

IMPORT PROJECTS

KEITHSTRASSE 10 / 10787 BERLIN

Is That All There Is?

An apocalyptic screening event curated by Francesca Gavin

The word Apocalypse comes from the Greek 'Appo' and 'Kalyptow' – meaning uncovering or un-concealing. The end of the world is thus depicted as a disaster that reveals the truth in some form. The veil of banal existence and normality thrown aside. A phenomenon grew around the year 2012, that the world would end or be greatly transformed. The anti-climax following this non-apocalypse is the inspiration for this screening event. The films here examine and reflect our fascination with disaster scenarios, the aftermath of nuclear warfare, the gothic sense of the monstrous that lies beneath our relationship with technology, and the sheer physical desire to watch the world explode.

Ian James Marshall: Berkley Blooms

Running time 1:45

"Each 'bloom' in Berkley Blooms is a collage of digital footage with elements sampled from fictional and non-fictional sources. They are then conflated and manipulated with digital software to create a stylised sequence of explosions. The main inspiration for making these pieces comes from a recent change that I've made in how I now receive the majority of my news and current affairs online. I think it an incredible thing to have RSS feeds and Youtube and all the wonderful and democratic ways in which events from around the world are reported and broadcast in almost realtime. However I am quite wary of how these online spaces are negotiated. Amateur camera phone footage of a war-torn city or natural disaster sits alongside pop-up advertisements for the latest Hollywood release, a political Vlog or a viral video of a double rainbow. At the time, sequencing a series of violent explosions to something as frivolous as a Busby Berkeley dance routine was the most concise way of crystallising my unease with this."

Robert Boyd, Judgment Day (from the series Xanadu), 2006

Single-channel video. Running Time: 7:45min.

Judgment Day, 2006, chronicles the rise of fundamentalist religions around the globe, including audio and video excerpts from Pat Robertson and Jerry Falwell of the Christian Right in the U.S.; Ian Paisley of Northern Ireland; Islamic fundamentalists Ayman al Zawahiri, Osama Bin Laden, and Ayatollah Khomeini; Daniella Weiss and Eliezer Waldman of Israel's Gush Eminent; and Hindu nationalists Bal Thackeray and L.K. Advani. The video depicts their desperate, increasingly violent, and sometimes successful attempts at establishing theocracies. Further leveling the terrains of religious and political extremism, Judgment Day blurs the already indistinct lines between civil necessity and fanaticism, and the shattering consequences thereof. The video also contains the only original footage in the series, an excerpt from the artist's own video of the World Trade Center collapse.

www.robertboyd.info

David Blandy: Child of the Atom, 2010 Running Time:

"There is a familial myth that my late Grandfather would not have survived being a Japanese Prisoner of War had the atomic bombing of Hiroshima not occurred. So it could be argued that I owe my existence to one of the most terrifying events of human history and the death of 110,000 people." David Blandy. This family lore regarding David Blandy's grandfather, held as a POW in Malaya and Taiwan from 1942, provided the genesis of Blandy's solo exhibition, *Child of the Atom*. Generated by an underlying guilt about his own and also his daughter's existence, Blandy's film documents their visit to Hiroshima to literally and symbolically search for their 'origins'.

davidblandy.co.uk

Chris Dorland: Permanent Vacation, 2012 Running Time 1:15

Fiesta Americana, 2013 Running Time: 1:28

Chris Dorland (b. 1978 Montreal, Canada) lives and works in New York City. Dorland's hallucinatory and entropic paintings create a layered and networked world of images and signs using stock photography, corporate logos and architectural imagery. His dark humored paintings and videos explore themes of public architecture, cyber culture, advertising and decay, commenting on the increasing abstraction of everyday life in our post-internet world. Dorland received his BFA Summa Cum Laude, Painting, at Purchase College in 2002. He has exhibited at Winkleman Gallery (NYC), Sikkema Jenkins (NYC), Gasser and Grunert (NYC), Rental (NYC), Marc Selwyn Fine Art (LA), Rhona Hoffman Gallery (Chicago), The Suburban (Oak Park, IL), Portugal Arte 10 (Lisbon), Valentina Bonomo Gallery (Rome), and the Neuberger Museum (Purchase, NY) among others. His work is in numerous public and private collections including the Whitney Museum of American Art.

Chris-dorland.com

Benedict Drew: The underworld from Gliss (Phase III), 2012

Running Time 10:47

Gliss attempts to highlight the slippage of meaning and physical simulacra within natural and technological phenomena. Starting with the cloud, a descent takes place from hi to low, both formally through the soundtrack and light frequency and through a materialist fiction from the cloud to the depths of the mine – via Wilhelm Reich through the prism of Kate Bush's *Cloudbusting*, sung by a chorus whose voices are basic midi files, and ending with an enormous anthropomorphic lump of clay defiantly rejecting its relationship with technology. Unlikely material combinations are fused with the electrical pulse of computer technology to catalyze and transform the obsolete nature of analog media.

www.benedictdrew.com

Myles Painter: END-TIME Part 01, 2012

Running Time: 30min

END-TIME Part 01 is the first part of a proposed series of films that questions the concept of 'Apocalypse' and how it is manifested in contemporary culture. The film takes the form of an essay documentary and investigates the relationship between socio-political events and cultural anxieties and how they reflect and inform current and past cultural practices concerned with an apocalyptic and post-apocalyptic subject matter. The film also addresses how dystopian spaces are represented and if they can alternatively be conceived of as a utopian critique on past, present and future societies. The film examines apocalyptic themes arising from utopian literature, Blockbuster Hollywood movies, the work of John Martin and a number of current sociopolitical happenings in the western world such as the Occupy movement, Banking crisis and American fundamentalist religion. Interviewees featured in the film include Will Self (Writer), Matthew Beaumont (Head of English at UCL) and Martin Myrone (Tate Curator).

www.mylespainter.com

Francesca Gavin

Francesca Gavin is the Visual Arts Editor of Dazed & Confused, Art Editor of Twin and contributing editor at Sleek and AnOther. She has written four books including '100 New Artists' and 'Hell Bound: New Gothic Art', as well as curating exhibitions including The Dark Cube (Palais de Tokyo 2012), E-Vapor-8 (319 Scholes 2012) and The New Psychedelia (Mu 2011). She is the curator of the Soho House collection, putting together collections in Berlin, Miami, New York and across London. She has written for publications including Vogue, Elle, GQ, Blueprint, TimeOut, wallpaper*, The Guardian online, Art Review and Sunday Times Style.

<http://roughversion.blogspot.com/>