt at lade hver udstilling fremstå som en helt ny rumlig oplevelse. Dette er til fulde lykkedes med denne udstilling, hvorfor vi gerne vil rette en stor tak til de to udstillingsarkitekter bag ideen, Joel Diamant og Mette Lindberg samt ikke mindst installeringsteamet fra DGI-byen/Øksnehallen med Morten Brohammer i spidsen. Endelig vil vi gerne takke Statens Kunstfond og Københavns Kommune for deres støtte til Fotografisk Center.

Kristine Kern
Leder

Introduction

Historic events are often regarded as facts. A photo is often taken for the truth. Today we know quite well that photos can be manipulated. Nevertheless, photographic images are instinctively considered as reliable representations of reality. Only after a moment's consideration do we realize that, well, maybe that is not necessarily so. Just as we imagine that the photo is an objective representation of reality, we also have a tendency to think of history as truthful. But history is also dependent on the eyes that see. Or rather, is an expression of a process of interpretation.

The works in the exhibition, *Rewriting Histories*, revisit historical events and examine what the reception of the past means for the perception of the present. By retelling history in a new way, and from a contemporary perspective, the exhibiting artists point to history as an – often ideological – construction.

In many of the film, video and photo works, archival material is included, and thus the exhibition draws on a documentary tradition and frame of significance. By its reference to exactly the documentary aspect, with all that it includes of notions about truthful objectivity – cf. the *vérité* tradition – the exhibiting artists play on a dichotomy between reality and

construction; an ambiguity which is also characteristic of the photo as such.

At the Photographic Centre we are very happy to show this exhibition, and we would like to thank the two curators of the exhibition, Lasse Lau and Benj Gerdes, curatorial assistant Hannah Fitch as well as all the artists in the exhibition.

We think it makes good sense to show *Rewriting Histories* in connection with the film festival CPH:DOX, and we give special thanks to Trine Fischer and Mads Mikkelsen from the festival. At the Photographic Centre we try as far as possible to let each new exhibition appear as an entirely new spatial experience. This has been fully realized with this exhibition, for which we are especially thankful to the two exhibition architects behind the idea, Joel Diamant and Mette Lindberg, and not least the installation team from the DGI-byen/Øksnehallen led by Morten Brohammer. Finally we would like to thank Danish Arts Foundation and The City of Copenhagen for their continued support of Photographic Center.

Kristine Kern
Director

Rewriting Histories

Kurateret af
Benj Gerdes & Lasse Lau
Kran Film Collective

William E Jones, *Killed Photographs*, 2015
9 Inkjet prints on paper, 20 x 26 cm

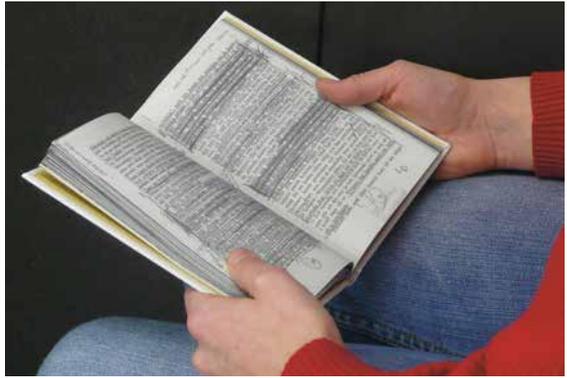


“Viden er et spørgsmål om de sociale, historiske og politiske forhold, hvorunder udsagn eksempelvis kommer til at tælle som enten sandt eller falsk”

— Michel Foucault, *Archaeology of Knowledge*

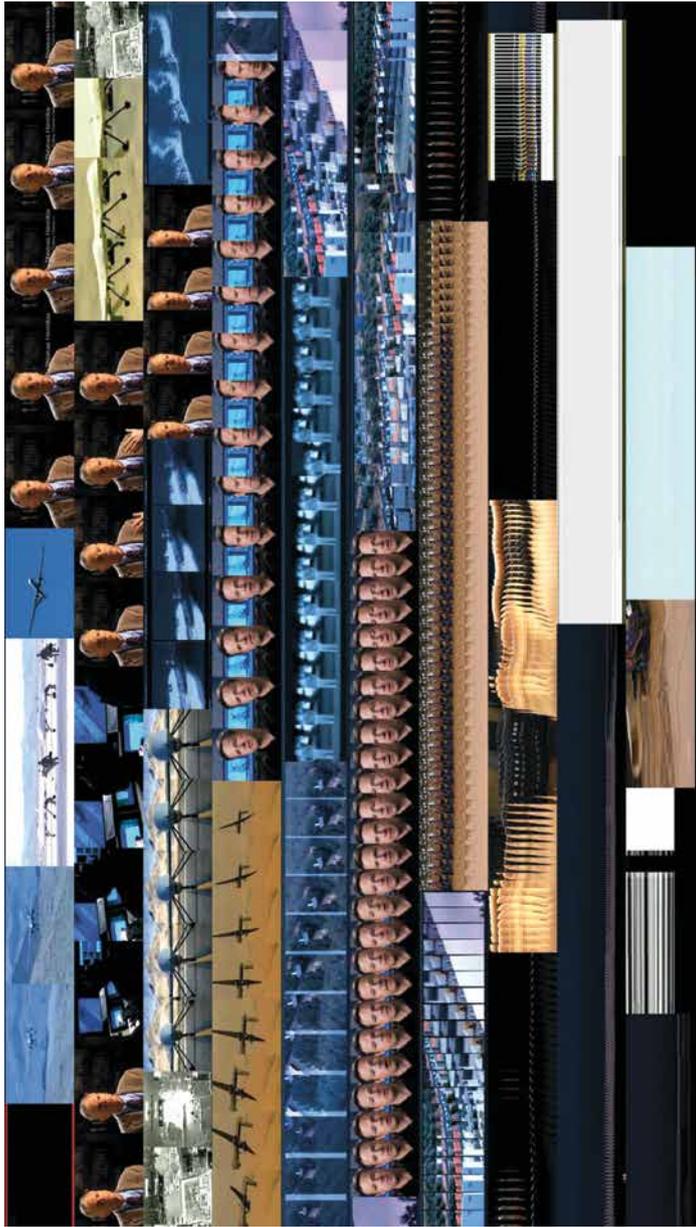
Et stigende antal kunstnere inden for film, video og fotografi er de senere år begyndt at arbejde med arkivforskning og historiske undersøgelser. I stedet for at søge efter en historisk, 'objektiv' sandhed, benytter kunstnerne bag disse projekter ofte historiske emner og temaer som afsæt til at gentænke muligheder for social forandring i ellers fastlåste neo-liberale og kapitalistiske politiske økonomiske systemer. Disse metoder er på ingen måde nye. Men fremkomsten i det 21. århundrede af film- og videoessayet som mainstream medier - snarere end marginale og eksklusive udtryksformer - fremherskende både inden for kunst og i stigende grad også populære på online platforme, er i høj grad ny. Ligeledes ser vi at video- og billedoptagelser fra det 19. og 20. århundredes revolutionære bevægelser

Kajsa Dahlberg, *A Room of One's Own / A Thousand Libraries*, 2006, Book piece



nu er veletablerede i billedkunsten. På trods af disse mediers åbenhed for manipulation, forbliver de paradoksalt nok stadig læst og opfattet som havende et særligt mellemværende med sandheden. Dette forhold mellem kameraet og historien, baserer sig ikke så meget på vores forestillinger om sandheden, som på politiske påvirkninger og muligheder af fortidens handlinger. På den ene side finder hele denne værk produktion sted på baggrund af en bestandig udfoldning af begivenheder og kriser af global, miljømæssig og politisk karakter. På den anden side kan man iagttage gen-aktiverede taktikker og organiseringer af revolutionære protester samt forekomster af nye folkelige mobiliseringer. Med hensyn til sidstnævnte behøver vi blot at nævne nyere historiske begivenheder som Tahir, Gezi og Zucotti for at få et glimt af den ustabilitet i vores nutid, som mange kunstnere forsøger at adressere via historiens uregelmæssige bagdør. Der opstår ofte en vis forvirring omkring disse projekter, som forsøger at relatere arkiv med aktivisme med en tilstedeværelse der er i konstant bevægelse. Fra Jacques Derridas tekst *Archive Fever* til Simon Reynolds *Retromania: Popular Culture's Addiction to Its Own Past* findes der nu en række nutidige, stærke argumenter mod det forførende ved at bruge historie som svaret på antagonisme (endnu en gang).

Præsenteret i samarbejde med CPH:DOX, trækker *Rewriting Histories* på kunstinstitutionen som en i sig selv kompliceret agent for det historiske, idet den fremhæver værker som adresserer historie, subjektivitet og politisk påvirkning og formidling af kunstnere, der



Robert Ochshorn, *A Little Bit More Stable*, 2015
HD Video, 3 min

arbejder i snitfladen mellem dokumentarismeisme og kunst. Udstillingen kaster et nyt blik på Hal Fosters 10 år gamle betragtning i teksten *An Archival Impulse* af det øjeblik, hvor kunstværket fjerner sig fra kritisk at begræde museet som en fejlslagen platform, for i stedet at foreslå en alternativ orden "inden for og uden for museet". En orden hvormed der sættes spørgsmålstegn i kunstneriske praksis ved de sociale og politiske genealogier, som nu forsøger at kalde frem fra interne kampzoner i både historien og kunstinstitutionen. Det svære spørgsmål omkring udstillinger som denne relaterer sig til et spørgsmål om hvordan man vurderer værker, der, til trods for at de kun er få år gamle, stammer fra et markant anderledes politisk øjeblik?

Vi præsenterer en række forskningsbaserede kunstpraksisser påbegyndt - og i mange tilfælde færdiggjort - før for eksempel det arabiske forårs politiske forandringer. Nu, hvor disse store folkemobiliseringer tilsyneladende har slået fejl eller er sat på pause, er spørgsmålet, om kunstnere fortsat vil finde disse arbejdsmetoder overbevisende og brugbare? Hvorledes stiller vi ovennævnte spørgsmål, mens vi samtidig anerkender de sidste tiårs mange vigtige ideer, som kunstnere, filmmagere og historikere har kæmpet for at synliggøre; de mange beretninger om undertrykkelse og marginalisering? Nutidens skiftende pres og påvirkninger rummer udbredt undertrykkelse og modstand, som bidrager til at komplicere samfundets reception af disse kunstprojekter: Det ene øjeblik bliver de modtaget positivt som oprørske og stærke, det næste anset som tilbagestående former for flugt og nostalgi fra mere presserende spørgsmål.

Vi har således valgt dette brydningstidspunkt til at præsentere disse kunstneriske undersøgelser. Når vi samler dem i en udstilling er spørgsmålet, hvad vi kan lære af den resonans og dissonans, som fremkommer i og med deres rumlige og tematiske tilstedeværelse? Generelt set overbeviser disse værker os både som fysiske objekter og som allegoriske møder. De inviterer beskueren til at overveje, hvordan kulturen producerer mening og viden, og de opfordrer publikum til ikke alene at være modtagere af historie, men også deltagere i og redskaber for den fremtidige historieskrivning.

Rewriting Histories

Curated by
Benj Gerdes & Lasse Lau
Kran Film Collective

Michelle Dizon, *Civil Society*, 2008
3-channel SD video installation, 37 min



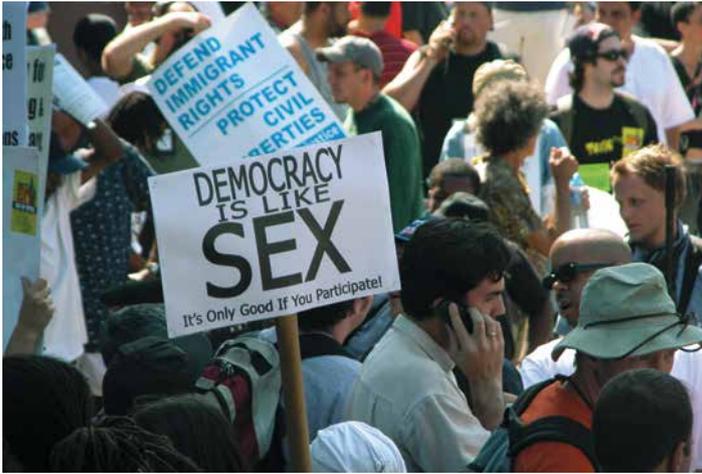
“Knowledge is a matter of the social, historical, and political conditions under which, for example, statements come to count as true or false”

— Michel Foucault, *Archaeology of Knowledge*

In recent years an increasing number of artists working in film, video, and photography have turned to archival research and investigations into historical memory. Rather than searching for an obscured objective truth, these projects often share an interest in utilizing historical topics and themes to rethink possibilities for social change in the often gridlocked political and economic regimes of contemporary neoliberal societies. While these techniques are by no means new, the 21st century emergence of the film/video essay and image appropriation as mainstream rather than marginal forms and tools — prevalent within art and increasingly popular on online video platforms — is very new indeed. Camera-based moving and still images, those privileged

repositories of the foment and failure of 19th and 20th century revolutionary movements and moments, are now well-established within art. Despite the present cultural awareness of these media's almost completely manipulable, there remains a paradoxical "special relationship" between the camera and history, perhaps no longer resting on our notions of truth but instead political affect and potentiality, the glimpses and re-animations of actions and aspirations past which resonate. All this production takes place amid the backdrop of a perpetually unfolding series of global ecological and political crises, on the one hand, alongside the re-energized tactics and organization of insurrectionary protests and massive popular mobilizations on the other. For the latter, we need only consider the names of historical becoming in our moment — Tahir, Gezi, Zucotti — to glimpse the instability of the very present many of these artists would seek to address via the obstreperous backdoor of history, and therefore the confusion that might surround any project attempting to relate archive to activism. This exhibition examines the question of why history remains worth revisiting, especially now? From Jacques Derrida's *Archive Fever* to Simon Reynold's *Retromania: Popular Culture's Addiction to Its Own Past*, there exist a number of recent powerful counter-arguments to the seductions of returning to history as the answer (once again).

Presented in conjunction with the Copenhagen International Documentary Film Festival, *Rewriting Histories* draws on the singular space of the museum, itself an often complicated agent of historicization, to highlight works addressing history, subjectivity, and political agency by artists working at the intersection of documentary and art. It revisits Hal Foster's decade-old observation in *An Archival Impulse* of a moment where art works have departed from critically mourning the museum as a failed platform for artistic display, and now want to suggest an alternative kind of ordering, "within the museum and without," to question the social and political trajectories this broadly aligned set of artistic practices attempts to call forth today from inside the conflictual grounds of both history and the art institution. The difficult question surrounding this exhibition relates to a second-order displacement, that of



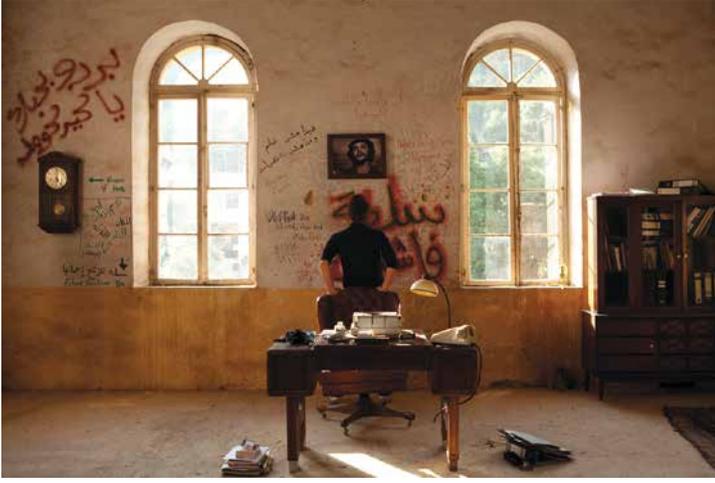
Andrea Geyer, *I know / said*, 2012; ongoing
Inkjet prints on paper, 80 x 120cm

the recent past: how to consider works which, although only a few years old, arise from a markedly different political moment? As we present research-based art practices initiated and in many cases realized before the political changes of the Arab Spring, for example, now that many of these massive popular mobilizations seem to have failed or are on hiatus, will artists continue to find these compelling and useful modes in which to work? How do we ask such questions while at the same time recognizing the many important inventions and struggles over recent decades by artists, filmmakers, and historians to make visible for the first time so many histories of oppression and marginalization? The shifting urgencies and affects of the present, as it is one of both widespread repression and resistance, complicate our relationship to these projects: one moment they may resonate as insurrectionary and powerful, the next as almost a form of refuge or retreat from more pressing questions. We are then at a very timely moment to consider these artistic investigations. As we assemble them together in an exhibition, what can we learn from the points of resonance and dissonance that emerge through their spatial and thematic adjacency? Broadly, these works compel us as both practical objects and allegorical encounters. They invite the viewer to consider the cultural production of meaning and knowledge and call upon them not as recipients of history, but as agents of the future.

Regina José Galindo, *Tierra (Earth)*, 2013
HD Video, 33 min



Sarah Vanagt & Katrinen Vermeire, *The Wave*, 2012
HD Video, 20 min



Rania Rafei & Raed Rafei
74 - The reconstitution of a struggle, 2012
95 min, HD Video

Naeem Mohalemen, Afsan's Long Day, 2014
39 min, HD Video



Akram Zaatari, Letter to a Refusing Pilot, 2013
34 min

Events

Lasse Lau & Benj Gerdes

Artist talk

Søn 8.11. kl. 14.00 / Sun 8.11. 7pm

Collective Practices – 16Beaver, CUDI,
Camel Collective, Kran Film Collective

Robert Ochshorn

Artist talk

Tirs 10.11. kl. 17.00 / Tues 10.11. 5pm

Screens – Control and Illusion for
The Video Interface

Naeem Mohaiemen

Film

Ons 11.11. kl. 17.00 / Wed 11.11. 5pm

Rankin Street, 1953, 2013, 8 min, SD Video

Der Weisse Engel, 2011, 8 min, HD Video

Afsan's Long Day, 2014, 39 min, HD Video

Inuk Silis Høegh

Film

Tors 12.11. kl. 17.00 / Thurs 12.11. 5pm

*Sumé – Lyden af en revolution / Sume -
Mumisitsinerup Nipaa*, 2014, 73 min, HD
Video, Greenlandic/Danish,
English subtitles

Q&A with producer Emile Peronard

Rania Rafei & Raed Rafei

Film

Tors 19.11. kl. 17.00 / Thurs 19.11. 5pm

74 – The reconstitution of a struggle,
2012, 95 min, HD Video,
Arabic, English Subtitles

Q&A with director Rania Rafei

Akram Zaatari

Film

Tirs 24.11. kl. 17.00 / Tues 24.11. 5pm

Video in Five Movements, 2008, 8 min
No dialogue.

Letter to a Refusing Pilot, 2013, 34 min,
Arabic, English Subtitles

Lin + Lam

Film

Tors 26.11. kl. 17.00 / Thurs 26.11. 5pm

After Engelman, 2015, 12 min, HD Video
English, No Subtitles

Unidentified Vietnam No.18, 2007,
30 min, 16mm, English, No Subtitles

Sarah Vanagt

Film

Tirs 1.12. Kl. 17.00 / Tues 1.12. 5pm

Dust Breeding, 2013, 47 min, HD Video,
Serbian/English, English Subtitles

Q&A with director Sarah Vanagt

Stéphane Gérard

Film

Ons 9.12. kl. 17.00 / Wed 9.12. 5pm

History Doesn't Have to Repeat Itself,
2014, 84 min, HD Video,
English, French Subtitles

Q&A with director Stéphane Gérard

Biographies

Akram Zaatari (b. 1966 in Saida, Lebanon) lives in Beirut, Lebanon working as a video artist and curator. He bases his work on collecting, studying, and archiving the photographic history of the Middle East. Zaatari studied at The American University of Beirut and The New School University New York, USA. His work has been exhibited at the Venice Biennial, Italy; the Modern Museum of Art, New York; Moderna Museet, Sweden; and Sfeir-Semler Gallery, Germany, among others.

Anders Jørgensen lives in Copenhagen, Denmark. Jørgensen is currently the head of Digital Repurposing at the Danish Film Studio. He studied at the Department of Film and Media Science, University of Copenhagen and Department of Visual Arts, University of California, San Diego. From 1997–2005 he collaborated with Pia Arke on documentaries and installations.

Andrea Geyer (b. 1971 in Freiburg, Germany) lives in New York, USA working as a video artist and photographer. Her work addresses the construction and politics of time in the intersection of politics, culture and history. Geyer studied at the University of Applied Sciences Bielefeld, the Academy of Fine Arts in Braunschweig, Germany, and the Whitney Museum of American Art Independent Study Program, USA. Her work has been exhibited at the Modern Museum of Art, New York; Tate Modern, London; and the Athens Biennale, Greece, among others.

Benj Gerdes (b. in 1978 in Lewisburg, Pennsylvania, USA) lives in New York, USA working as an artist, writer, and organizer. He is interested in intersections of radical politics, knowledge production, and popular imagination. Gerdes studied at Brown University, Hunter College, the City University of New York, and the Whitney Museum of American Art Independent Study Program, USA. His work has been exhibited at the National Gallery of Art,

Washington, D.C.; the New Museum, New York; and Tate Modern, London, among others.

Benjamin Tiven (b. 1978 New York, USA) lives in New York working as an artist and writer. He studied at the School of the Museum of Fine Arts Boston (MFA) and the Whitney Museum of American Art Independent Study Program, USA. Tiven's work has been exhibited at Institute of Contemporary Art, Pennsylvania; Henningsen Gallery, Denmark; and Milano International Film Festival, Italy, among others.

H. Lan Thao Lam (b. 1968 in My Tho, Vietnam) lives in New York working as a visual artist. Inspired by a particular site, historical incident, or political issue, Lin + Lam (Lana Lin and H. Lan Thao Lam) collect research in the form of interviews, archival materials, and found objects. Lam studied at the California Institute of the Arts and has been a Whitney Museum Independent Study Fellow, USA. Lam's work has been exhibited at the Stedelijk Museum, Amsterdam; Yerba Buena Center for the Arts, San Francisco; and the New Museum, New York, among others.

Inuk Silis Høegh (b. 1972 in Qaqortoq, Greenland) lives in Greenland working as a film director and artist. He has produced and directed a number of short films, music videos, documentaries and commercials. Høegh studied at the University of Bristol and the Royal Danish School of Visual Arts. His work has been shown in many international film festivals.

Jennifer Hayashida (b. 1973 in Oakland, California, USA) lives in New York, USA working as an artist and writer. Her work is centered on dislocation, translation, intertextuality, and memory. Hayashida studied at Bard College, New York and The University of California, Berkeley, USA. Her work has been exhibited at Artist Space,

New York; Images Festival Toronto; and Red Cat, Los Angeles, among others.

Kajsa Dahlberg (b. 1973 in Gothenburg, Sweden) lives in Berlin working as a visual artist. Her work investigates how narratives are constructed and mediated in relation to political representation, history and identity, but also how they relate to the medium itself. Dahlberg studied at the Nordic Art School in Kokkola, Finland, the Malmö Art Academy, Sweden and the Whitney Museum of American Art Independent Study Program, USA. Her work has been exhibited at Museum of Contemporary Art Roskilde, Denmark; Parra & Romero, Spain; and Malmö Art Museum, Sweden, among others.

Katya Sander (b. in 1970) lives in Copenhagen and Berlin working as a conceptual artist. She works with architecture, interventions, text, and films that explore the influence of the imaginary on political issues, everyday life, and language. Sander studied at the Copenhagen University, the Royal Danish Academy of Fine Arts, Denmark and the Whitney Museum of American Art Independent Study Program, USA. Her work has been exhibited at Tate Modern, London; Red Cat, Los Angeles; and Project Art Space, Dublin, among others.

Katrien Vermeire (b. in 1976) lives in Belgium working as a photographer and film artist. Vermeire studied at Ghent University, Belgium and the Royal Academy of Fine Arts in Ghent. Her work has been exhibited at the Museum of Fine Arts, Belgium; Kahmann Gallery, Amsterdam; and the Biennale of Sydney, Australia, among others.

Lana Lin (b. 1966 in Montreal, Canada) lives in New York working as an artist, filmmaker, and writer. Lin's collaboration with Lam brings together their backgrounds in architecture, photography, sculpture, installation and time-based media. Lin studied at Bard College (MFA) and New York University (PhD), and has been a Whitney Museum Independent Study Fellow. Lin's work has been exhibited at Museum of

Modern Art, New York; Gasworks, London; and the Oberhausen Short Film Festival, Germany, among others.

Lasse Lau (b. 1974 in Sønderborg, Denmark) lives in Copenhagen and New York, USA working as a visual artist and filmmaker. His projects often function as a mediator and channel of crises and displacements that occur by frictions of reason in-between absolute, relative or relational spaces. Lau studied at the Funen Art Academy, Denmark and the Whitney Museum of American Art Independent Study Program, USA. His work has been exhibited at Hamburger Bahnhof, Germany; Aarhus Art Museum, Denmark; and the Contemporary Museum, Baltimore, among others.

Matthew Buckingham (b. 1963 in Nevada, Iowa) lives in New York, USA working as a visual artist. Utilizing photography, film, video, audio, writing and drawing, his work questions the role that social memory plays in contemporary life. Buckingham studied at the Art Institute of Chicago, the University of Iowa, Bard College (MFA), and the Whitney Museum of American Art Independent Study Program, USA. His work has been exhibited at Camden Arts Centre, London; The Corcoran Gallery of Art, Washington, D.C.; and Museum Moderner Kunst, Austria, among others.

Michelle Dizon (b. 1977 in Los Angeles, USA) lives in Los Angeles, USA working as an artist, filmmaker, and writer. Her works take the form of multi-channel video installations, expanded cinema performances, essay films, photographs, discursive events, and writing. Dizon studied at the University of California, Los Angeles (MFA) and the University of California, Berkeley (Ph.D.), USA. Her work has been exhibited at Oakland Museum, Oakland; Metropolitan Museum of Art, Philippines; and Sumaryo Art Space, Indonesia, among others.

Naeem Mohaimen (b. 1969 in Bangladesh) lives in Dhaka, Bangladesh and New York, USA working as a writer and visual artist. He uses essays, photography, film, and

archives to explore borders, wars, and belonging in post-partition South Asia. Mohaimen studied at Oberlin College, Ohio, USA and Columbia University, New York. His work has been exhibited at Museum of Modern Art, New York; Frieze, London; and Kiran Nadar Museum, Delhi, among others.

Nanna Debois Buhl (b. 1975 in Aarhus, Denmark) lives in Copenhagen, Denmark working as a visual artist. She studied at the Gerrit Rietveld Academy, Amsterdam, Holland, the Royal Danish Academy of Fine Arts, Copenhagen and the Whitney Museum of American Art Independent Study Program, USA. Her work has been exhibited at El Museo del Barrio, New York; Lunds Konsthall, Sweden; and Herning Museum of Contemporary Art, Denmark, among others.

Pia Arke (b. 1958–2007, Greenland) lived in Denmark and worked as a photographer, painter, and installation artist. Most of her artistic work deals with motifs from her childhood in Greenland and the Danish colonization impact on the Greenlandic culture. Arke studied at the Royal Danish Academy of Fine Arts, Copenhagen. Her work has been exhibited at the National Museum, Denmark, among others.

Raed Rafei (b. 1977 in Lebanon) lives in Lebanon working as a journalist and filmmaker. He has been writing for the Los Angeles Times covering the security situation in Lebanon with features on social and political issues. Rafei studied at the American University of Beirut and the City University of New York Journalism School, USA. His work has been exhibited at Printemps du cinéma arabe, France; Doclisboa, Portugal; and Delhi International Film Festival, India, among others.

Raed Yassin (b. 1979 in Beirut, Lebanon) lives in Beirut working as an artist and musician. He creates work, which often originates from an examination of his personal narratives and their position within a collective history, through the lens of consumer culture and mass production. Yassin studied at the Institute of Fine Arts

in Beirut. His work has been exhibited at the Kennedy Center Washington, D.C.; Tetra Art Space, Japan; and The Guild Art Gallery, India, among others.

Rania Rafei (b. 1979 in Lebanon) lives in Lebanon working as a filmmaker and installation artist. Her work is in directing documentaries, awareness spots, and music videos about the subject of disability. Rafei studied at the Lebanese Academy of Fine Arts. Her work has been exhibited at Tetouan International Festival, Morocco; Filmfest Hamburg, Germany; and Cairo Women's Film Festival, Egypt, among others.

Regina Jose Galindo (b. 1974 in Guatemala City, Guatemala) lives in Guatemala City working as a visual and performance artist. She is known for pushing her body to the limit to create powerful public works that challenge the inequalities and atrocities that have become commonplace across the globe. Galindo participated in artist residency programs at Chateau Trebesice, Czech Republic; Le Plateau, France; and Artpace, Texas. Her work has been exhibited at the Moscow Biennial, Russia; the Museum of Contemporary Art and Design, Costa Rica; and Tate Modern, London, among others.

Robert Ochshorn (b. in 1987 in California, USA) lives in California working as a media and computer researcher. He is working on media interfaces for extending human perceptive and expressive capabilities. Ochshorn studied at Cornell University, Massachusetts Institute of Technology, and Harvard University, USA. His work has been exhibited at the Berlin Documentary Forum, Germany and International Short Film Festival Oberhausen, Germany, among others.

Sarah Vanagt (b. 1976) lives in Belgium working as an artist and filmmaker. She makes documentaries, video installations and photos, in which she combines her interest for history with her interest for (the origins of) cinema. Vanagt studied at the University of Sussex, UK and the National Film and Television School, London. Her

work has been exhibited at the Venice Biennale, Italy; Kunstenfestivaldesarts, Brussels; and the TriContinental Film Festival, South Africa, among others.

Sergio de la Torre (b. in Mexico) lives in San Francisco, USA working as a visual artist. His works have focused on issues regarding diaspora, tourism, labor and surveillance technologies. De la Torre studied at the University of Carlo Bodi, Urbino, Italy and the University of Cambridge, England. His work has been exhibited at the International Istanbul Biennial, Turkey; in the Cleveland Performance Art Festival, Ohio, USA; and the Atelier Frankfurt, Germany, among others.

Stéphane Gérard (b. 1987 in France) lives in Paris, France working as a film artist. His early video experimentations focus on misuse of prevailing images and audiovisual archives. Gérard studied at University of Marne-la-Vallée, France. His work has been screened at FID Marseille, France; MIX NYC, New York, USA; and Massimadi, Montréal, Canada.

William E. Jones (b. 1962 in Ohio, USA) lives in Los Angeles working as an artist, filmmaker, and writer. His work has been exhibited at the Museum of Contemporary Art, Los Angeles; the Whitney Museum of American Art, New York; and Musée du Louvre, Paris, among others.

List of works

Akram Zaatari

Red Chewing Gum, 2000

SD Video, 11 min

Andrea Geyer

I know I said, 2012- ongoing

Inkjet prints on paper, 80 x 120cm

Benj Gerdes & Jennifer Hayashida

Populus Tremula, 2010

16mm, 9 min

Benj Gerdes

Years of Saturdays, 2015

HD Video, 11 min

Benjamin Tiven

A Third Version of the Imaginary, 2012

HD Video, 12 min

Benjamin Tiven

Daniel arap Moi at a Public

Presentation, Unknown Date, 2013

Jomo Kenyatta, Independence Day

Parade, December 12, 1973, 2013

Anonymous, at the winner's podium of an auto rally, date unknown, 2013

3 Archival inkjet prints,

each 28 cm x 35 cm

Katya Sander

Untitled (the world), 2012

HD Video, 17 min

Kajsa Dahlberg

Reach, Grasp, Move, Position,

Apply Force, 2015

HD video, 40 min

A Room of One's Own /

A Thousand Libraries (Ett eget rum /

Tusen bibliotek), 2006

Book piece in an edition of 1000 copies

Lasse Lau

Sound from the Hallways, 2012

HD Video, 25 min

Archival Impulse, 2006

Digital print

Matthew Buckingham

Image of Absalon To Be Projected Until

It Vanishes, 2001

Slide Projection and Text

Michelle Dizon

Civil Society, 2008

3-channel SD video installation, 37 min

Nanna Debois Buhl

There is This House, 2008

16mm Transferred to Digital Video,

8 min

Pia Arke & Anders Jørgensen

Tupilakosaurus, 1999

SD Video, 9 min

Raed Yassin

Disco, 2010

SD Video, 5 min

Rania Rafei & Raed Rafei

Prologue, 2011

HD Video, 49 min

Regina José Galindo

Tierra (Earth), 2013

HD Video, 33 min

Robert Ochshorn

A Little Bit More Stable, 2015

HD Video, 3 min

Sergio De La Torre

Nuevo Dragon City, 2009

HD Video, 13 min

Sarah Vanagt & Katrien Vermeire

The Wave, 2012

HD Video, 20 min

William E Jones

Killed Photographs, 2015

9 Inkjet prints on paper, 20 x 25 cm

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