

**Kunstencentrum Belgie, Zemog Inc. & Stefaan Quix presenteren
VLAAMSCHE FILMPJES 2008: FROM BRUSSELS WITH LOVE**

Herman Asselberghs, ° 1962, lives in Brussels (Belgium)

Herman Asselberghs is a cultural philosopher and media critic (on cinema and visual culture for the Belgian newspaper De Tijd, and editor for the media magazine Andere Sinema (AS), etc.), curator and organizer (for the [audio]incident and [sonic]square series , on 'glocalizing' electronic music, 'sonic activism' and 'tactical media'), theorist and essayist (in Het Museum van de Natie ('Museum of the Nation') and Time Suspended), a teacher and a source of inspiration (at the film department and 'Transmedia' graduate programmes at the Hogeschool Sint-Lukas in Brussels), a filmmaker and an artist. Above all, he is a (re)searcher. The core of his investigation is the contemporary, complex relationship between image and identity, between seeing and being. The ubiquitousness of images - syntheses of language, discourse and looking - transcends the conventional notion that images merely serve as consumer products or information sources. Television, radio and the internet are always there. The media do not disappear when you push the knob to turn them off. Their continuous presence constitutes part of a new natural and made-made environment. These are no longer simulated worlds. They form the world. In this sense, images need to be perceived more as interfaces that determine the structure of interaction between people and their environment. Images represent a technological intelligence that influences the way we perceive ourselves.

Els Opsomer, ° 1968, lives in Brussels (Belgium)

Els Opsomer, active as a visual artist, video maker, photographer and graphic designer, is fascinated by the complexity of the reality we live in, a stratification which is most tangible in urbane surroundings. In her work she fathoms out its polymorphic and multi-coloured textures, the many illusive sounds and languages buzzing through the streets and over the squares - the city as a microcosm, a labyrinth in which lives keep crossing, almost invisibly they interweave into a whimsical mosaic. Slowly patterns take shape, lines zigzag and disappear, colours blossom and wither, life leaves its traces. This intricate web of dimensions and impressions constitute the background, as well as the breeding ground for a contemplative quest into straying thoughts and forgotten images.

Els van Riel, ° 1962, lives in Brussels (Belgium)

"Els van Riel studied photography and cinematography at the NaRaFi in Brussels. In her work she explores the relation between images, sound and space; an exploration of the fragile relativity of time in the twilight zone between presence and absence, between movement and immobility, between looking and seeing. She has made, among others, video and film installations, film sets for theatre pieces (e.g. Sarah Baud and Musica) and videos of and for various performances (e.g. DitoDito, Meg Stuart, Bronks). On a regular basis she works with Q-02, a casual ensemble for contemporary experimental and improvised music, which also includes such people as Julia Eckhardt and Ludo Engels." (argos festival 2005 catalogue).

Stefaan Quix, ° 1967, lives in Brussels (Belgium)

Stefaan Quix is a audiovisual & composer living and working in Brussels. Permanently active in three or four musical projects: bassplayer in mutant rock bands, improviser in Zornian apres-music formations, meticulous analyst of Glenn Gould's interpretations of "Die Goldberg Variationen" or composing contemporary music. His compositional strategies are based on repetition, the use of micro-intervals and diverse cut and paste techniques.

1. Els Opsomer, _iMovie [1]_: the agony of silence, 12', 2003

Els Opsomer created this video using amateur software iLife. It is a lyrical video letter to her friends, an introspective account of a short visit to Palestine. Pictures which were taken there are widely and deeply explored and edited, with the content of the letter as subtitles. Musing she asks herself questions about the preservation of human integrity in an area where violence is the order of the day, where human dignity is being affected day in, day out on different levels and throughout different generations. "Brutal MEMORY erasing sweetness - Only fragmented thoughts submerge day and night", she finds, in an attempt to grasp personal integrity and sensibility in the complex rag of reality. The contemplative atmosphere is enhanced by the soundtrack by Stefaan Quix.

2. Herman Asselberghs, Futur Antérieur, 15', 2000

Clocking in just under twenty minutes, Herman Asselberghs' *Futur Antérieur* is, for the most part, a decidedly 'anti-retinal' affair: it consists of fifteen minutes of utter, stifling blackness filled with quasi-intolerable noise and an occasional glimmer of distant, shimmering twilight.

3. Els van Riel, Do Undo, 11', 2005

'doundo/recycling G' is a Q-O2 project initiated by Ludo Engels (recording) and Julia Eckhardt (viola). They have been collecting exclusively long viola G-tones, processed in various ways. These recordings are rich in overtones and partly distorted. This 'collection' was presented to other (sound)artists, proposing further processing. Els van Riel gives an answer to the proposition in a piece of video that interrogates the textures of the viola.

4. Els Opsomer, _iMovie [2]_: in-between / shifting, 14', 2004

iMovie[2] in-between/shifting is the second video Opsomer made with the amateur software package 'iLife', supplied with Apple computers. The video consists of photographs of cities in Brazil and Senegal, which Opsomer visited. The photos of views from and onto high-rise buildings were later transferred to video in such a way that the urban structures appear to have been filmed right there on the spot. Nothing but the unnatural halted appearance of these images indicates we are in fact dealing with photography. During the film subtitles appear onscreen, constituting a video letter. The letter contains an investigation into the assimilation of Opsomer's personal ambivalent impressions during her stays in the various cities.

5. Stefaan Quix, Rood Monochroom, 16', 2007

Stefaan Quix's latest work is a trilogy called "Three Monochromes / RGB" and is an audiovisual composition exploring the transmedial use of graphic scores, the possibilities of local stochastic elements in so-called strict compositions and the blurring of the boundaries between piece/installation/environment when using very long timelines.

pauze, 15', 2008

6. Els Opsomer, _iMovie [3]_: silver lips / for me, 12', 2006

This third video letter from the iMovie series - a reference to the Apple software Els Opsomer uses to explore and edit her picture material - makes use of images from Senegal. Similarly to previous editions there is a focus on the wide gap between the world at hand and the world far away, between the interior and the exterior. Everything revolves around the body of the loved one, waiting 'over there' for the right documents to travel 'over here' - a distance, a longing, too enormous to be true. Opsomer dissects the difference between a body and a picture, between tangible and intangible, between representation and imagination, presence and absence. The photos are no longer investigated, but eagerly fondled, until nothing is left to be seen. Word and image, idea and reality, white and black seem further removed than ever.

7. Herman Asselberghs, Altogether, 15', 2008

The future is dark which is, on the whole, the best thing the future can be, I think." With this observation as a starting-point, "Altogether" fully acknowledges the ideological impasse of the post 68-era. The symbolic presence of flags and historical buildings, and of maintaining (national) capitals as such has become arguable; projected into the (near) future, they appear in a most uncertain light, and the cinematographic language underlines this: fragmented and associative, shot in black and white, the video shows sketchy images of urban scenery, some of them shot with a moving cell-phone camera on a car ride through Brussels.

8. Els van Riel & Stefaan Quix, The Bazaar And The Cathedral 1.5 (excerpt), 15', 2006

'The Bazaar and the cathedral 1.5' is the result of a collaboration between composer Stefaan Quix and video maker Els van Riel. It is a drawn-out meditation on time and decay. A decelerated image of a colourful horizon, untainted but for a passing ship, is related to a minimalist sound piece, based on the first two notes of Glenn Gould's 'The Goldberg Variations'. Precisely calibrated tones are slowly pacing ahead, almost imperceptibly they change in frequency, pitch and colour. Sounds overflow into each other, always creating new accents and minimal shifts in tone, even though they can only be heard on a microscopic level. Music and image are constantly evolving but they give an impression of constituting an ageless continuum. This is beauty in its most simple form.

