

TIMELINE

ARTISTS FILM AND VIDEO COLLECTION AT KONSTFACK

A PROJECT INITIATED BY PROF. MARYSIA LEWANDOWSKA, KONST IN COLLABORATION WITH Liselotte Winka, Per Nordgren, BIBLIOTEK

A specially created collection of artists' film and video has been launched at the end of 2005 and continues to grow. The material covers historical, contemporary and students work and is available for viewing solely inside a dedicated Video Lounge located at the Library. By having a collection on site, students and staff are encouraged to use the material in their teaching and learning.

This year's KU support has enabled us to achieve two separate outcomes which were both planned and designed to make the collection more accessible and therefore better used. So we worked on creating a detailed online catalogue. While the collection has been very well used through on site borrowing, we felt it was important to create interest in the works which have been collected so far by organizing in depth seminars, lectures and screenings with artists who donated their films to Timeline. We wanted to provide a context for a range of artists' involvement with the moving image. We discussed structural relationships, methodologies, economies and discourses of film as a critical document.

1. TIMELINE WEB CATALOGUE

The TIMELINE catalogue includes approximately 188 artists' films and videos and is organized in the same way as the collection – contemporary (115), historical (51) and students' work (21). The catalogue is available on the Internet as a separate database which is also integrated with Konstfack's library catalogue.

The web catalogue mainly follows the international standard of the Anglo-American Cataloguing Rules (AACR2) on a medium or minimum level of bibliographic description. It is possible to search films or videos by the name of the artist (or author), title, publication year, subject heading, classification, index or to make a simple free text search.

In most cases the catalogue also contains descriptions of the contents of films and videos, some have been contributed by artists and some are quoted or rewritten from covers of commercially available films. The descriptions vary in length from a single sentence to one page. Robert Stasinski, Saskia Holmkvist

and Alessandra Di Pisa have also contributed with descriptions of artists' films as a part of the TIMELINE project.

Approximately half of the films or videos have images of the covers added to the catalogue record, which makes it easier to identify and locate the films. (SEE COVERS.PDF). Some have also links to artists' websites, for example Johanna Billing, Neil Cummings and Harun Farocki. This gives an extra dimension to the catalogue and offers a way of getting further knowledge of the artists and their films. The catalogue work has been performed by Per Nordgren and Liselotte Winka at the Konstfack's library.

It is not possible to watch the films outside the video lounge due to copyright and license restrictions as well as agreements of donators. The aim of the collection is that it should be used in teaching and learning at Konstfack. In 2006 the usage of the video collection shows that the number of times films have been viewed surpasses the actual amount of the collection. (317 "video lounge loans" divided by 188 films gives a usage percent of 168).

Top fourteen – the most frequently watched artists' and video films in TIMELINE Konstfacks videotek

- 1) **Bill Viola** Selected works [VHS-video] / (Paris: Éditions à voir, 1998)
- 2) **Pipilotti Rist** I want to see how you see [DVD-video] /; interview by Hans Ulrich Obrist (New York: Bick, 2003)
- 3) **Eija-Liisa Ahtila**. The cinematic works [DVD-video] / (Helsinki: Crystal Eye, 2003)
- 4) **Pierre Huyghe** I Jedi [DVD-video] /; interview by Hans Ulrich Obrist (New York: Bick, 2003)
- 5) **Johanna Billing** Showreel 1999-2005 [DVD-video] / (Stockholm: J. Billing, 2005)
- 6) **Andy Warhol** The Chelsea girls [DVD-video] /. ([S.I.]: Rarovideo, 2003)
- 7) **Fluxfilm anthology** [VHS-video] (Paris: Re:voir, 2003)
- 8) **Douglas Gordon** Over my shoulder [DVD-video] /; interview by Hans Ulrich Obrist (New York: Bick, 2003)
- 9) **Johan Grimonprez** Dial H-I-S-T-O-R-Y [DVD-video] / a film by. (Brussels: Argos ; Ostfildern-Ruit: Hatje Cantz, 1995)

10) **Goldsmiths College** [DVD-video]: 1998-2003.
(London: Goldsmiths College, 1998-2003)

11) **Matthew Barney's** The Order [DVD-video]: from Cremaster
featuring an original score by Jonathan Bepler. (New York: Palm Pictures, 2003)

12) **Chris Cunningham** The work of director [DVD-video]: a collection of music
videos, short films, video installations and commercials. (New York: Palm
Pictures, 2003)

13) **Isaac Julien** This is not an AIDS ad [VHS-video] /. (London: LUX, 1987)

14) **Paul McCarthy** WGG [DVD-video] /; interview by Richard Meyer
(New York: Bick, 2003)

2. TIMELINE RADICAL THINKING FILM SEMINARS PICTURING KNOWLEDGE

Launching a series of six lectures looking at artists' involvement with film, politics, literature and popular culture. Discussing film presence in the context of the art institution, the cinema, the film festival and an online archive. Examining structural relationships, methodologies, economies and discourses of film as a critical document. Each lecture is followed by a screening of work represented in TIMELINE: Konstfacks Videotek

Wednesday 25th October 5.15 pm

1. THE CINEMATIC CITIZEN

MOVING IMAGE MAKING IN CONTEMPORARY ART AND CULTURE

Michele Masucci, artist based in Stockholm.

Wednesday 8th of November 5.15 pm

2. TALKING HEADS

THE VIDEO INTERVIEW AS A CRITICAL DOCUMENT

Carles Guerra, artist and curator based in Barcelona, author of *N for Negri*

The blurred boundaries of art practice have made me think of writing, education and visual production as a seamless field. Not only in terms of practice but in terms of economy as well. For a long time my interest has dwelled not just in collaborative practices and its possible representations (always difficult), but in a kind of work which responds to a transitional character (via Donald Winnicott and Melanie Klein), work which is not encapsulated in itself, and work which challenges spectators to become producers (via Walter Benjamin). I will argue a possible transformation of the notions of work and work of art according to some experiences related to the experiments of the 70's: the conversational practice of

the group Art & Language, the film essays spreading out in the aftermath of 1968, and the social upheaval Italy went throughout that decade. Altogether it is time to discuss who has mostly benefited from that social invention accumulated in those years. A process in which the artist's critique was appropriated by hegemonic forms of capitalism can be read through by looking close at the 1990's, when in the last turn, all those exceptional forms of artwork production have been transformed and adopted as forms of regular work, disciplined work. A dialogic paradigm is nowadays the norm. But, how come it to be like that?

Wednesday 8th of December 5.15 pm

3. SOCIAL CINEMA

FRAMING RELATIONS WHERE EVERYONE IS THE DIRECTOR

Wendelien van Oldenborgh, artist based in Rotterdam.

Viewing in preparation for the seminar

"La Commune" by Peter Watkins

"Moi, un noir" by Jean Rouch

"La Pyramide Humaine"

"Chronicle of a Summer"

"Tout Va Bien" Jean Luc Godard

Consider the following questions:

How would you to deal with the relation to the medium, the camera's presence and the subject as a active participant / provoker and actor. Not as a generality, but formulated in a precise scenario. How inclusive can filmmaking be?

How can we see this set of relations: the filmmaker, the subject(s) and the apparatus? How does a script arise? How does one include the subject into the narrative other than by pointing a camera?

Wednesday 17th of January 5.15 pm

4. THE CUT BETWEEN

NARRATIVE STRATEGIES AND DOCUMENTS COLLIDING

Petra Bauer and Kajsa Dahlberg, artists based in Stockholm and Malmo

Wednesday 14th of February 5.15 pm

5. RE-ENACTMENT

THE PAST SEEN AS PRESENT

Lukasz Ronduda, curator CCA Ujazdowski Castle, Warsaw

Wednesday 14th of March 5.15 pm

Wednesday 14th of March 5.15 pm

6. ACTING MOMENTS

WHEN FICTION IS OUR TRUE PERCEPTION

Miriam Bäckström, artist based in Stockholm

3. COLLABORATORS

The web Catalogue has been developed by Per Nordgren and Liselotte Winka at the Konstfacks Bibliotek.

The seminar series has been jointly conceived and organized by artist Michele Masucci, Stockholm and myself.

The poster printing and production has been the work of Konst student Maria Andersson.