

Slidings.

Of the landscape in territories

In October Virginia Lopez, artistic director of the Spanish company PACA (Proyectos Artísticos de la Casa Antonio), working around the rural landscape of the Asturias, invites la Vidéothèque to present artists' videos during a collective exhibition entitled: "Trabajar per cosea" (Work to eat). This is about reflecting on the current agricultural and rural problems, and how the landscape is transformed by this.

La Vidéothèque chose to show four videos, declining a contemporary, altered landscape, threatened even, by economic, political and social logics. The landscape moves on fitted out territory, and deals with many plans of constructions or demolitions. The title of the exhibition, "Slidings" represents well these fast transformations of the landscape. The house, present in all the videos, highlight these changes: in ruins, in the phase of demolition, or freshly built. It questions the problems of current territories (abandonment, in construction, short-term projects, lacking consideration for the environment etc.) but also in another measure the internal/outer reports.

In the video "Mirages", Isabelle Hayeur shows us fertile lands from Quebec dominated, taken over by lots of new, similar houses; some more decadent and terrible than the others. We observe the disappearance of farmlands, for the benefit of construction sites.

"La villa Jumelle" of Yasmina Benabderrahmane is an history of demolition, that of a millstone of the beginning of the century surrounded with a landscape which evolved towards an industrialization. Filmed in super 8, with an assembly recalling the found-footage, here it's a question of time, from which landscape cannot escape.

Anne-charlotte Finel shows us a curious, magnetic and dark image, of dried up landscapes. The video is entitled "Barrage". At its heart, a house in ruins, such a wreck, its surfaces showing signs of previous water damage. Here, the house is represented as victim of a spatial reorganization.

The final video to be presented, the most strange maybe, is that of Ailbhe Ní Bhriain, an Irish artist who shows a landscape of hills raised of wind turbines where a house sits in ruins. In "Great good places IV" the daylights change and the artist shows us various rooms of the house, but always from the outside. Time seems to be suspended. It's about the internal space and how the surrounding landscape crosses him and conditions him.

Some words about the mode of exhibition. Virginia Lopez suggested to la Vidéothèque the idea of presenting the movies within the Railroad Museum of the Asturias, in two early 20th century locomotives. We were reminded of Alexandre Medvedkine's "movies-train", which turned, went up, then threw its movies through the soviet campaign to reveal better the working conditions of the farmers and the social and political reality of the years 30. To show these four artists' videos in these locomotives, in reference to Medvedkine, only makes sense to direct our mind to more clarity about the landscapes of today and their possible future.

La Vidéothèque

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Gijon - Espagne