



BÜNDNER
KUNSTMUSEUM
CHUR

MUSEUM D'ART
DAL GRISCHUN
CUIRA

MUSEO D'ARTE
DEI GRIGIONI
COIRA

ENGLISH

When We Disappeared. Four Video Works

29.08. –
22.11.2020

The exhibition *When we Disappeared* takes the present state of the world as an incentive to think about our responsibility for future generations. The four videos by Julian Rosefeldt, SUPERFLEX, Yuri Ancarani and Julius von Bismarck are presented as large-scale projections and are seen in a Swiss art institution for the first time.

Future generations will not forgive us. Their judgment will be unanimous and their position irreconcilable. They will not tell glorious stories about the conquest of the moon or the triumph of the Internet. They will look back and see exploitation of raw material, refugee crises, value destruction or the climate change. In the exhibition *When we Disappeared* we adopted the perspective of our descendants and looked at the present with the eyes of our future children. The videos unmask us in the eyes of those whom we have ignored. They are fragments of our legacy.

The video *In the Land of Drought* by **Julian Rosefeldt** is a cinematic interpretation of Joseph Hayden's *The Creation* and shows us an era of post-Anthropocene. In the video we follow a group of scientists who are unearthing the archaeological finds of a civilisation that has dug its own grave. In the video *Kwassa Kwassa* **SUPERFLEX** shows the construction of a fibreglass boat, which is used for the transport of migrants between islands in the Indian Ocean. The indicated crossing reveals how national power interests feed on the yearning for a safe existence. An island that at the same time serves as a place of refuge is an overseas department of France and thus a part of Europe. In the video *The Roots of Violence – San Giorgio* by **Yuri Ancarani** the image sequences direct us to hidden locations of financial institutions. The destruction of sensitive documents becomes the symbol for an insubstantial financial sector on which our global economy rests. *Irma to Come in Earnest* by **Julius von Bismarck** leads us into the middle of Hurricane Irma, which raged across the Caribbean in 2017. In the video we see flooded settlements and palm trees crushed by the storm. The artist translates the elemental force of the hurricane in greatly slowed down, strangely beautiful images. As a result the realisation emerges that we humans have become the largest destructive force of ecological processes.

Programme:

29.08. – 20.09.: Julian Rosefeldt, *In the Land of Drought*, 2015/17

22.09. – 11.10.: SUPERFLEX, *Kwassa Kwassa*, 2015

13.10. – 01.11.: Yuri Ancarani, *San Giorgio*, 2019/20

03.11. – 22.11.: Julius von Bismarck, *Irma to come in Earnest*, 2017

Julian Rosefeldt
In the Land of Drought,
2015/17

1-Kanal-Film, Farbe, Ton
Bildseitenverhältnis: 2.35:1
Laufzeit: 43'15"

Courtesy of the artist and
König Galerie, Berlin

Co-produced by
Ruhrtriennale. Funded by
the German Federal Cultural
Foundation. With the friendly
support of the association of
friends and supporters of
Ruhrtriennale e.V.

© Julian Rosefeldt

In the Land of Drought by Julian Rosefeldt (*1965, GER) refers to Joseph Hayden's oratorio *The Creation*. Hayden's work addresses the creation of the world as it is told in the first chapter of the biblical Book of Genesis. In symbolically powerful, meditative images the video spans the period starting from an imaginary future up until the era of a post-Anthropocene – hence an era which will supersede our current period. In the video we follow a group of scientists that seem like foreign visitors in a deserted world. They lead us through deserts and barren mining regions into an amphitheatre where their journey finally ends. In the amphitheatre they draw nearer to each other to form a circle and then disperse once again. In this way they create the image of a pulsating eye and mirror our panoptic point of view. Suddenly we are the ones who are being watched. As viewed from an identity set in the future, we come to the conclusion that the consequences of our actions produces a dystopian world, which will vastly overshadow natural processes.

SUPERFLEX
Kwassa Kwassa, 2015

1-Kanal-Film, Farbe, Ton
Bildseitenverhältnis: 2.39:1
Laufzeit: 20'

Courtesy the artist

Commissioned by Beaufort
Beyond Borders 2015 and
Marrakech Biennale 6.
Supported by Danish Art
Council

© SUPERFLEX

KWASSA KWASSA shows how the precarious livelihood on the African continent forces many people to flee. The desire to seek a better life is stronger than the attachment to the homeland. The statement by a protagonist «You can't eat identity» illustrates this discrepancy and questions the meaning of national identity. In the video by SUPERFLEX (Bjørnstjerne Reuter Christiansen, *1969, DK; Jakob Fenger, *1968, DK; Rasmus Nielsen, *1969, DK) we see the construction of a fibreglass boat, which is used for the transport of refugees between the islands Anjouan and Mayotte in the Indian Ocean. Mayotte is a French overseas department and thus the outermost region of the European Union. Europe is consequently only a short journey away. Nevertheless, the crossing is life threatening. When the naming history of Europe is taken up in the video, the artist collective broaches the issue of the interconnection between economic and geopolitical dependences and their relation to mythology. Europe got its name from a Phoenician princess who according to legend was brought to the modern-day European continent by Zeus in the guise of a white bull. In a pondering way the film asks whether Europe under the present border controls could have come into existence in the first place.

Yuri Ancarani
*The Roots of Violence – San
Giorgio*, 2019–20

1-Kanal-Film, Farbe, Ton
Bildseitenverhältnis: 16:9
Laufzeit: 14'

Courtesy the artist and
Galerie Isabella Bortolozzi,
Berlin

© Yuri Ancarani

San Giorgio is the third chapter of the trilogy *The Roots of Violence* and throws light on finance institutions as places of control and secrecy. Starting from the history of finance, which has helped shape our civilisation since the Middle Ages up to the present, Yuri Ancarani (*1972, IT) designs a chilly documentation of the inside of a bank. The image sequences lead us into hidden rooms that safeguard huge treasures. We now find ourselves in the digestive tract of a bank where gold as a tangible value takes on the form of paper, disintegrates and ultimately is disposed of completely. With his camera Yuri Ancarani searchingly follows the strict protocol of eradication, which is carried out by silent workers. In this way the approach to the world of finance creates a detached and analytical image of humanity. Yuri Ancarani finds the growth of secrecy and distrust in our society in the global proliferation of financial organisations. His perception of global economy, which is based on obscure monetary flows and immaterial core values, becomes the symbol for irrationality and lack of substance.

Julius von Bismarck
Irma to Come in Earnest,
2017

1-Kanal-Film, Farbe, Ton
Bildseitenverhältnis: 16:9
Laufzeit: 51'21"

Courtesy the artist; alexander
levy, Berlin; Sies+Höke,
Düsseldorf and Marlborough
Gallery, London/New York

© Julius von Bismarck

Irma to Come in Earnest immediately allows us to experience the rainfalls, wind gusts, and floods of the tropical storm Irma. In the year 2017 the storm swept across the Caribbean and the state of Florida and left behind a trail of devastation. Filmed in slow motion with a special camera the video by Julius von Bismarck (*1983, GER) captures the overwhelming force of the hurricane and grasps its elemental essence. Thereby he counters the media spectacle of hurricane images with a silent testimony of the natural catastrophe. At the beginning of the video the camera remains at a standstill, the only thing that moves is the storm. Houses and cars sink into the water. Palm trees bow to the natural forces. As things develop the deliberately slow tracking shots reveal the storm of the century as an otherworldly equilibrium. The temporal slowdown creates a distance to the forces of nature and allows us to see the power of nature as an aesthetic phenomenon. Julius von Bismarck shows us the beauty of the catastrophe and raises our awareness of the impacts our destructive treatment of nature has on the future.

Events

Sat 29.08., 2 pm

Julian Rosefeldt, Giovanni Netzer, Director Origen, and
Damian Jurt in conversation

Thurs 08.10., 6 pm

Andrea Hämmerle, former National Councillor, Christian Ratti, artist,
and Damian Jurt in conversation

Thurs 15.10., 6 pm (in Italian)

Yuri Ancarani and Jon Pult, National Councillor, in conversation.
Moderator: Misia Bernasconi, Art Historian

Thurs 19.11., 6 pm

Julius von Bismarck, Georg Thomann, Environmental Engineer, and
Damian Jurt in conversation

Registration by telephone required: +41 81 257 28 69

**BÜNDNER
KUNST
VEREIN**

Acknowledgement:

Ernst und Olga Gubler-Hablützel Stiftung
Charlotte und Nelly Dornacher Stiftung
Dr. Georg und Josi Guggenheim-Stiftung



Amt für Kultur
Uffizi da cultura
Ufficio della cultura



Stadt Chur



**Graubündner
Kantonalbank**