

# *The Shimmering Beast*

with films by

**Gabbi Cattani**  
**Jay Chung and Q Takeki Maeda**  
**Jane Jin Kaisen**  
**Mara Mckevitt**  
**Eva Richardson McCrea**  
**Peter Nestler**  
**Jocelyne Saab**  
**Henry Turner**

and a live ambient performance by

**Croatian Amor**

on Saturday 17 August 2024 at 6 pm

at Containerakademiet, Copenhagen

initiated by

*Philipp Moritz Karweick*

curated by

*Clementin Seedorf*

With many thanks to all artists, Art Hub Copenhagen, Deutsche Kinemathek, Jocelyne Saab Association, Clara Mosconi, Stine Nørgaard Lykkebo, Nikolaj Phillipsen, CTMS (Christopher Tröster & Max Schropp), Emma Løkke and Amelie Karweick for their generous support.

## List of works

### **Gabbi Cattani**

*Das Allgemeine Brouillon #7*

2024

digital video, 4:3, color, sound

10:04 min

Das Allgemeine Brouillon is a compilation of short filmed tableaux introduced by excerpts from Novalis' 1799 unfinished set of notes, aphorisms and musings collected under the same name (literally "General Rough Draft") also known as "Notes for a Romantic Encyclopaedia". Cattani's series pairs the fragmentary entries of Novalis with erotic scenes amateurishly performed by friends and family. In a single close-up shot, *Das Allgemeine Brouillon #7* documents the repetitive tightening and relaxing of a hanging scrotum. The video is a reflection on language, image making and self-exposure, merging tropes from conceptual art and lyrical cinema into abstract pornography.

### **Jay Chung and Q Takeki Maeda**

*Untitled*

written by Jay Chung and Q Takeki Maeda, directed by Lev Kalman and Whitney Horn

2015

16mm transferred to HD, sound

6:25 min

*Untitled* is an improbable blend of Chung and Maeda and Kalman and Horn's respective sensibilities. The film depicts three men on the grounds of a secluded house, lackadaisically playing table tennis. One after another, the protagonists express their dissatisfaction with young artists, calling their work derivative and uncritical. Chung and Maeda's script gives a comically linear form to a century of condescension; each of the three diatribes was assembled from published and recorded interviews from one of three generations of artists. As the historical avant-garde disparaged the artists of the 1960s, so too do the artists of subsequent generations their younger peers.

*Untitled* structures the language of artistic posturing into a contrived whole. Taken individually as nuanced statements about the production of art, the characters' monologues emphasize that art is a cumulative intellectual pursuit, where every gesture or statement augments or contradicts a field of previously validated statements and gestures. In personifying these statements, however, *Untitled* satirically casts doubt on the equally contrived nature of this cumulative field, calling attention to the statements' resemblance to a more typical kind of complaint, the commonplace lament about the deficiencies of the "youth of today."

### **Jane Jin Kaisen**

*Strange Meetings*

2017

HD video, sound

11:08 min

In the 1970s, the spread of sexually transmitted diseases among US soldiers stationed in South Korea became a bilateral crisis. *Strange Meetings* explores how this history resonates in the present by documenting a former STD treatment facility in Soyosan near the North Korean border where sex workers servicing US soldiers were detained against their will. A host of strange meetings, the building today materially bears witness to the entangled relations behind its establishment and the impossibility of enforcing strict borders.

The video shows the interior and exterior of the decaying building, which today is a host of strange meetings. The floor of the building is dense with rubbish and the building structure is being encroached upon by the surrounding vegetation. Knotted together, distinctions between inside and outside, architecture and debris, are dissolved. The exterior of the building is the site of another strange meeting: each weekend a fire-blowing drag performer utilizes the backside of the building as a backdrop for a performance attended by an aging local audience, complicating the relationship between past and present, overriding but potentially also purging the violent history of the site.

### **Mara Mckevitt**

*Narrative Abuse II*

2024

4k video, sound

13:31 min

*Narrative Abuse* (2022-24) is an ongoing series of video works that depicts a fractured assessment of the working conditions between Mara Mckevitt and the actor Emily Allan, who played the role of Val in Mckevitt's short film *Val* (2023). This work blends rehearsal footage with staged performances, documentary with theater, exit interviews with performance reviews.

**Peter Nestler***Aufsätze / Essays*

1963

35 mm transferred to HD, sound

10:54 min

A cheerful take on the lives of school children in a Swiss rural environment. Young pupils recite short essays they have written on subjects ranging from the long walk to school, the distribution of milk during breaks, and to a brawl in the courtyard. The use of the original Swiss German dialect instead of High German emphasizes Nestler's fascination with the simple, the innocent and the natural.

**Eva Richardson McCrea***The Decameron*

2024

4K Video, sound

duration (excerpt) : 12:49 min

The Decameron is a loose adaptation of the 14th Century book of the same name, by Italian author Giovanni Boccaccio. In this adaptation the ten young people from Boccaccio's book are relocated to a contemporary Co-Living development where they 'live, work and play together'. Through a focus on experiences, convenience and 'like minded individuals' housing typologies such as Co-Living recast living as a service that is provided and replace the concept of a stable home with the idea of home as subscription service. In making the work the artist stayed as a resident at a Co-Living development and brought the actors in as her 'guests' over the course of a month. Shot entirely on iPhones, the work draws on a range of motifs, tropes and themes from literature, television and theatre; among others.

**Jocelyne Saab***Les Femmes palestiniennes / Palestinian Women*

1974

16mm transferred to HD, sound

10:51 min

Palestinian women, the often-forgotten victims of the Israeli-Palestinian war, are here given a voice by Jocelyne Saab. The film was commissioned by Antenne 2 (France), but it was censored while still in the editing stage and never shown:

"I wanted to present images, of which there were very few then, of these women, Palestinian fighters in Syria. We are talking about just before Sadat's visit to Israel, and therefore the situation was very tense. While I was editing the film in the offices of Antenne 2, Paul Nahon, then head of the foreign editorial department, grabbed me by the collar and threw me out of the editing room. Palestinian Women was put in the freezer and has never been shown on television."

**Henry Turner***A.P.G.A.*

2022

HD video, sound

11:40 min

Whereas film was initially conceived as a means of presenting a narrative, A.P.G.A has only a succession of objects produced by the artist making their way across a conveyor belt inside a theatre built from the trees of Edo. In constructing a hyperphysical reality and tapping into the rich tradition of Supermarionation TV series, the theatre is thus transformed into an endlessly transforming sponge capable of absorbing whatever narratives come to hand.

## Artist biographies

**Gabbi Cattani** (b. 1990 in Rome, Italy) lives and works in Frankfurt am Main. He studied at Städelschule in the class of Gerard Byrne. Recently his work was shown at CCA: Center for Contemporary Arts, Glasgow; MEWO Kunsthalle, Memmingen; Return Gallery, Dublin; Mediterranea Biennial, San Marino; Castello di Rivoli Museum of Contemporary Art and OUTPOST Gallery, Norwich. His work is part of the collection of Museion, Bolzano.

**Jay Chung and Q Takeki Maeda** (born in Madison, US and Nagoya, Japan) have been working collaboratively since 2003. Their work has been described as an exploration of the “constitution of the post-conceptual”, which refers not to “the designation of a particular kind of art, but to the historical-ontological condition of the production of contemporary art in general”. In recent solo exhibitions, Chung and Maeda have focused on socially constructed, “quasi-institutional” narratives and how these are deployed, both real and imagined, in the production, consumption and distribution of art. Their work was shown at Kunsthaus Glarus, Ludlow 38, Kölnischer Kunstverein, Cologne, Galerie Francesca Pia and Maxwell Graham, New York.

**Jane Jin Kaisen** is a visual artist and filmmaker. Born in 1980 to a family in Jeju Island, Korea, she grew up in Denmark and currently lives in Copenhagen. Since 2020, she has been Professor of the School of Media Arts, The Royal Danish Academy of Fine Arts.

Spanning the mediums of video installation, narrative experimental film, photographic installation, performance, and text, Kaisen’s artistic practice is informed by extensive interdisciplinary research, long-term collaborations, and engagement with diverse communities. She is known for her visually striking, multilayered, performative, poetic, and multi-voiced feminist works through which past and present are brought into relation. Engaging topics such as memory, migration, borders, and translation, she activates the field where lived experience and embodied knowledge intersect with larger political histories.

**Mara Mckevitt** (b.1991 in Los Angeles, US) is a New York City based artist, writer, and filmmaker who has made work under several different names. Her work has been exhibited at Clementin Seedorf (Cologne), Chateau Shatto (Los Angeles) and STARS (Los Angeles). Her films have been shown at Now Instant (Los Angeles), Poetry Project (New York), Deeper into Movies (London) and Metrograph (New York).

**Eva Richardson McCrea** (b. 1990 in Dublin, Ireland) lives and works in Berlin and Dublin. She studied at Städelschule, Frankfurt am Main; the CRMEP at Kingston University, London and National College of Art and Design, Dublin. She has upcoming solo exhibitions at The Aldrich Museum, Connecticut, USA, curated by Eduardo Andres Alfonso (2024) and Project Art Centre, Dublin, Ireland, curated by Sara Greavu. Recent exhibitions and screenings include Composite, Melbourne, Australia (2024); Laden, Berlin, Germany (2024) and TACO, London, UK (2023). She is supported by the Arts Council of Ireland.

**Peter Nestler** (b.1937 in Freiburg, Germany) is one of the most singular and important filmmakers to emerge in postwar Germany. In the early 1960s Nestler made a series of poetic films about the changing realities in rural and industrial areas and about the working class communities, mostly in Germany, but also in the UK, where he filmed *A Working Men’s Club* in Sheffield (1965). In the same year he directed *From Greece* (1965), on the rise of and struggle against fascism followed by the unsparing and exigent *In the Ruhr Area* (1967). Opposition to his political views and film aesthetics led Nestler to Sweden, where he worked mostly for television. Since the 1970s, Nestler has directed an extraordinary body of work further expanding the form and themes of his first films, including history, the working class, anti-fascism, the history of labour and production, and immigration. In the past 20 years, Nestler’s films have continued to focus on change, remembrance and preservation, as exemplified by *The North Calotte* (1991), a remarkable travelogue tracing the harmful effects of industrialisation on the Sami communities and the landscape of Northern Europe.

**Jocelyne Saab** (b. in 1948 in Beirut, Lebanon; d. 2019 in Paris, France) was a Lebanese journalist and film director. She is recognized as one of the pioneers of Lebanese cinema. A reporter, photographer, scriptwriter, producer, director, artist and founder of the Cultural Resistance International Film Festival of Lebanon, Saab focused on the deprived and disadvantaged – from displaced peoples to exiled fighters, cities at war and a Fourth World without a voice. Her work is grounded in historic violence, and in an awareness of the actions and images required to document, reflect on and counteract it. From beginning to end, Jocelyne Saab's work is permeated by the Palestinian struggle for their right to return, which unfolds throughout the first part of her career as a documentary filmmaker: between 1974 and 1982, at the heart of the Lebanese conflict, she made a dozen films evoking the situation of Palestinians in the conflict – inhabitants of camps south of Beirut or in southern Lebanon, displaced by Israeli invasions of the south of the country, or resistance fighters in the ranks of armed groups.

**Henry Turner** (b. 2000 in Ōtautahi, New Zealand) is based in Frankfurt am Main and studies at Städelschule. Turner is a current representative of Society of Four Stars. Recent solo exhibitions include „Dodes'kaden“ (Ivan Anthony Gallery, 2023) and „I Have Drunk A Bowl Of Foaming Spice“ (Brett McDowell Gallery, 2023).