False Friends
An Ephemeral Video Library

28 September 2010 – 6 February 2011

ROSA BARBA
PAVEL BRAILA
BENOÎT BROISAT
JEREMY DELLER
PATRICIA ESQUIVIAS
ANNA GASKELL
SALLY GUTIÉRREZ
CHIA-WEI HSU
JEAN-CHARLES HUE
LARS LAUMANN
FLORENCE LAZAR
DANIEL Lê
MING-YU LEE
CRISTINA LUCAS
DEIMANTAS NARKEVIČIUS
NOËLLE PUJOL & ANDREAS BOLM
ANRI SALA
LARISSA SANSOUR
MARTÍN SASTRE
RUTI SELA & MAAYAN AMIR
TERESA SERRANO
ANNIKA STRÖM
SHANG-LIN WU
ARTUR ŻMIJEWSKI

FREE ADMISSION
The works brought together in the exhibition “False Friends / An Ephemeral Video Library” present micro-narratives articulated around personal experiences, anecdotes or testimony. Situated on the margins of mainstream history and reportage, they show historical reality in a different light and offer readings that are complementary, singular, marginal and inventive. This project echoes the advent of alternative modes of access to information — digital platforms, blogs, new communications networks — that are curbing the power of the traditional media, which tend to treat as secondary, or to simply obscure, certain kinds of events, while trumpeting others, in order to maintain the viewer’s interest. Whether documentaries, fictions, chronicles, tales or true-fiction, the 24 videos by artists from all around the world forming this selection of “False Friends” do not attempt to offer a standard or conventional description of reality, nor do they set out to mediate or simplify it so as to make it easier to grasp. Rather, they tend to present a fragmented, subtle vision through stories about secondary figures. Alternatively humorous, nostalgic or tense, they bring to the fore dissonances and defects in synchronisation with regard to the grand narrative of History, helping to shake up convictions and preconceived ideas. Imperfect translations of events in which we can still hear echoes of reality, these “false friends” nevertheless have undeniable authenticity.

Mixed, open and dynamic, this project offers visitors both free access to the videos on individual screens (first room) and a presentation of the same works in four thematic cycles (second room): “Rereading History”; “Meanders of Memory”; “Tensions and Identities”; and “Mediations on Absence and Loss.” A parallel series of discussions and debates in relation to the works in the exhibition has also been programmed.

Marta Ponsa, curator of the exhibition

Rereading history
This programme implicitly questions the mediatisation of political events through a selection of films that reinterpret official history, sometimes using fiction or confusion in order to generate new readings. Offering a diverse mix of narrators and genres, combining serious and lighter themes, the works shown here revisit historic moments that go from the uprising of the French people against Charles X in 1830 to the US invasion of Iraq in 2003.

Cristina Lucas
(born Jaén, Spain, 1937)

La Liberté raisonnée
2009, colour, sound, 4’46”, no dialogues
In her work Cristina Lucas draws attention to the fallacious and arbitrary nature of traditionally accepted social conventions. In La Liberté raisonnée she offers a personal interpretation of Eugène Delacroix’s Liberty Guiding the People (1830).

Artur Źmijewski
(born Warsaw, Poland, 1966)

Our Songbook
2003, colour, sound, 14’27”, original language, Fr+Eng subtitles
In his work Artur Źmijewski rewrites the history of his native land. In Our Songbook he traces Holocaust survivors to Israel, where he asks them to recall their last memories of Polish: children’s rhymes.

Daniel Lê
(born Levallois-Perret, France, 1961)

God Save the King
2010, colour, sound, 10’32”, original language, Fr subtitles
God Save the King comes out of a performance by the artist based on something that happened to his uncle, a German Jew, who fled to the United States via London, where he found himself filming the victory celebrations at the end of World War II.
Jeremy Deller
(born London, UK, 1966)
■ Memory Bucket
2003, colour, sound, 22’18”, original language, Fr subtitles
With Memory Bucket Jeremy Deller offers a striking documentary about the State of Texas and, in particular, about the town of Crawford, best known as the home of George W. Bush. Interviews and other footage convey the diverse reactions aroused by American policy at the time.

Patricia Esquivias
(born Caracas, Venezuela, 1979)
■ Folklore # 2
2008, colour, sound, 13’52”, original language, Fr subtitles
The films of Patricia Esquivias are articulated around legends and their relation to the everyday, thereby helping to blur the boundary between myth and reality. In Folklore #2 she offers a take on Spanish history that combines King Philip II with the crooner Julio Iglesias and summer tourism on the coast.

Martín Sastre
(born Montevideo, Uruguay, 1976)
■ Diana: The Rose Conspiracy
2005, colour, sound, 18’42”, original language, Fr subtitles
Influenced by cinema, pop culture and the mass media, Sastre’s work exposes the clichés and icons of consumer society. In Diana: The Rose Conspiracy, using a style close to reality television, he shows Lady Di alive and well and living happily in the outskirts of the Uruguayan capital, Montevideo.
Meanders of Memory
Built around personal testimony, the videos in this cycle show various attempts to conjure up the past. Rather than a quest for the truth, these works are concerned more to probe memory in order to reveal its different strata, and thus the subjectivity inherent in the recollection of any event.

Anri Sala
(born Tirana, Albania, 1974)
- **Intervista**
  [Interview]
  1998, colour, sound, 26′15″, original language, Fr+Eng subtitles
  In *Intervista* Anri Sala presents his mother with images from her youth as a Communist militant. We see her reacting to and commenting on archive images of her being interviewed by a journalist during a Communist Youth congress.

Sally Gutiérrez
(born Madrid, Spain, 1965)
- **Still Day Lives, Frau K.**
  1995, colour, sound, 7′25″, original language, Fr subtitles
  *Still Day Lives* is one of the first works by this documentary maker. A breakfast with old ladies in East Berlin becomes a wander down memory lane, not only verbally but also because of the memories associated with their homes and the objects they contain.

Lars Laumann
(born Brønnøysund, Norway, 1975)
- **Berlinmuren**
  [The Berlin Wall]
  2008, colour, sound, 24′17″, original language, Fr subtitles
  Lars Laumann is interested in phenomena and individuals on the margins of contemporary society. *Berlinmuren* tells the story of Eija-Riitta Eklöf-Berliner-Mauer, a woman who decided to marry the Berlin Wall, being convinced that objects could feel emotions in the same way as humans.

Chia-Wei Hsu
(born Taichung, Taiwan, 1983)
- **The Story of Hoping Island**
  2008, colour, sound, 12′40″, original language, Fr+Eng subtitles
  This video tells the story of the shipyards on Hoping Island, in the port of Keelung, Taiwan. Because of their geographically strategic location, these shipyards were powerfully affected by the country’s upheavals over the last century. Fixed images and the voice of an old woman who once worked there offer a more personal version of the country’s history.
Tensions and Identities
Exploring highly diverse social environments, the works in this selection reveal the tensions and identity issues at play in modern society by focusing on the problems and dysfunctions engendered by the power relations that are an inevitable part of any human group, but also on the difficulties of constructing identity in a general context where general categories tend to exclude exceptions and singularities.

Benoît Broisat
(born Bonneville, France, 1980)

Diary
2010, colour, silent, 5’18”
In Diary Benoît Broisat keeps a personal record in which press images of armed conflict are combined with private, intimate images of the artist’s everyday life.

Jean-Charles Hue
(born Eaubonne, France, 1968)

Y’a plus d’os
[No More Bones to Pick]
2006, colour, silent, 4’47”
Combining documentary and fiction, Jean-Charles Hue explores peripheral territories, driven by a hunger for human experience and an insatiable thirst for life and passion. To make Y’a plus d’os he entered into a gypsy community to film a tense, passionate night that ends in tragedy.

Ruti Sela and Maayan Amir
(born Jerusalem, Israel, 1974/born Hedera, Israel, 1978)

Beyond Guilt # 2
2004, colour, sound, 19’19”, original language, Fr subtitles
The trilogy Beyond Guilt sets out to subvert the hierarchical relations between photographer and subject, man and woman, public space and private, subject and object. The two artists play an active role in the second part of their trilogy, Beyond Guilt # 2, in which they organise sexual rendezvous with young men on a dating website. These encounters highlight the close connection between political identity and sexual identity.

Teresa Serrano
(born Mexico City, Mexico, 1936)

Mia 1-4
[Mine 1-4]
1995, colour, sound, 18’, no dialogues
Teresa Serrano describes everyday abuses of power using the aesthetic of the Latin American telenovela. To a background of bolero music, Mia 1-4 shows four cases of sexual harassment at home and in the workplace.

Deimantas Narkevičius
(born Utena, Lithuania, 1964)

Matrioškos
[Russian dolls]
2005, colour, sound, 23’47”, original language, Fr subtitles
Matrioškos exposes the unbalanced relation between fictional narrative and documentary practice in today’s mass media. In this documentary-style video three professional actresses who took part in the TBV project “Matriojskas,” produced by the Belgian channel VTM, recount the film script as if it were a biographical tale.

Deimantas Narkevičius, Matrioškos, 2005.
Larissa Sansour  
(born Jerusalem, Israel, 1973)  
**Soup over Bethlehem (Mloukhieh)**  
2006, colour, sound, 9’24’’, original language, Fr subtitles  
This video shows an ordinary Palestinian family – the artist’s – taking a meal on a terrace with views over the western part of Bethlehem. Their conversation makes clear the links between food and politics.

Florence Lazar  
(born Paris, France, 1966)  
**Le Lieu de la langue**  
[The Place of Language]  
2007, colour, sound, 11’22’’, original language, Fr+Eng subtitles  
In her work Florence Lazar explores the complex theme of the construction of identity within a multifaceted reality. In *Le Lieu de la langue* a gypsy attempts to define himself as a Roma by language, religion and geography, but it all becomes increasingly entangled the longer he speaks.

Pavel Braila  
(born Chisinau, Moldavia, 1971)  
**Chisinau – City Difficult to Pronounce**  
2010, colour, sound, 18’9’’, no dialogues  
When the USSR broke up in 1989, the National Archives of Moldavia stopped archiving and producing documentaries about the country, with the result that there is a real dearth of images showing the country over the last twenty years, a period when the State underwent significant changes. Here, the artist explores the streets of the capital, Chisinau, to produce a portrait of this “new” town where, in the end, nothing has really changed.

Courtesy of the artist © Florence Lazar.

Courtesy La B.A.N.K, Paris © Larissa Sansour.

Courtesy of the artists © Ruti Sela and Maayan Amir.
Meditations on Absence and Loss
This series of videos tells of sorrow at the loss of loved ones and worry at the sense of a disappearing territory. In a nostalgic, poetic register, these works evokes the fragility and instability of everyday life.

**Ming-Yu Lee**
(born Taitung, Taiwan, 1980)

- **Home Not Yet Arrived**
  2010, colour, sound, 8’02”, original language, Fr subtitles
Ming-Yu Lee uses family archive images and visual or aural recordings to conjure up the presence of his deceased father. Home Not Yet Arrived is like a personal diary combining a hi-tech aesthetic with fragments of super-8 film.

**Noëlle Pujol and Andreas Bolm**
(born Saint-Girons, France, 1972/born Cologne, Germany, 1971)

- **Alle Kinder bis auf eines**
  [All the Children but One]
  2008, colour, sound, 39’45”, original language, Fr+Eng subtitles
Noëlle Pujol co-directed Alle kinder bis auf eines with Andreas Bolm for 3sat, a German television channel, in 2008. The film shows young people talking about a deceased friend. Their thoughts about death and the sudden, brutal loss of a loved one oscillate between sadness and a desire to escape reality.

**Shang-Lin Wu**
(born Taipei, Taiwan, 1977)

- **Space of Remembrance 1**
  2008, colour, sound, 12’24”, no dialogues
Abandoned buildings continue to tell us about their former occupants long after they have gone. They also evoke a richly living past, especially the old country schools that were abandoned as a result of emigration and left to become overgrown. This is the theme at the heart of Space of Remembrance 1.


Annika Ström  
(born Helsingborg, Sweden, 1964)  
**Ten New Love Songs**  
1999, colour, sound, 22’18'', original language, Fr subtitles  
Interspersing shots of her friends and family singing her love songs with views of typically Swedish landscapes and the island of Spitsbergen (Arctic Ocean), the artist and composer Annika Ström transforms the intimate space of the home into a public space. The basically mawkish words of her songs take on an ironic quality, bringing a more personal world to the surface of everyday life.

Rosa Barba  
(born Agrigento, Italy, 1972)  
**Outwardly from Earth’s Centre**  
2007, colour, sound, 22’18'', original language, Fr subtitles  
Outwardly from Earth’s Center tells the story of a fictive society living on an unstable island that is in danger of disappearing. The people and scientists organise collective actions to save their territory and thus preserve their homes and way of life.

Anna Gaskell  
(born Des Moines, United States, 1969)  
**Acts**  
2010, colour, sound, 9’20'', original language, Fr subtitles  
In Acts Gaskell captures the everyday world of a little girl growing up in rural America. The beauty of the images contrasts with the letters read by the voice-over, evoking the death of her mother, evoking a less idyllic reality.

Courtesy of the artist and Galerie Yvon Lambert, Paris  
© Anna Gaskell.

Courtesy of the artist, Galleria Gió Marconi, Milan and carlier | gebauer, Berlin © Rosa Barba.

Courtesy Bugada & Cargnel, Paris  
© Benoît Broisat.
screening times

Tuesday, 12.05pm–8.05pm
- Rereading History, 74’
- Meanders of Memory, 70’
- Tensions and Identities, 111’
- Meditations on Absence and Loss, 114’
- Rereading History, 74’
- Meanders of Memory, 70’
- Tensions and Identities, 111’

Wednesday, 12.05pm–6.50pm
- Meanders of Memory, 70’
- Tensions and Identities, 111’
- Meditations on Absence and Loss, 114’
- Rereading History, 74’
- Meanders of Memory, 70’

Thursday, 12.05pm–6.50pm
- Tensions and Identities, 111’
- Meditations on Absence and Loss, 114’
- Rereading History, 74’
- Meanders of Memory, 70’

Friday, 12.05pm–6.50pm
- Meditations on Absence and Loss, 114’
- Rereading History, 74’
- Meanders of Memory, 70’
- Tensions and Identities, 105’
- Meditations on Absence and Loss, 114’

Saturday, 10.05am–6.50pm
- Rereading History, 74’
- Meanders of Memory, 70’
- Tensions and Identities, 111’
- Meditations on Absence and Loss, 114’
- Rereading History, 74’
- Meanders of Memory, 70’
- Tensions and Identities, 111’

Sunday, 10.05am–6.50pm
- Meanders of Memory, 70’
- Tensions and Identities, 111’
- Meditations on Absence and Loss, 114’
- Rereading History, 74’
- Meanders of Memory, 70’
- Tensions and Identities, 111’
- Meditations on Absence and Loss, 114’
around the exhibition

**tours**
- A selective path through the Ephemeral Videotheque: thematic tour with a Jeu de Paume lecturer
  - **session 1:** Tuesday, 28 September 2010, 7pm
  - **session 2:** Tuesday, 28 December 2010, 7pm

**talks and discussions**
Organised in collaboration with art historian Katia Schneller
Four discussions have been organised in the second room of the exhibition. These will develop and articulate the questions raised by the works on show, and the vision of contemporary society conveyed by their narratives. The artists’ contributions will be complemented by those of specialist contributors in order to allow for a variety of viewpoints.

- **Revealing tensions in society**
  - **discussion with the artist Jean-Charles Hue**
    In his work Jean-Charles Hue sets out to reveal and offer a new perspective on underlying social tensions. For ten years now he has been exploring and filming marginal worlds. After an exclusive screening of his latest film, Carne Viva (2009), the artist talks about his depiction of the worlds of gypsies and the Mexican communities that organise pit-bull fights in films full of violence and fascination, self-transcendence and physical ordeals.
    - **Thursday, 30 September 2010, 6.30pm**

- **The island as a metaphor of capitalist excesses**
  - **discussion with the artists Rosa Barba and Chia-Wei Hsu and the journalist Luc Folliet**
    At the start of the 21st century, the metaphor of the island as a kind of legendary space could also serve to evoke capitalist excesses which are causing the destruction of the environment, struggles for economic hegemony and even the end of civilisation. Rosa Barba and Chia-Wei Hsu will talk about their videos in the exhibition while journalist Luc Folliet will discuss his book Nauru, l’île dévastée. Comment la civilisation capitaliste a anéanti le pays le plus riche du monde, published in 2009.
    - **Thursday, 14 October 2010, 6.30pm (in English)**
Filming the Other
discussion with the artist Sally Gutiérrez and the filmmaker and anthropologist Christian Lallier
Founded on patiently conducted interviews, Sally Gutiérrez’s documentaries give voices that are rarely heard the chance to express themselves. Analysing the kind of social relation that is needed in order to properly film other people, the artist will explain her approach with reference to excerpts from her films, including Manola coge el autobús (2006). Anthropologist and filmmaker Christian Lallier will present his book, Pour une anthropologie filmée des interactions sociales (2009), and show excerpts from his own films.
Thursday, 25 November 2010, 6.30pm (in English)

Reconstructing the real: in search of a new kind of history
discussion with the artists Deimantas Narkevičius and Pavel Braila and the art critic Vivian Rehberg
The collapse of the Eastern Bloc combined with globalisation have led to a redefinition of the identities of the countries formerly linked to the USSR. This is the theme of the videos made by Deimantas Narkevičius and Pavel Braila. Art historian and critic Vivian Rehberg will put their work in perspective as she presents her own research project, “History Decays into Images not into Stories,” which analyses the visual forms of historical and political consciousness in European contemporary art since 1989.
Thursday, 20 January 2011, 6.30pm (in English)
Jeu de Paume – extramural

exhibitions
until 17 October 2010
■ Catherine Sullivan with Farhad Sharmini
Within the framework of Le Printemps de Septembre—à Toulouse
Hôtel-Dieu Saint-Jacques, Toulouse
2 Rue Viguerie, 31300 Toulouse
information: www.printempsdeseptembre.com
until 24 October 2010
■ Willy Ronis: On that Day
Maison d’Art Bernard-Anthonioz
16 Rue Charles-VII, 94130 Nogent-sur-Marne
www.ma-bernardanthonioz.com/fr/
information +33 (0)1 48 71 90 07
daily noon–6pm
closed Tuesday and public holidays
free admission
until 24 October 2010
■ Camille Silvy, Photographer of Modern Life, 1834–1910
National Portrait Gallery
St Martin’s Place, WC2H 0HE London
information: www.npg.org.uk
until 7 November 2010
■ Nadar, Rule and Caprice
Château de Tours
25 Avenue André Malraux, 37000 Tours
information +33 (0)2 47 70 88 46
Tuesday to Sunday 1pm–6pm
admission: €3; concessions: €1.50
forthcoming exhibitions
18 November 2010 – 9 March 2011
■ Virtual Space, Microtruc: Les Trucs
on www.jeudepaume.org and in the resources room
1 March – 8 May 2011
■ Aernout Mik
■ Société Réaliste: Empire, State, Building
■ Satellite Programme, Alex Cecchetti and Mark Geffriaud*
* free admission
** free admission on presentation of exhibition ticket (valid on the day of purchase only) and for members; Family Tours, by reservation on +33 (0)1 47 03 12 41 / serviceeducatif@jeudepaume.org

Jeu de Paume receives a subsidy from the Ministry of Culture and Communication.

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Jeu de Paume – Concorde

1 Place de la Concorde, 75008 Paris
access via the Tuileries Gardens, Rue de Rivoli entrance
www.jeudepaume.org
information +33 (0)1 47 03 12 50
Tuesday (late opening) noon–9pm
Wednesday to Friday noon–7pm
Saturday and Sunday 10am–7pm
closed Monday
admission: €7 – concession: €5
Mardis Jeunes: free admission for students and visitors under 26 every last Tuesday of the month from 5pm to 9pm

exhibitions
28 September 2010 – 6 February 2011
■ André Kertész
■ False Friends / An Ephemeral Video Library*
■ Satellite Programme, Tomo Savić-Gecan: Untitled, 2010*
until 17 November 2010
■ Virtual Space, Agnès de Cayeuex: Alissa,
Discussion with Miladus, Elan/120/211/501
on www.jeudepaume.org and in the resources room
Tours for individual visitors**
with guides from Jeu de Paume:
from Tuesday to Saturday at 12.30pm
Family Tours**
Saturday at 3.30pm
forthcoming exhibitions
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