

**Animism**  
**22.01–**  
**02.05.2010**

**M HKA**

**Extra City–**  
**Kunsthof Antwerpen**

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## Introduction

The exhibition and publication project *Animism* responds to a new interest in animism as a concept through which to understand the world and specifically our relation to things, animals and nature differently.

The project approaches the concept of animism—coined by 19th century anthropologists in the context of the colonial encounter—from a contemporary, critical perspective.

Structured around two opposed and yet complementary aesthetic processes, animation and objectification, the exhibition brings together contemporary and historical works that explore the modern anxiety about the boundaries between the animate and inanimate, persons and things.

## **With works by:**

Agency, Art & Language, Christian W. Braune & Otto Fischer, Marcel Broodthaers, Paul Chan, Tony Conrad, Didier Demorcy, Walt Disney, Lili Dujourie, Jimmie Durham, Harun Farocki, León Ferrari, Victor Grippo, Brion Gysin, Luis Jacob, Ken Jacobs, Joachim Koester, Zacharias Kunuk, Louise Lawler, Len Lye, Étienne-Jules Marey, Daria Martin, Angela Melitopoulos & Maurizio Lazzarato, Wesley Meuris, Henri Michaux, Santu Mofokeng, Vincent Monnikendam, Tom Nicholson, Otobong Nkanga, Reto Pulfer, Félix-Louis Regnault, Józef Robakowski, Natascha Sadr Haghigian, Paul Sharits, Yutaka Sone, Jan Švankmajer, David G. Tretiakoff, Rosemarie Trockel, Anne-Mie Van Kerckhoven, Klaus Weber, Apichatpong Weerasethakul.

### **Concept:**

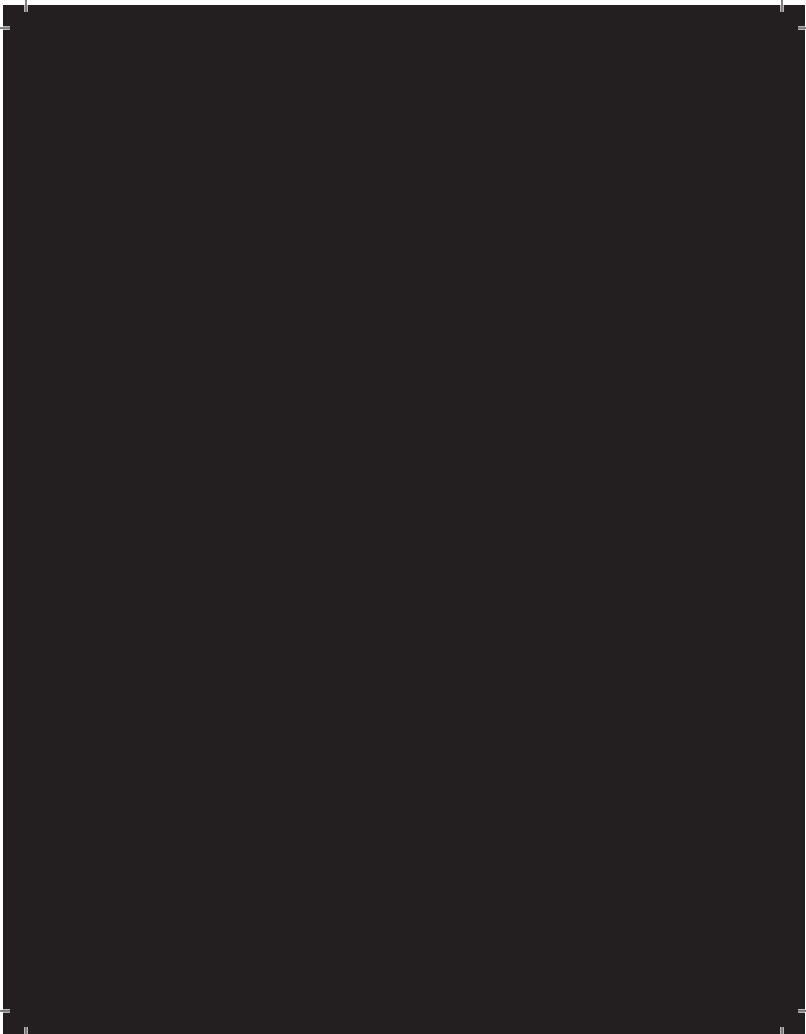
Anselm Franke

### **Curators:**

Anselm Franke (director Extra City)

Edwin Carels (researcher KASK / HoGent)

Bart De Baere (director M HKA)



# Selection of Works

M HKA

## **Jimmie Durham**

°1940, Arkansas, United States–  
lives and works in Rome, Italy

### ***Some Stones and Their Names, 1998***

### ***The Dangers of Petrification I+II, 1996–2007***

Jimmie Durham is interested in how things—objects, spaces, humans and animals—can be transformed to such a great degree that they make or are made into ‘History’. He works with many different materials, and particularly prominently with stone. For Durham, stone is the ultimate sculptural form, because each stone is itself a changing entropic sculpture, shaped over time by the elements. He is fascinated by the *personality* of stones, by the ways in which a static object can become incredibly active, a character in an unfolding story—quite aside from how anthropomorphism may call to mind totems or other ritualistic objects.

In *The Dangers of Petrification* and *Some Stones and Their Names* Jimmie Durham inverts conventional Western thinking on mimesis, architecture and the museum. *Some Stones and Their Names* mimics the taxonomies of



rationalist science, the categorizing of objects within a grid system, but his mimesis turns into a gesture of granting the objects in the taxonomy with singularity that hints at different ways of knowing and relating to them. *The Dangers of Petrification* presents us with a series of musealized objects seemingly petrified, most remarkable among them, a 'petrified' cloud. Petrification figures here as a concrete metaphor for objectifying ways of knowing and their corresponding forms in architecture and art oriented at permanence and immobility.

## **León Ferrari**

°1920, Buenos Aires, Argentina–

lives and works in Buenos Aires, Argentina

### ***L'Osservatore Romano, 2001–2007***

These works on paper consist of pages from the Vatican daily *Osservatore Romano* featuring articles on modern life and morality overlaid with old images of the Apocalypse, the Last Judgement and the Expulsion from Eden as well as engravings of the Inquisition.

By using this readymade support for the addition of imagery cut from reproductions of classical painting, Ferrari activates a conceptual association that turns into an open denunciation. The horrors of hell interpreted by the Old Masters become here the illustration of ecclesiastical news. Ferrari's collages refer to the historical role of Christian institutions in the colonizing of the Americas and the continuity of terror in later forms of suppression such as the military dictatorships through which Ferrari suffered personal losses.

## **Ken Jacobs**

°1933, New York City, United States–  
lives and works in New York City, United States

### ***Capitalism: Child Labor, 2006***

In *Capitalism: Child Labor* Jacobs digitally animates a Victorian stereoscopic photograph of a 19<sup>th</sup>-century factory floor, crowded with machinery and child workers. Jacobs isolates the faces of individuals and details of the image, as if searching out the human and the particular within this mechanized field of mass production. Space appears to fold in on itself as Jacobs activates the stereograph; the agitated image flickers and stutters, but the motion never, in fact, progresses. Jacobs takes us back to the machine room of the Industrial Revolution and evokes some of the fundamental characteristics of modernity: exercising control through mass production, the systematic exploitation of nature and human labor, imposing a global, strict time regime, standardizing work methods, etc. Animation is always the result of an interaction between machine and human perception. From the good-old mechanical factory to the most recent technologies of crowd control,

from the cinema to the daily barrage of  
computerized information: reconfiguring both  
living and dead objects into a controlled flow  
remains the very motor of modernity.

## **Joachim Koester**

°1962, Copenhagen, Denmark–

lives and works in Copenhagen, Denmark

### ***Bialowieza Forest, 2001***

The photographs from *Bialowieza Forest* depict a location that through history has been greatly infused with myths and metaphors. The forest dates back to 8000 BC and is the only remaining example of the original lowland forest, that once covered much of Europe. Situated in Eastern Poland it contains a great diversity of plants, animals and insects, as well as thousands of species of fungi and vascular plants, many of these elsewhere extinct. Over the years the forest has been described in literature and travel accounts as a sylvan Arcadia, an asylum, a pristine Eden, a sacred grove and a dark and alien impenetrable wilderness. This work can be seen as a continuation of Joachim Koester's practice in which an imaginary site is paradoxically investigated through its material reality.

**Étienne-Jules Marey**

° 1830, Beaune, France–

† 1904, Paris, France

***Empoisonnement d'un animal***

***(espèce non précisée), n.d.***

***Fréquence des battements de l'aile–***

***Synchronisme des battements***

***des deux ailes, n.d.***

***Goeland volant obliquement dans la direction***

***de l'appareil, vingt images par seconde /***

***Vol du goéland, 25 images par seconde, 1887***

***Le vol du pélican, n.d.***

***Vol de l'oiseau. Explorateur de la trajectoire***

***de l'aile et du changement de plan, n.d.***

***18 juillet 1886. Morin. Course de vélocité, n.d.***

The iconography of Marey's research work, particularly the chronophotographs, had a strong impact on modern art, starting shortly after his death with the Futurists adopting the typical fractured figuration as a code for signalling speed. Paradoxically, modern art often made a travesty of what was essential to modernity. Marey's imagery, so grounded in positivism and thus rigorously analytical, served those very artists who vociferously rejected positivism. From the very beginning

of his scientific activity, the physiologist Marey was inventing contraptions to translate living movement into graphic notation. Obsessed with automating the graphic recording of life in all its manifestations, invention became his second trade. As he was convinced that all dynamics in life involved chemistry and physics, he argued they could be measured, the only problem being the impact and friction of his recording devices on his subjects. Photography provided the solution. Marey wanted to record, not stop movement.

**Daria Martin**

°1973, San Francisco, United States–  
lives and works in Berlin, Germany

***Soft Materials, 2004***

*Soft Materials* by Daria Martin shows an encounter between machines and humans. This video work was shot in the Artificial Intelligence Lab at the University of Zurich where scientists research 'embodied artificial intelligence'. What looks like an extraordinary choreography is a laboratory process through which the robots acquire new functions by interacting with human bodies. The woman and the men in the laboratory are highly trained in movement and body awareness. These performers shed skins of soft fabric, bearing their joints like the frank structure of a machine, and then, naked, they perform a series of dances with the robots. Creating intimate relationships that are in turn tender, funny and eerie, they bend flexible human fantasy around tough materials. The film provokes speculative responses around the notorious question of 'man and machine,' the animate and the inanimate, blurring traditional borders between technological and



human media through seductive and unexpected sensual and mimetic interactions. Martin's implementation of certain ideals (primary colours, mechanical or athletic bodies, geometric sets, smooth-skinned faces) is always tempered by the presence of something a little more awkward and fragile: shadows, seams, aging, exhaustion.

Page 18–19:  
Daria Martin, *Soft Materials*, 2004, 16 mm film, 10'30"  
Image courtesy Maureen Paley, London





**Angela Melitopoulos & Maurizio Lazzarato**

°1961–lives and works in Berlin, Germany

°1955–lives and works in Paris, France

***Assemblages. Felix Guattari  
and Animism, 2009–2010***

*Assemblages. Felix Guattari and Animism* is a research project bringing together video–and audiomaterial documenting the life and work of French philosopher and psychiatrist Félix Guattari. This research was commissioned specially for this exhibition. The installation brings together a large amount of archive material which is evidence of Guattari’s revolutionary psychiatric practice, his political activism as well as his ideas concerning ecology and his interest in animism especially in the Brazilian and Japanese context. The installation presents excerpts from documentaries, essay-films, radio interviews, conversations with friends and colleagues, and material on the clinic La Borde in France and institutional psychotherapy including films by François Pain and Fernand Deligny. Other material was produced in Brazil in the course of the research on this project.

Presented as a triptych of differently sized screens, the installation refers to ideas of movement and gravity eminent in the cartographies of animistic art as well as to concepts of the immaterial in Asiatic art. Each screen intensifies a modality of the senses: seeing, hearing, reading. The montage of the archival material is conceived as a mirror to Guattari's concept of 'assemblage', which is also a main topic throughout the installation.



## **Henri Michaux**

°1899, Namur, Belgium–

†1984, Paris, France

***Crayons couleur mescaliniens, 1957–1963***

***Crayon 'haschich', 1954***

***Écritures mescaliniennes, 1956***

***Huile mescalinienne, 1954***

***Plume et crayon mescaliniens, 1956***

***Plume mescalinienne, 1954***

***Plume post-mescalinienne, 1966–1969***

Poet and painter Henri Michaux was one among a large number of modern artists who experimented with psychoactive drugs and explored the mind as a medium.

His approach, however, differs significantly from the various forms of the psychedelic mainstream, in that he took a quasi-scientific approach to the experiences induced by these substances, rather than embracing the seemingly irrational or otherworldly nature of them. His works are investigations into the layered reality of images, and their relation to consciousness and the embodied mind. Between 1955 and 1960, after the death of his wife, Michaux experimented with drawing under the influence of various psychoactive

substances, above all mescaline. Mescaline occurs naturally in the peyote cactus and was first synthesized in 1919. Because during the drug use drawing proved almost impossible, Michaux would take 'notes' (referred to as *écritures mescaliniennes*) during these sessions, which he would refine and interpret days, even months afterwards. The experience of mescaline 'eludes form', the painter argued, 'it cannot be seen'. Moreover, he explained that the drug had a revealing, rather than a creative effect. The mescaline thus merely accelerated, slowed down and saturated perceived motifs, processes, space. Michaux's drawings can be understood as notations of the transformative flow of time, and its congestion through form.

Page 22:  
Henri Michaux, *Movements*, 1950–1951  
Chinese ink on paper  
Image courtesy private collection



## **Jan Švankmajer**

°1934, Prague, Czechoslovakia–

lives and works in Prague, Czech Republic

***Insectivore II, 2002***

***Tactile Novel II, 2003***

***The Power of a Request, 1990***

***Siamese Triplets (Gestural Puppet), 1990***

The Czech animator Jan Švankmajer has been making short films since the 1960s. As a militant surrealist, he has been preoccupied with images of alchemy and magic, a focus he shares with filmmakers like Derek Jarman, Kenneth Anger and Harry Smith. In parallel to his filmmaking, Švankmajer has always produced artworks and objects, ranging from drawing and collage, to sculptures, ceramics and tactile objects. With this vocabulary of technique and objects Švankmajer mines the concealed—with anger and a sense of sabotage—to unlock surreal and ambiguous mythical vistas. Švankmajer occupies himself with the re-construction and reconstitution of lost, denied and sabotaged memories and the empowerment and force that they bring up when they resurface. Such memory can be personal, political, interpersonal, social or

historical. Švankmajer's works play with the way that memory structures are embedded in the unconscious. Relationships of images often seem bizarre, surrealistic, absurd, unsettling and illogical when brought out of the cellar into the cold, hard light of a materialist day. Švankmajer intuits that these magical relationships are embedded in the natural and everyday discarded objects that we encountered in childhood and move past every day.

## **Rosemarie Trockel**

°1952 in Schwerte, Germany–  
lives and works in Cologne, Germany

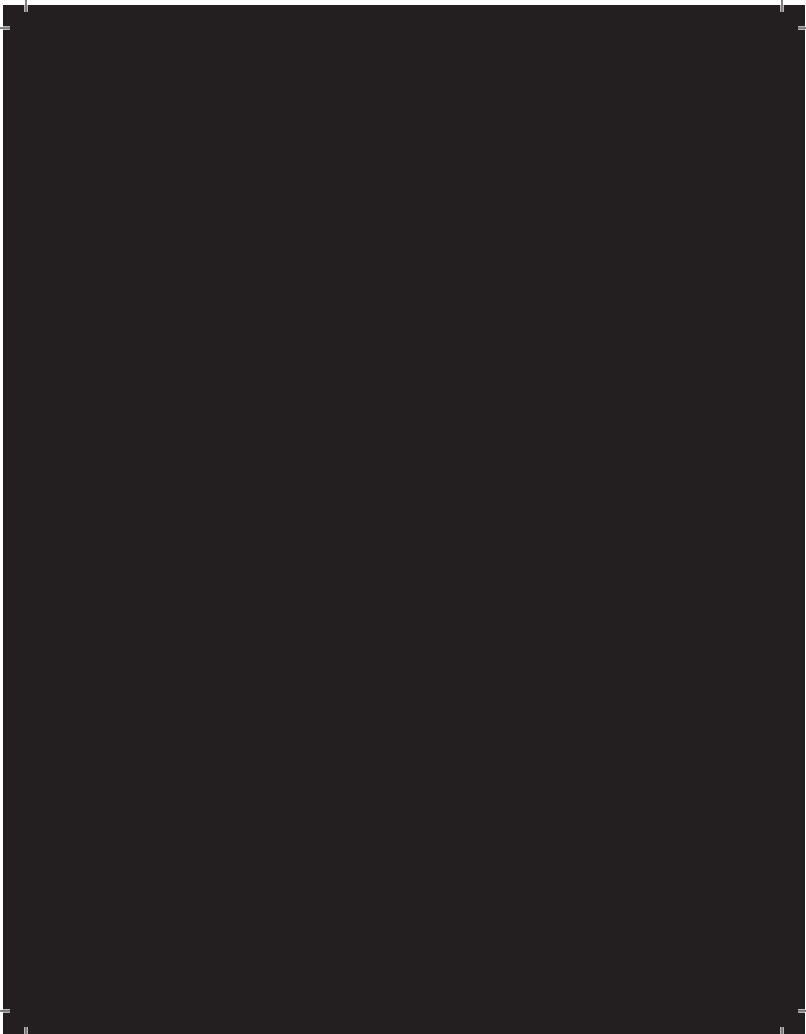
### ***Cologne Nightingale, 1991***

In the work of Rosemarie Trockel, seemingly diverse sets of relationships are interrogated, such as those between original and reproduction, the relation among the sexes, and between humans and animals, to name the most persistent. She addresses the social conventions stabilizing those relationships and opens them up to negotiation by introducing uncertainty, leading us into a realm of hybridity, transformation and mutation. Among the works shown by Trockel in this exhibition are six drawings depicting ape-like figures. They are part of a practice of drawing that Trockel has pursued for several decades, in which she frequently returns to the motif of apes: *'I am interested in the monkey as man's imitator—or as an imitator pure and simple, on its own.'* Perhaps these drawings can be looked at like mirrors, in which one looks at a possible and disfigured self, and enters into a radical uncertainty about just what 'personhood' is. They undermine the expectations



brought towards the genre of the portrait as a historical site where notions of the self are formed and deformed. Rather than attributing human qualities to other species, there remains a singularity in those figures that unsettles the conventional ways in which personhood is being recognized.

Page 28:  
Rosemarie Trockel, *Cologne Nightingale*, 1991  
Acrylic and pencil on paper  
© Rosemarie Trockel, VG Bild-Kunst, Bonn 2009  
Image courtesy Sprüth Magers Berlin London



# Selection of Works Extra City

Page: 32–33

Walt Disney, *Silly Symphonies: The Skeleton Dance*, 1929  
Video (35mm film original), 5'30"

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## **Walt Disney**

°1901, Chicago, United States–

†1966, Los Angeles, United States

### ***Silly Symphonies: The Skeleton Dance, 1929***

*The Skeleton Dance* is a seminal work in cartoon animation, and the first in Disney's *Silly Symphonies* series. The traditional motif of the *danse macabre* is here translated into the animated cosmos of film. In the film, four human skeletons dance and make music in a cemetery, using each other's skeletons, among other things, as musical instruments. An iconic work by one of most influential and controversial creators of 20<sup>th</sup> century mass culture, Walt Disney applies fundamental laws of aesthetic animation in *The Skeleton Dance*: the synchronization of sound and image creating a world in which everything is subordinated to and held together by the carcass of a musical score; the exaggeration of cause and effect; and finally, that everything is more alive than presumed. Disney actualizes tropes such as the *danse macabre* and the gothic scene of the ghost hour within the parameters of film, articulating basic features of the medium and of animation: the paradoxical coming alive of the presumably dead.

**Luis Jacob**

°1970, Lima, Peru –

lives and works in Toronto, Canada

**Without Persons, 2006**

*Without Persons* consists of two computer-generated male and female voices discussing the concepts of ‘being-in-the-city’ and ‘being-with-others’. Two monitors show a liquid – reminiscent of milk – whose shape is generated in response to the voices.

The plasmatic liquid assumes ever-new forms, seemingly organic and animated by the mechanical voices, while the text contrasts the yet undifferentiated experience of the world of the early infant with the vision of a world devoid of persons. A dissonance is created between the content of the spoken word – a discussion about ‘being’ and relating to others – and the ‘disembodied’, clearly synthetic voices. This disaccord is further enhanced by the semblance of an organic link between the images and the sound, which refers to living beings, and the obvious machine support of the installation.

## **Ken Jacobs**

°1933, New York City, United States–

lives and works in New York City, United States

### ***Capitalism: Slavery, 2006***

*Capitalism: Slavery* pictures an antique stereograph image of cotton-pickers, computer-animated to present the scene in an active depth even to single-eyed viewers. As an obsessive archeologist, the filmmaker Ken Jacobs plays with historically determined interactions between mind and matter, physiology and technology. At the same time he sketches the industrial complex that generated these conditions of modern experience. In his recent series of 'video-vignettes' (relatively short works that explore a single albeit stereographic still image) Jacobs reanimates the culture that generated these views, analyzing and synthesizing both formally and figuratively some found materials. It is as if he has 'entered' the image and reactivated this historical moment; he moves among the figures and isolates individuals, creating a stuttering, pulsing effect that suggests motion even as it animates stasis. The deconstruction of a found image offers both a

close-reading of the materiality of the image with all its intrinsic esthetic qualities, and an exteriorization of the ideological regime behind the depicted.

## **Joachim Koester**

°1962, Copenhagen, Denmark–

lives and works in Copenhagen, Denmark

***To navigate, in a genuine way, in the unknown necessitates an attitude of daring, but not one of recklessness (movements generated from the magical passes of Carlos Castaneda), 2009***

For this film Joachim Koester generated some routines with a mime player based on anthropologist Carlos Castaneda's so-called magical passes, a secret set of exercises deployed for 'navigating the dark sea of awareness'.

One way of explaining Koester's interest in Castaneda's movements is through the metaphoric connotations of photography, historically seen as a medium that bridges the world of materiality and so-called invisible realms.

Also, Koester's fascination for the role of the charlatan has found its way into this film.

The figure of the charlatan, which has a long life within the arts but also within shamanism, is well represented, with Castaneda being one of the biggest of these figures: everything he ever claimed had happened was made up.

Castaneda's fictitious apprenticeship, which included several experiences with peyote and the notorious hallucinogenic plant datura, and his transformation into a mystic master were in fact magical.

Page 40–41:

Joachim Koester, *To navigate, in a genuine way, in the unknown necessitates an attitude of daring, but not one of recklessness (movements generated from the magical passes of Carlos Castaneda)*, 2009, 16mm film, 3'14"

Image courtesy Jan Mot, Brussels







## **Zacharias Kunuk – Igloodik Isuma Productions**

°1957, Igloodik, Canada–

lives and works in Canada

### ***Nunavut – Our land series, 1995***

This 13-part television series brings to life the people, setting and continuing story of how Inuit in the Igloodik region of the Canadian Arctic lived on the land in the 1940s. Based on true stories of present-day elders, who still remember their early days growing up just before government and settlement life began, *Nunavut* recreates a nomadic lifestyle that no longer exists today. Following the lives of five fictional families played by contemporary Inuit, the series takes us through the different seasons of the Arctic year. Beginning during the northern spring of 1945, *Nunavut* re-enacts first encounters with the priest at Avaja. Inside the church, the sermon is clear: *‘Turn away from your old way of life.’* Paul 4:22. Nevertheless, the Inuit continue their age-old traditions of fishing, hunting for walrus, caribou, and seal. But even here, news of the world war raging in the wider world makes people frightened and uneasy. The series closes on Christmas Day, which for Inuit in 1946 is a strange mix of rituals, some from the old life and some from the new.

## **Len Lye**

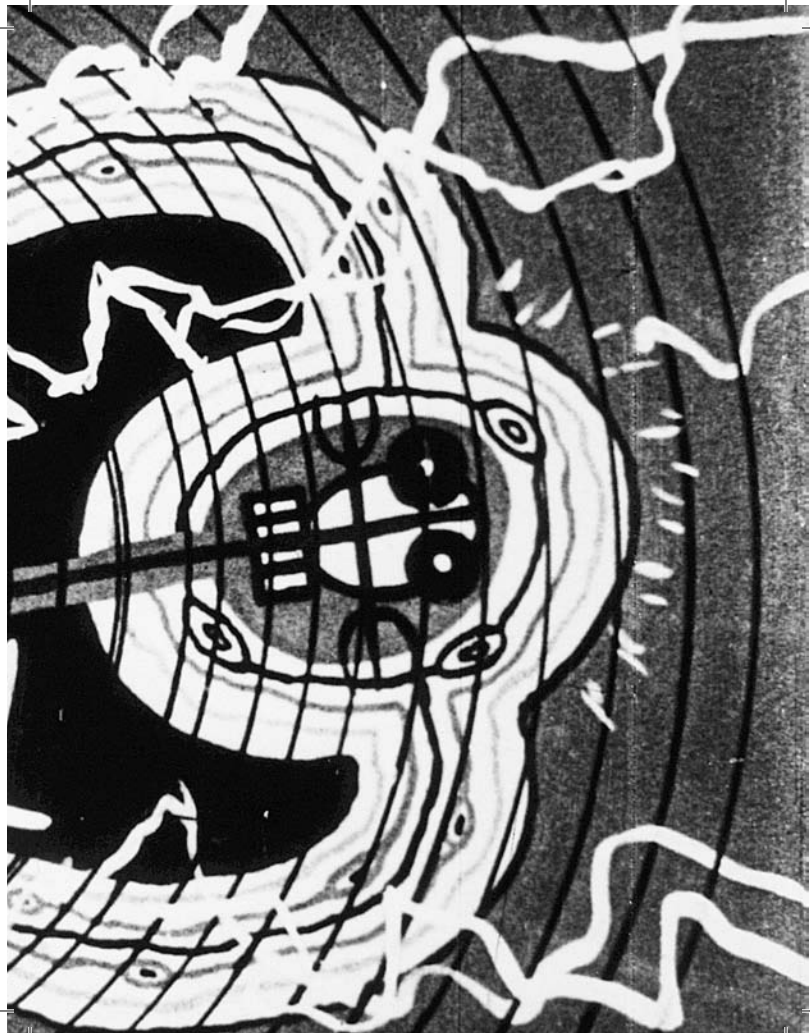
°1901, Christchurch, New Zealand–

†1980, New York City, United States

### ***Tusalava*, 1929**

In his work experimental filmmaker, sculptor, photographer and writer Len Lye plays with the dynamics of movement. He used movement as both metaphor and tool to convey and represent a 'life force'. His first animated film, *Tusalava*, took two years to complete and each frame was painted and shot individually. Consisting of more than 4,400 drawings, the film draws on Australian Aboriginal imagery such as the witchetty grub in its representation of 'the beginnings of organic life'. Lye was much influenced by doodling, which he thought connected to a 'pre-conscious' sense of physicality. The movement of the figures resembles the activity of viruses, antibodies in action. Lye considered he intuitively translated into his work knowledge communicated via the 'old brain', an untrained understanding of vital processes. *Tusalava* is a conflation of the absolute, radically abstract film experiments of the Bauhaus and art from the Maori and Aboriginals. The title *Tusalava* in Samoan signifies that everything comes full circle; all things are looped and still cannot remain the same.





## **Tom Nicholson**

°1973, Melbourne, Australia–

lives and works in Melbourne, Australia

### ***Monument for the Flooding of Royal Park, 2009***

Tom Nicholson's *Monument for the Flooding of Royal Park* is a work about Australian history, and questions how a society built upon colonial occupation can conceive of inhabiting its place differently. It tells the story of the expedition by the infamous explorers Burke and Wills who started in Melbourne in 1860 to cross the interior of the continent for the first time. Until today, the numerous monuments that were erected for these two men continue to physically impose themselves in public space. *Monument for the Flooding of Royal Park* is a proposal for an imaginary monument referring to a part of the history that is usually left untold—the death of the two explorers through their misuse of a particular plant, nardoo, a desert fern prepared as food by Aboriginals. Burke and Wills failed to add an essential step in the preparation of nardoo that would gradually lead to their death. The proposed monument consists of the

temporary flooding, and subsequent growing of nardoo in Royal Park in the center of Melbourne creating a red field of nardoo plants.

Page 44–45:

Len Lye, *Tusalava*, 1929

16mm reduction from 35mm film, 10'

Image courtesy Len Lye Foundation/

Govett-Brewster Art Gallery/New Zealand Film Archive

## **Apichatpong Weerasethakul**

°1970, Bangkok, Thailand–  
lives and works in Bangkok  
and Chiangmai, Thailand

### ***Phantoms of Nabua, 2009***

The stories by Thai filmmaker Apichatpong Weerasethakul are based on myths and memories. For his project *Primitive*, the artist travelled to the northeast of Thailand—an area where inhabitants' lives are dominated by animist practices of souls migrating between people, plants, animals and ghosts. *Primitive* is a multi-part project dealing with the history of Nabua, a village near the border with Laos. It was one of the places the Thai army occupied from the 1960s to the early 1980s in order to curb the communist insurgents. In 1965, it earned a nationwide reputation when the first battle between farmer communists and the totalitarian government broke out. Heavily occupied and controlled by the military for two decades, Nabua was the scene of fierce oppression, fighting and violence. Many people fled into the forest. Those that remained in the district were mainly women and children. This reality echoed with an



ancient legend about a widow ghost who would abduct any man who enters her empire, which had earned Nabua the name *Widow Town*. In the *Primitive*-project, Apichatpong Weerasethakul worked with the teenagers of the village, among others, exploring the presence and absence of memory. In *Animism*, excerpts from the larger, multi-part project are shown.

## **Animism Glossary**

Throughout the exhibition, and next to the exhibited works, there will be recurring texts as well as excerpts of films that make up what we call a 'glossary'. The glossary brings together short 'entries' and case studies of a history and a future yet to be written, and for a language yet to be found. They engage with both key and marginal aspects in a history of the concept animism and the role it played in various contexts, explicitly or implicitly. The texts in the glossary are like short stories and sometimes extended captions to an image or film. Some film excerpts will also be shown, examples in which the cultural practices, the ethnography, the colonial reality and a media history of animism and its aesthetic correspondences are brought into challenging relations.

## **Animism Publication**

There is an accompanying publication of the exhibition published in two volumes.

The first volume will appear during the exhibition in Antwerp and will also include the works shown in Kunsthalle Bern. A second volume will appear in 2011. The publication consists of documentation of the artworks in the exhibition. Furthermore, it includes a number of essays by distinguished writers, which approach 'animism' from a variety of different perspectives. They include art historians, anthropologists, sociologists and artists. The 'glossary' in the exhibition will also be part of the book, containing shorter contributions and 'case studies', like fragments in a yet-to-be-written history. This book does not write that history, but it aims to open a field of associations and historical links that raise questions rather than presenting answers, and it seeks to suggest new approaches to aesthetic phenomena.

### **Selection of contributors to the publication :**

Irene Albers, Bart De Baere, Oksana Bulgakowa, Edwin Carels, Brigid Doherty, Masato Fukushima, Avery Gordon, Richard Hill, Gertrud Koch, Maurizio Lazzarato and Angela Melitopoulos, Vivian Liska, Philippe Pirotte, Florian Schneider, Erhard, Schüttpelz, Michael Taussig, Marina Warner, Martin Zillinger.

ISBN 978-1-933128-95-5

### **Travelling Exhibition**

After being first shown in Antwerp both in Extra City Kunsthal Antwerpen and in the Museum of Contemporary Art Antwerp (M HKA), the project will be further developed. A second edition will be shown in Kunsthalle Bern during spring and summer 2010. In 2011, it will move to the Generali Foundation Vienna. It will find its final form in the House of World Cultures Berlin as an exhibition and an extended program including a conference, in a collaboration with the Free University in Berlin.

**Curators Antwerp:**

Anselm Franke (Director Extra City Antwerp)

Edwin Carels (Researcher KASK/HoGent)

Bart De Baere (Director M HKA Antwerp)

**Curators Bern:**

Anselm Franke

Philippe Pirotte (Director Kunsthalle Bern)

**Curators Vienna:**

Anselm Franke

Sabine Folie (Director Generali

Foundation Vienna)

**Curators Berlin:**

Anselm Franke

[www.muhka.be](http://www.muhka.be)

[www.extracity.org](http://www.extracity.org)

[www.kunsthalle-bern.ch](http://www.kunsthalle-bern.ch)

[www.foundation.generali.at](http://www.foundation.generali.at)

[www.hkw.de](http://www.hkw.de)

## Activities

[www.muhka.be/ontvangt](http://www.muhka.be/ontvangt)

[www.extracity.org](http://www.extracity.org)

### M HKA

#### **Discussion Tour**

- For adults
- Every Sunday at 14:00 and 16:00
- No reservation required
- Free of charge
- Language dutch

#### **Guided Tours**

- For adults, children and educational groups
- Reservation required

#### **Workshops**

- For kids
- During holidays
- Reservation required

#### **Sunday Family-day**

- Creative activities for children
- Every Sunday from 14:00 till 17:00 –  
drop in drop out
- No reservation required
- Free of charge

### **Ohlala M HKA**

Krokuskriebels in M HKA

Workshops on 14.02, 18.02 & 21.02 for children  
and (grand)parents

Program at [www.muhka.be/ontvangt](http://www.muhka.be/ontvangt)  
13.02–21.02.2010

No reservation required

### **Extra City**

#### **Guided Tours**

For adults

Reservation required: [info@extracity.org](mailto:info@extracity.org)

## Lectures M HKA XL

**11.02, 19:30**

**Film Screening *Sur les traces du Renard Pâle*, Luc de Heusch (anthropologist and cultural historian)**

The documentary *Sur les traces du Renard Pâle* (Tracking the Pale Fox) covers the ethnographic research into the mythology and rituals of the Dogon, a West-African people living in Mali and in northern Burkina-Faso.

**11.03, 19:30**

**Lecture Esther Leslie (Professor of Political Aesthetics at Birkbeck, University of London)**

In her lecture Esther Leslie will discuss animism on the borders between nature and culture, and focus on the debate on renaturalization of the artificial through biotechnology.

**04.04, 15:00**

**Event: Agency / Agentschap / Agence**

On the occasion of *Animism*, Agency calls things forth speculating on the question: Can practices by non-humans be considered creative?



**29.04, 19:30**

**Lecture Laurent Mannoni (scientific director of the Cinémathèque française)**

The central point of the lecture will focus on the work and legacy of Étienne-Jules Marey and his 'méthode graphique'.

**Screening Program Extra City**

**24.04, 15:00**

Screening Program with films and videos by:  
Jean Painlevé, Corey McCorkle, Walon Green,  
Alfredo Jaar, David Lamelas and  
Carolee Schneemann.

## Practical Information

### **M HKA**

Museum of Contemporary  
Art Antwerp  
Leuvenstraat 32  
2000 Antwerp

Tue–Wed & Fri–Sun 11:00–18:00  
Thu 11:00–21:00

### **M HKA Library**

Tue–Fri 11:00–17:00

### **M HKAFE**

Tue–Wed & Fri–Sun 11:00–18:00  
Thu 11:00–21:00  
(Kitchen 12:00–16:00)

### **Admission M HKA**

€ 6 / € 1 -26 years / free -13 years

### **Contact & Reservation**

T: +32 (0)3 260 99 90  
E: [ontvangt@muhka.be](mailto:ontvangt@muhka.be)  
[www.muhka.be](http://www.muhka.be)  
Mon–Fri 9:00–12:00 & 13:00–17:00

## **Extra City**

Extra City–Kunsthal Antwerpen  
Tulpstraat 79  
2060 Antwerp

Wed–Sun 14:00–19:00  
Thu 14:00–20:00

## **Admission**

Free

## **Contact**

T: +32 (0)3 677 16 55  
E: [info@extracity.org](mailto:info@extracity.org)  
[www.extracity.org](http://www.extracity.org)

## From M HKA to Extra City

### Public transport–TRAM 12:

- Cross the square, go straight ahead onto Verlatstraat
- Cross the tram tracks and go straight ahead onto Schilderstraat
- At the end turn right, to the junction of Amerikalei and Brederodestraat
- Take tram 12 on Amerikalei towards 'Sportpaleis'
- Get off at the stop 'Gasstraat' in Van Kerckhovenstraat
- Follow the tram tracks and take the 3rd street on your left onto Klamperstraat
- Keep to the right side and after 20m you'll be in Tulpstraat

Bike/car: Map available at the reception of the M HKA

## From Extra City to M HKA

### Public transport–TRAM 12:

- Leave Tulpstraat and walk to Klamperstraat
- Turn right onto Van Kerckhovenstraat
- Take TRAM 12 towards 'Bolivarplaats'
- Get off at the stop 'Bres' (on Amerikalei)
- Go to De Vriërestraat and turn immediately left onto Schilderstraat
- Cross the tram tracks and continue straight ahead onto Verlatstraat
- Cross the square to the M HKA

Bike/car: Map available at the reception of Extra City

Notes

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