

THE LIMA COLLECTION: MEDIUM SPECIFIC

Wednesday, November 9 2016, Curated by Martijn van Boven

With a live performance by Gert-Jan Prins

Tonight's programme of THE LIMA COLLECTION - MEDIUM SPECIFIC is programmed by artist and curator Martijn van Boven. His work lies in the field of experimental film and computer art and comes in a wide variety of video-installations, films, collaborations with composers and Live Cinema performances. Van Boven teaches audio-visual Design at the Art Academy of Arnhem and works as freelance film and video curator, focusing on avant-garde film and abstract cinema.

In the realm of media and digital art every medium is different, and every medium has its own medium specific qualities. Artists not only work with the given aspects, but also question their medium and reflect on these specific aspects. Van Boven dove into the LIMA collection with the question 'How can an audiovisual signal become visible? Having seen already so many films, the programme has become a selection of works that surprised van Boven. These works are, like himself, curious about the audiovisual signal: What does it do? What does it feel like? What happens? Is it pure chaos, or a tight relation between the audio and the visual? The bottom line is, all works selected are trying to make sense of communication.

Being it the day after the American presidential election with Donald Trump as the unexpected winner, van Boven starts the evening by asking himself the question "Why art?" Why is it important and why are artist necessary? For a moment on his way to LIMA he lost his answer, but he found it again. It is at moments like this, *especially* moments like this, that art and artists are more important than ever. It becomes part of a counterculture, producing questions and critique. Looking at the selected work for tonight he realises how extremely modern these works are and how necessary they are.

Van Boven is interested in the analogue signal but he will not shy away from some digitally produced artworks that touch upon this question how an audiovisual signal can become visible, starting with the classic glitch-work *Belchic QE* by reMi (2000). It was made by two artist that were frustrated about a failing capture card technique and when they could not fix it they decided to make it into art. This is what glitch is all about: the failure of hardware. After this, the work *C-Trend* (1974) by Woody Vasulka was screened. A work where, for the first time, the electronic signal itself became an aesthetic object. This was very different than the works made before the 1970's because the difference between a film camera, that captures and then reproduces images, and the video camera with an electronic apparatus that can mold and transform the electronic sign. The first digitising practice came about in this period. The third film was also from the 1970's: *Audio Visual III* (1976) by Trevor Batten. Van Boven chose it because of the soundtrack and a beautiful example of a 1 on 1 relationship between the sound and the image; a true gem in the LIMA collection.

From here the selected works by van Boven are moving into the digital realm. They are different representations of (un)filtered data. *Black Rain* (single-channel version) by Semiconductor (2009) is a film that transforms data into a vibrant video. This work is made out of received data from satellite observations of the sun. It asks questions about how to understand data and how to make it into something that is visible and enjoyable. When interpreting data, processing is involved. We like to think it is something objective that presents itself, but nothing is less true. It often contains mismatches and needs to deal with interpellation issues. The work also contains glitches. The next work was *The Sound of eBay*, a very poppy techno clip by UBERMORGEN (2008). It is a translation of online data, on how we sell and trade using eBay. It is almost a musical composition. It is an excerpt out of a longer version that is also in the LIMA collection.

The final work of this night was *FDBCK/AV - Red Flag* by Bas van Koolwijk (2005). People know his work for the extreme audio visual work. He starts with one starting point, or signal, from which a duality arises between colour, frequency at the level of sound and image, at the same time. Van Koolwijk and Gert-Jan Prins have been working together extensively, so the crossfade to the live performance by Prins is nice and complementary to this programme. Prins is a sound artist and focuses on the sonic and musical qualities of electronic noise and percussion and investigates its relationship with the visual. While he started his career as a drummer, his works include performances, sound-installations, compositions, electronic circuits and collaborations with other musicians, visual artists, composers, and dancers.

Report by Hilde van den Dobbelen