

Sensational Subjectivity Arrival I, Arrival II and Arrival III

Artist curated project that will travel between three places-that will evolve and change within each different exhibition structure and location. The project will look at adaptations in different ways and will at the same time contain its own act of adaptation as it arrives at different locations.

.....

The act of adapting to ones surroundings is the act of imitation. Imitation becomes elemental in ones life-we adapt in order to survive and we imitate to adapt. Our subjectivity is therefore always engaged with our own objectivity where our actions and adaptations will be based on our performance as an object. How well we perform as an object of sensation and desires to our surroundings, will determine how good we are in adapting as a subject.

Our social and survival skills are connected to our action and engagement in fantasy where we can become an object of sensation to other subjectivities, where we become so good at the act of imitation that others want to imitate us. By becoming a sensational subject is gaining power in being seen and copied as an object of desire and an affect. But what are the desires and the affect we are adapting to as a subject/object?

Our adaptations contain a complex structure of ideological and economical identities. While we are adapting to survive we are also imitating an ideology that might be harmful. What are the ways we can be critical of our engagement in fantasy and our social performance while trying to survive? Can we act out alternative objectivity of desires and affects that are more beneficial to us?

For this project we as an artists will be critical of our engagement in creating objects of sensations and questioning their power in being seen and copied. Our own adaptations will be questioned and performing alternative fantasies will be tested. Questioning our adaptations will require us to look at the ecology we are a part of and the role we play in it. What kind of ideas about ego, identity and self-possession does our role contain? And are these ideas beneficial to the ecology we belong to and if not can something that damages the whole be beneficial to its parts?

For this project our sensational subjectivity will be based on our success in sharing our desired objectivity. And whether that object can contain an alternative desire that other subjectivities are going to want to imitate.

xxxxx

Curator:

Dagrún Aðalsteinsdóttir

Arrival I

Addis Ababa Video Art Festival, Curated Guest Program.

Fritz Hendrik IV
Alive, 2017
HD-Video, 5.58 min

In the work, a puppet tries to convince itself that it is alive. The doll stands in a recording studio with a green screen projection behind it. Two puppeteers in green screen suits control the doll but do not fall into the background as the suits are intended to do. The puppet performs the song "Alive" which ends abruptly when the puppeteers stand up and leave the frame. Music by Egill Sæbjörnsson.

Jennifer Mehigan
Fantasy Flesh 2.0, 2019
HD-Video, 25.05 min

Fantasy Flesh 2.0 is an ongoing collaborative project that uses video, text, sculpture, and installation to engage with the documentation of trauma and its effect/affect on social media.

The video "SUICIDE GIRLS" is a meditative merging of science fiction, essay, and memoir. Entangling depression and desire, alternate universes, dreamscapes, and a series of holes that appear in a hotel at the base of a volcano, experiences of intimacy and care increase in value as the setting continuously degrades and falls apart.

Dissecting notions of wellness, beauty, and self-care against the background of climate change and the various embodiments of crisis we face every day, Jennifer has worked alongside Darius Ou to develop the skincare and cosmetic brand "ACHLYS". With a primary focus on protecting and repairing the body's moisture barrier, the speculative products promote interior and exterior healing in the age of precarity, virtual reality, and catastrophe.

Dagrún Aðalsteinsdóttir
She came to stay, 2019
HD-Video, 16.59 min
Music: Berglind María Tómasdóttir
Sound Recording: Hafdís Bjarnadóttir

This work is a diary or a journal film that explores our need for fantasy and desire to perform our social roles and how fantasies play into societal definitions of madness. The text is the unraveling of the artist own object-hood where she feels quiet disillusioned with herself as an object, and her relationships to other things or other object-hoods is being questioned. The title of the work refers to a book by Simone de Beauvoir that explores similar questions of desire and freedom or the struggle for both within our existence as a subject/object.

Helena Aðalsteinsdóttir

A Gigantic Vehicle Made of Rock The Digital Native is a myth: A Yeti with a Smartphone, 2017

HD-Video, 1.57 min

A reflection into ghosts of action, memory and witnesses of events passed. 'A gigantic vehicle made of rock', considers primary tools of action and how they shape our thought processes and behavioural patterns.

A piece of rock was found under layers of earth, villages, rivers, cables, and cities. A stone axe. It found itself on a table-top surrounded by archeologists and scientists. Because inside of it were significant gigabytes of personal information, selfies, maps, conversations, memories of past relationships and unpaid electricity bills.

Kray Chen

5 Rehearsals of a Wedding, 2017

HD-Video, 29.35 min

5 Rehearsals of a Wedding is a film about a failed romance that ends up as a wedding exercise. The artists, fresh out of a long term relationship, casts four other friends to role play as groom and groomsmen in this seemingly dysfunctional wedding rehearsal. Through the miming of rituals, ceremonies and habits of a conventional Singaporean Chinese wedding. This absurdist film mixes art, theatre and film to put a spectacularly futile performance that reenacts our search for purpose, reflections, happiness and a sense of belonging.

Paul Kindersley

IDEATE FOR A BETTER NOW, 2015,

HD-Video, 11.06 min

courtesy of the artists and Belmacz Gallery

"Initial made as a commission for fashion magazine 'Hunger' whilst on residency at Unilever, IDEATE FOR A BETTER NOW (2015) questions individual autonomy and decision making in a society where silliness and make believe are looked down upon and irreverence and confusion become political acts. Kindersley was exploring YouTube as a way of both making and sharing artworks in a spontaneous and egalitarian way that immediately thrust the works into a pop cultural mix to be discovered over time by accident as well as by choice"