

B(est-of) Bulletin. #2016 Issue

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#6

B(est-of)ulletin. End of 2016 Issue

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I

Foreword by
Matilde Soligno

#fuck2016
9125 posts

TOP POSTS

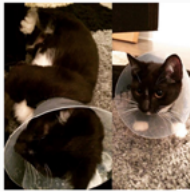
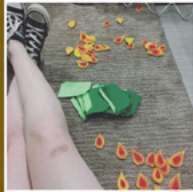
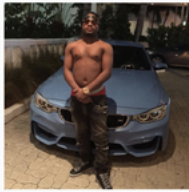
How's life been treating ya?™



ME V.S 2016

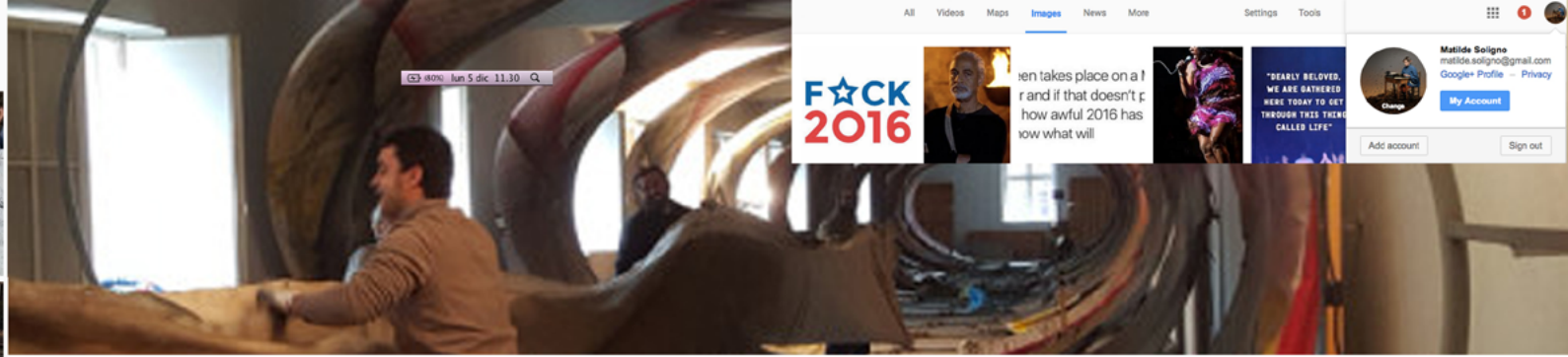


creator dies in Taiwan
aged 98



Dating in 2016 feels like trying to
"prove" to a man that you're worth a
phone call, text reply, date...etc & I don't
have the energy for it

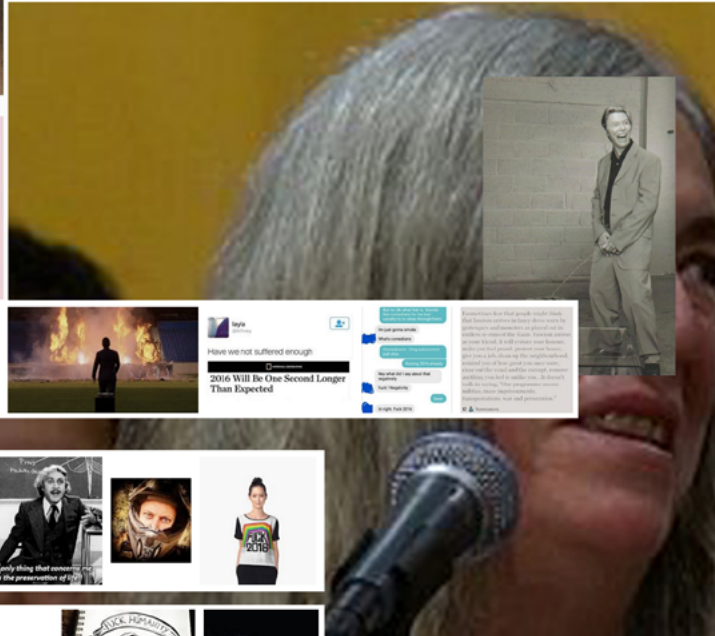
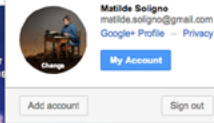
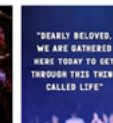
BR24 JETI
Zieleinfahrt in Paris - Frohne gewinnt Tour de
France, Girelli der Schlusserappe



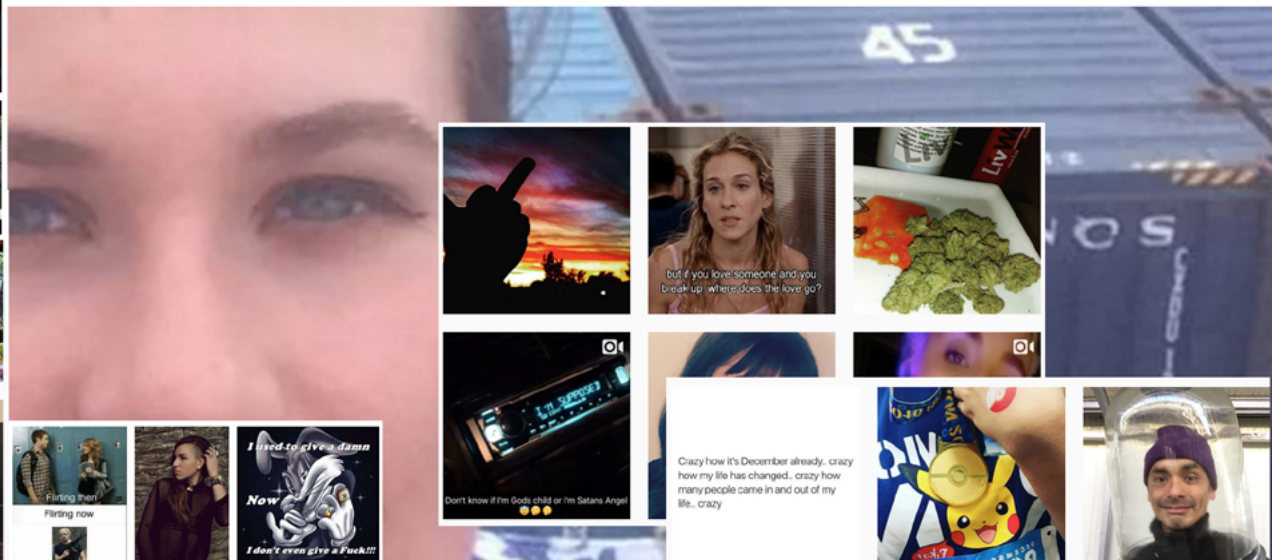
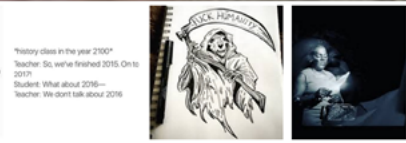
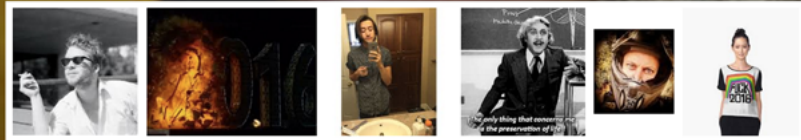
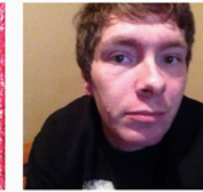
FUCK
2016



en takes place on a l
r and if that doesn't p
how awful 2016 has
now what will



6 been a bitch. A fat
with a small ponyt
a black ass neck.



II

About 2016. End of Year Notes
by Vincenzo Estremo, Flaka Haliti
and Studio Miessen

Vincenzo Estremo:

At the end of the year, I don't usually make any kind of list of what I've seen or loved during that year. To me, anniversaries and new years don't always promote reflection on the year just passed or provide an opportunity to look toward the future. In spite of that, there are several things this year I want to share with all of you, such as the exhibitions I have loved, artists I have met, or just interesting moments within the year. I have done a selection starting from two basic rules: first, I didn't use the Internet for this research; second, it is impossible to find anything without the Internet nowadays. The following considerations don't have any kind of order or priority. Nothing is more important than the other, this is a text made of fragments, elements that can live alone which I decided to gather here. In this process, I involved the great artist Flaka Haliti, we had a long phone call where we talked about art and what we have done in 2016. At the very end, Flaka decided to involve Studio Miessen (Berlin), because in the meanwhile our conversation

had stepped into a very interesting topic – the exhibition of moving images in the context of contemporary art.

Notes on Flaka Haliti and Presidential speeches

In 2016, I had the chance to meet Flaka Haliti. I can state that the Kosovar, Munich-based artist is a really interesting figure of our time. With Flaka we have spoken about several aspects of her art practice, but starting from that we have, quite often, gone beyond the object of our subjects in order to expand the conversation. As theories of deconstruction and questions around the nature of visual representation began to dominate our unconventional studio visits, we started to recall several political events from the recent history of Europe and from that of the newborn state of Kosovo. Quite often we have brought up the subject of presidential speeches, because we have tried to read the 1999 Clinton speech not only as a pivotal event in the political destiny of Kosovo, but also

as a starting point for the new international post-political strategies of Western powers. Flaka has, in her practice, assimilated and deconstructed that speech, she has been capable of diluting the political process into an original and penetrating aesthetic. This deals with a type of personal cultural turn, in which the representation of the world has become itself a historical document for the acknowledgement of the world. In her art practice, Flaka didn't allow the audience to get easy

Wilfredo Prieto,
Apolitico (2001),
Tuileries Gardens, Paris.
Presented and produced
by Kadist Art Foundation.
Collection Daros-
Latinamerica (Zurich).
Courtesy Wilfredo Prieto
and Nogueras Blanchard
Barcelona.



in any kind of reference, she usually structures a sort of pre-textual display where the hypotext is not recognizable. Thus, in this case, presidential speeches will not suffice to cut short the series of tragic episodes that loom ahead, because the discourse in itself is not only a database but an artifact. It is also thanks to Flaka that I've spent a great amount of time considering and reconsidering the media potentiality of presidential speeches.

15 July 2016 11:35 PM (GMT+3)

When Presidents give speeches (sometime in our time)

Recep Erdoğan managed to connect to CNN Türk through FaceTime from a secret location. The Turkish President gave a speech using the popular social media. The message was broadcasted from an iPhone to a regular TV station. In the discourse, the president accused an unspecified «parallel structure», that he named as «Pennsylvania», of plotting against him. The reference is to Fethullah Gülen – who has been a resident of Pennsylvania

since 1999 – and his religious community. Erdoğan made use of a FaceTime video call in order to spur his people to flock to the streets and airports to fight back. In short minutes, thousands of civilians did what the president asked. Similarly, but without using FaceTime, Mehmet Görmez, President of Religious Affairs, from mosques all over the country implored people throughout the night to take to the streets.

President Recep Tayyip Erdogan speaks on CBN Turk via FaceTime call on Friday, July 15, 2016 in Istanbul, after members of the country's military attempted to overthrow the government. Photo © Burak Kara Getty Images.

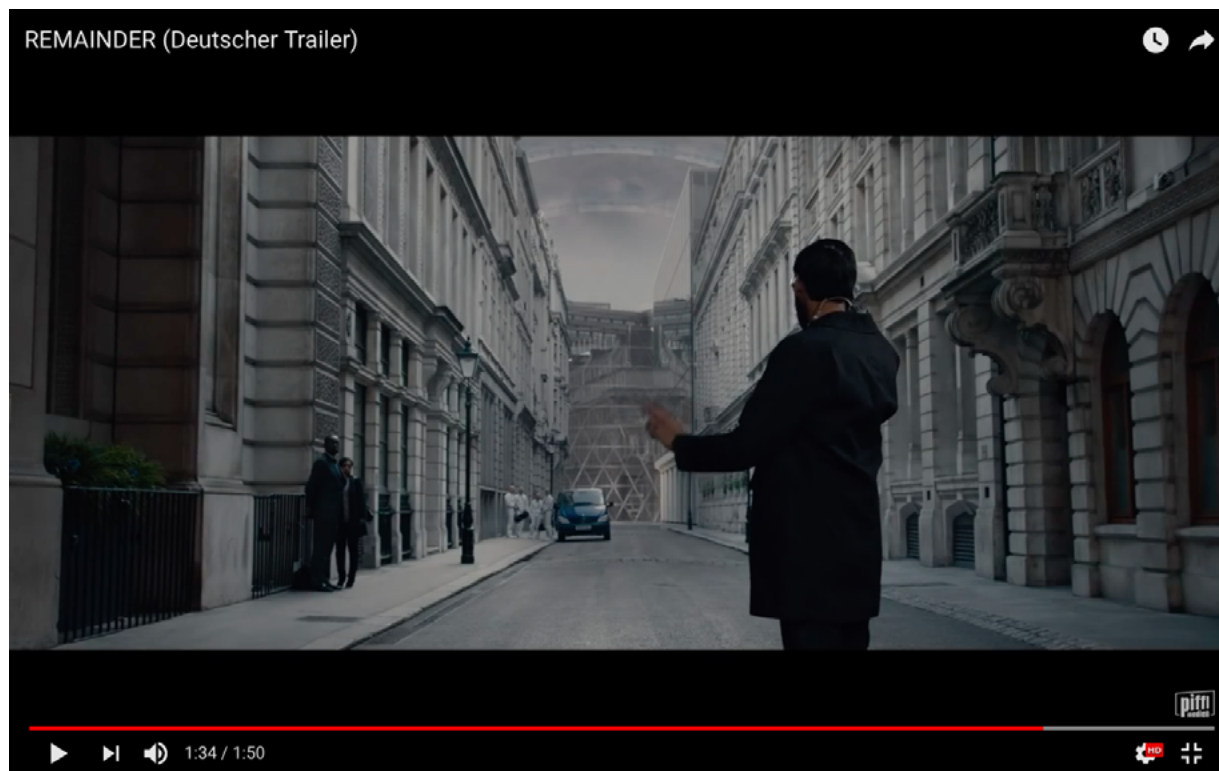


Flaka Haliti:

The year felt short but compressed with a lot of events, work, and traveling, which makes it difficult to remember what exactly I have seen and done. I get easily confused when I try to recall or reconstruct my memory on events which I'm not sure if they happened this or last year. However, that simply leads me to the 2016 movie by Omer Fast, *Remainder* (an adaptation from Tom McCarthy's novel), which I was fully hooked by in November when it was screened at Lo schermo dell'arte Film Festival in Florence. Two friends had to interview Omer Fast and in order for them to prepare the questions, we decided to project the movie in my studio at Villa Romana and make a short analysis of it.

At first, the story seems classic, a young man trying to recover from his loss of memory after experiencing a heavy accident in his life. But – yes, there is a big BUT – as the narration becomes far more complex and fictive, the protagonist merges

Omer Fast, *Remainder* (2016). Screenshot from the German trailer by Flaka Haliti.



through different counterparts on his role, developing from the victim to an architect, an artist, a gentrifier, and a perpetrator; getting full control of his mission, in the aim of reconstructing his past. Frequencies of repetition, rehearsal, and endless obsessions of reenactments, directed by the protagonist, are actions that lead to the perfect circularity where

my friends and I find ourselves in the delusion of trying to propagate the same «forensics technique» on investigating the story, by going backward and forward in the movie, repeating and looking back to key scenes; by memorizing the marginalized details or marks of actions, in an attempt to deconstruct the confusion and the absence we were left with.

Staging and re-staging, as seems to be Fast's specialty, is also visible on the utilitarian display of the installation made for his exhibition at Martin-Gropius-Bau, with Berlin-based architects Studio Miessen, in collaboration with scenographer Heike Schuppelius. The arrangement of series of waiting rooms, executed through the exhibition as narrated dramaturgy, engages the viewer as a protagonist in the ideological and performative journey that leads from one space to another, with waiting rooms featuring older monitor-based films by Omer Fast.

As Studio Miessen points out, «Sitting between actual events, the waiting room typology reflects the subject matter of death, loss, and purgatory;

each room setting a backdrop for the content of the respective films to unfold spatially». One could easily remember and see the continuity of this exhibition architecture with the restaged scene of the bank robbery – internal and external – in the movie *Remainder*. It's one of the final scenes, that insists on the perfection of mimicking reality in every detail so that the fictive reenactment could make the final transition to spatial reality, without the participators involved – including the audience – even realizing it.

Last, but not least, when they interviewed Omer, besides many answers, he gave one comment: «Guys, seems like you've over-read/seen the movie». True, but a question remained: what if the only way to read is to over-read, as a friend of mine once said?

Omer Fast, *Talking is not always the solution* (2016), Martin-Gropius-Bau, Berlin. Exhibition architecture by Studio Miessen, scenography by Heike Schuppelius. Courtesy of Martin-Gropius-Bau. Photo © Jansch.



15



Vincenzo Estremo:

I have to say that, since the proliferation of big exhibitions that started back in the 1990s, also when new museums were built, the moving image installation became an issue and an opportunity. This is not the place for a theoretical or historical explanation of the phenomenon, but briefly I may say that over and over the projected image provides a monumental, relatively cheap way of delivering exhibitions with a good appeal to the audience. Projections can fill several types of spaces: large, cavernous, tiny, and more and more types. Projections and moving image installations can provide an immersive experience to the audience. The proliferation of video projectors transformed the screen into a sort of fetishistic object that belongs to a modernistic aesthetic and the early video art period. But what we are witnessing nowadays is a step ahead in the installation of moving images. I am talking about the moving image invasion of spaces and surfaces. After the proliferation of screens and projections, after

video sculpture, after the immersive experiences of expanded cinema, we are now dealing with the flexibility of moving images in exhibition spaces.

The video *The Burial of the Dead* (2016) by Salomé Lamas (1987; lives and works in Lisbon) is set in

Salomé Lamas, *The Burial of the Dead* (2016), three-channel HD video installation, color, three-channel mono sound, 90 minutes. Courtesy of the artist and Centre d'Art Contemporain Genève. Photo © Annik Wetter.



the Peruvian town of La Rinconada at an altitude of 5,200 meters on the edge of a gold mine. The triptych, installed in Geneva at the Biennale de l'Image en Mouvement, is built to push the audience outside of verbal narration. In one «sequence» (a tracking shot without any kind of action) the character's voice-over doesn't match the images, and I found myself meditating on those historically invisible (hi)stories.

III

2016's TOP 5
by Luca Panaro

ADRIAN PACI

Winner of the Art for Peace Award by Science for Peace. Milan, November 18
<http://www.scienceforpeace.it/la-conferenza/art-for-peace-award>



Adrian Paci, *Centro di Permanenza temporanea* (2007), 16:9 video projection, 5:30 minutes, color, sound. Courtesy of the artist, Galerie Peter Kilchmann, Zurich and kaufmann repetto, Milan, New York.



ENEA RIGHI

Catalog of the exhibition *Quand fondra la neige, où ira le blanc*. Artworks from the Enea Righi Collection (ed. Alessandro Gori). Palazzo Fortuny, Venice
<http://shop.visitmuve.com/catalogo-quand-fondra-la-neige-ou-ira-le-blanc.html>

BOTTO&BRUNO

Solo exhibition *Society, you're a crazy breed*. Fondazione Merz, Turin,
March 9 – June 19

<http://fondazionemerz.org/en/exhibitions/bottobruno-society-youre-a-crazy-breed/>



Botto&Bruno, *Society, you're a crazy breed* (2016), installation detail, wallpaper, DVD video. Courtesy of Fondazione Merz, Torino. Photo by Renato Ghiazza.

ARMIN LINKE

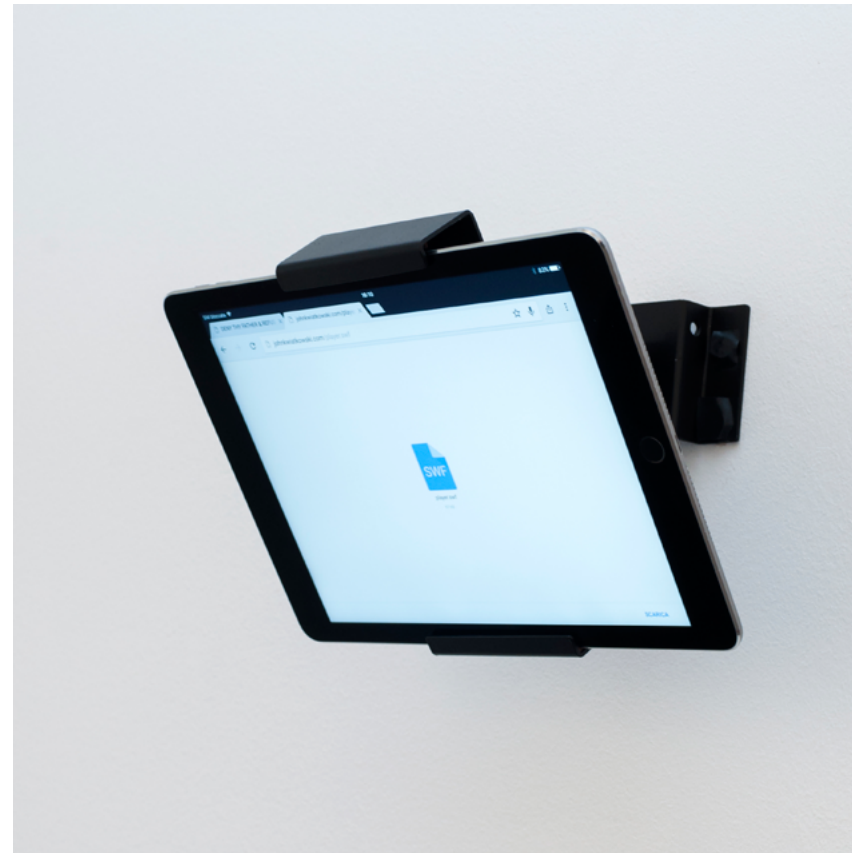
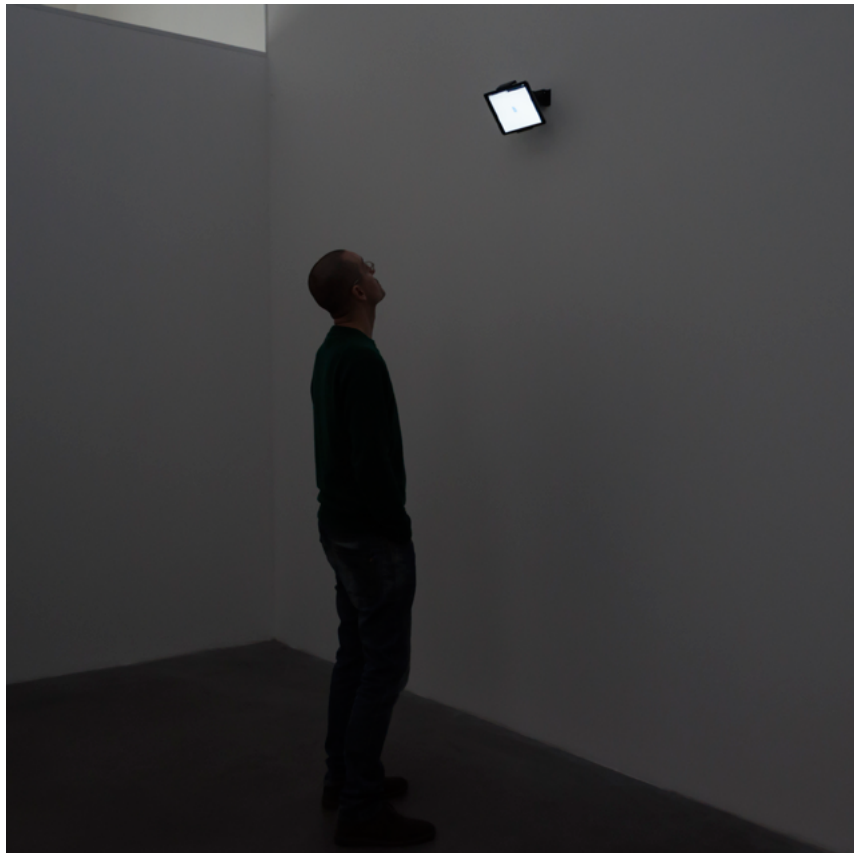
Solo exhibition *The Appearance of That Which Cannot be Seen*. PAC, Milan, October 16 – January 06, 2017

<http://www.pacmilano.it/en/exhibitions/armin-linke-the-appearance-of-that-which-cannot-be-seen/>



CARLO ZANNI

Installation *Deny Thy Father & Refuse Thy Name*, code, Internet, iPad
<http://zanni.org/wp/index.php/portfolio/deny-thy-father-refuse-thy-name/>



Carlo Zanni, *Deny Thy Father & Refuse Thy Name*, installation view at Effimera. Disharmonic relations, MATA Modena. Photo by Elenia Megna.

