

Migrating Identity – *Transmission/Reconstruction*

May 22 – June 20, 2004, Arti et Amicitiae, Rokin 112 Amsterdam and surrounding public places



Activism and representation, a public screening and discussion that focuses on the deployment of political imagery in the media and its consequent cultural reification in cinema and art.

Moderator: David Seldon

Films/Lectures II:

Friday, June 11 20:00-22:00
Arti et Amicitiae, Rokin 112, Amsterdam

Admission: 2 Euro
or any equivalent currency

<http://migratingidentity.net>

Activism and representation

Films/Lectures II

Given that one of the conscious intentions of political violence is to create an image which might focus the attention of the global media, it must enter into some kind of transaction with the economy of signs.

What is the nature of this transaction? How is the meaning of these images affected by the subsequent glosses and perspectives imposed upon it?

As these images are themselves subject to cultural reappropriation, how are they to be read as they drift from their specific political and historical contexts towards aesthetic discourse?

Following a screening of Iratxe Jaio's video *A 24 hours a day Revolution* and Astrid Proll's book, *Pictures on the Run 67-77*, Iratxe Jaio, Astrid Proll and David Seldon will address questions of authorship and authenticity in relation to the presentation of the political in contemporary art. By exploring these issues with the audience, the discussion will focus on the deployment of political imagery in the media and its consequent cultural reification in cinema and art.

Iratxe Jaio

The Basque artist Iratxe Jaio makes films and images which explore issues of the representation of ideology and identity. In her video, *A 24 hours a day Revolution* three masked interviewees discuss how far they would be prepared to go to assert their convictions. Their anonymity serves in part to decontextualise their answers and whilst a title announces the location of the film as Basque County 2002, their responses suggest both a wider arc of dissent and the filmmaker's focus on the psychological profile of her subjects. The apparent intimacy of the static camera both iterates the conventions of television documentary and draws attention to the framing of the specific (self) images of the interviewees.

Astrid Proll

As an erstwhile protagonist in the Red Army Faction, Astrid Proll's powerful photographs of her former comrades attest to the violent and ultimately tragic political strategies pursued by the committed left in the 1970's. In the forward to *Pictures on the Run 67-77* she writes, "they are witnesses of deaths in an undeclared civil war and witnesses of tragedy". The catalyst for the production of this book was in part Gerhard Richter's cycle *18th October 1977*, in which she describes as having liberated the images from their mass media context. As a former photo-editor for the Independent newspaper Astrid Proll has a working knowledge of the mechanisms of the commission, manufacture, and transmission of photo-journalistic images. She is also in the unusual situation of having once been part of the political iconography of dissent.

David Seldon

Under a variety of alter ego's the work of the writer and artist David Seldon explores issues of gender and sexuality. Using *the ventriloquism of drag* to parody and deconstruct the shamanic possession state aspired to by the artist, the work often suggests an ambivalent critique of the narcissistic imperatives which motivate its creation.

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Please see <http://migratingidentity.net> for further details about the exhibition and opening hours

Curators: Renée Ridgway, Simon Ferdinando, Sonja Beijering

Organisation: SEB Foundation, Wilhelminastraat 121-hs, 1054 VB Amsterdam

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