

Island

CURRENT PAST

curated by Nina Salamova

Winner of the SAM Prize for Contemporary Art in 2014, **Louidgi Beltrame** studied at the Ecole Nationale Supérieure des Beaux-Arts, Marseille, and at the Villa Arson in Nice.

From 1999 to 2004, he was a resident at Le Fresnoy, Studio National des Arts Contemporains in Tourcoing, then at Le Pavillon, Laboratoire de recherche du Palais de Tokyo.

Since 2003, his pieces have been shown in a large number of exhibitions. His work has in particular been given solo shows at the Frac Basse-Normandie (Caen, 2015), (Germany, 2015), the Fondation d'entreprise Ricard (Paris, 2010), the Centre d'Art Les Églises (Chelles, 2010) and the Jeu de Paume (Paris, 2006). In 2013, he took part in the film programme set up by Apichatpong Weerasethakul, as part of the 11th Sharjah Biennial.

Louidgi Beltrame's work is based on documenting modes of human organisation throughout the history of the 20th century. He travels to sites defined by a paradigmatic relation to modernity: Hiroshima, Rio de Janeiro, Brasilia, Chandigarh, Tchernobyl or the mining colony of Gunkanjima, over the sea off Nagasaki. His films - based on the recording of reality and the constitution of an archive - appeal to fiction as a possible way to consider History.

El Brujo, 2016

Film 4K

Transfer HD

11'27"

Courtesy of the artist and Jousse Entreprise Gallery, Paris.

El Brujo.

The title which means "the sorcerer" in Spanish, is also the name of a Mohica archaeological site. It's on this beach of the Peruvian coast that the artist has turned part of his film; the healer José Levis Picón replays the final sequence of François Truffaut's film *Les quatre cents coups* (1959) in which the young hero Antoine Doinel, interpreted by Jean-Pierre L  quid, fled to the shore. The famous French actor also takes part in the work of Louidgi Beltrame, filmed in the streets of Paris. Through these transportations, the artist orchestrates a series of shiftings, a migration of characters, motifs and eras: "Antoine Doinel is moved in space and time but also in language. In Aymara, the vernacular Indian language, the past is in front of the speaker and the future is behind him."

The geometric lines of the Peruvian landscape made of pyramids and excavations answers the structure of the filmic montage composed of 'travellings' and panoramic shots on the modular and synthetic music of *Triangle* (1979) of Jacno.

This same idea of sliding continues in the aesthetics of the posters of the film that are on the walls. The graphic designers Coline Sunier and Charles Maz   mix the illustrations of the famous archaeologist Julio Tello with the bright colours of the poster CHICHQ that cover the sides of the roads to Lima. By using spatiotemporal displacement and anachronism, it invites us to an experience of duration: Those of history and of the present time.

Julien Fronsacq

Island

Jacob Dwyer studied Fine Art at Newcastle University before completing a Masters in Experimental Film at Kingston University and a two year residency at De Ateliers (Amsterdam). He recently won the Mondriaan Fonds Werkbijdrage Jong Talent (Amsterdam May 2016) and the KINO DER KUNST Project Award (Munich 2015), exhibited his movies in various venues as the British Film Institute; DocNext (London, screening program) or the IDFA - International Documentary Film Festival; DocNext (Amsterdam, festival). This year his work is going to be shown at IFFR (Rotterdam, Short Film Program), BALTIC 39 (Newcastle, Duo; Mike Pratt), W139 (Amsterdam, Group; Marcia Gratton, Rustan Söderling, Dan Walwin, Charlott Weise) and KINO DER KUNST (Munich, Official Program). He is currently living/working in Amsterdam.

DAT LIKWID LAND (2016)

28' 54"

single screen

DCP, 5.1 surround sound

As an exploration into the identity of a man, whose notebooks we discovered in a bus station, moves us through a city, we go from cemeteries to Cypress swamps. The mans name is Ignatius and with this outsider as our agent we discover DAT LAKWID LAND. The film was shot in New Orleans whilst on the Deltaworkers residency. It seeks to explore the relationship between the author John Kennedy Toole and the main character of his book *A Confederacy of Dunces* that gained acclaim after the authors suicide.

Louis Henderson is a filmmaker whose works investigate connections between colonialism, technology, capitalism and history. Henderson graduated from London College of Communication with a first class BA honours in 2007, from Le Fresnoy - studio national des arts contemporains with a special mention of the jury in 2013, and in 2016 completed a Superior Diploma in Research in Art from the European School of Visual Arts. His research seeks to formulate an archaeological method within film practice reflecting on animistic materialism. Henderson has shown his work at places such as; Rotterdam International Film Festival, Doc Lisboa, CPH:DOX, New York Film Festival, Contour Biennial, Kiev Biennial, Centre Pompidou, Louisiana museum of Modern Art, Tate Modern and Tate Britain. In 2015 he was the recipient of the Barbara Aronofsky Latham Award for Emerging Video Artist at the 53rd Ann Arbor Film Festival, USA, and a European Short Film Award - New Horizons International Film Festival, Wroclaw, Poland. His work is distributed by Lux (UK) and Video Data Bank (USA).

The Sea is History, 2016

28'

single screen

DCP, 5.1 surround sound

The Sea is History, made in the Dominican Republic and Haiti, is a free adaptation of the poem by Derek Walcott. The film is a materialist and animist critique of the monumentalisation of European colonial history, reading the past instead as something intimately entangled within the present - as a living and mutational thing made up of the living and the dead. It is in this sense that the film suggests a way beyond the boundary event that could be called the Plantationocene (brought on with the onset of modernity and the system of globalised capitalism that started with the colonisation of the Americas in 1492, with Columbus arriving in Ayiti; latter day Dominican Republic) - and towards a possible "Chthulucenic" future of créolised assemblages as a politics of re-narrativising death within life.