

MODERN

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18 artists' talks
3 programmes of screenings
3 international lecturers
Free one-to-one workshops



Art Summer University

at Tate Modern
21-24 September, 2007

Programme

Day 1

Session One 10:30–12:30

Friday 21, September 2007

→ Starr Auditorium, Level 2

Keynote presentation: **Colin MacCabe**
Graham Gussin, *Spill*
Filipa César, *Rapport*,
Cao Guimarães and Rivane Neuenschwander, *Epilogue*
Hans Op de Beeck, *All Together Now...*
Karin Kihlberg & Reuben Henry, *The Poets*

Session Two 13:30–15:30

Keynote presentation: **Chus Martínez**
Jeroen Kooijmans, *The Fish Pond Song*
Dora García, Zimmer, *Gespräche (Rooms, Conversations)*
Miranda Pennell, *You Made Me Love You*
ui Calçada Bastos, *Ambitious*
Tellervo Kalleinen & Oliver Kochta-Kalleinen, *Complaints Choir*
Hiroharu Mori, *Defocused Story*

Session Three 16:00–18:00

Keynote presentation: **João Fernandes**
Yael Bartana, *Summer Camp*
Rä di Martino, *The Red Shoes*
Julika Rudelius, *Forever*
Meiro Koizumi, *Art of Awakening*
Guido van der Werve, *Nummer Negen. The day I didn't turn with the world*
Guy Ben-Ner, *id give it to you if i could, but i borrowed it*

Day 2

Session Four 10:30–13:30

Saturday 22, September 2007

→ East Room, Level 7

Hiroharu Mori / Yael Bartana / Rä di Martino
Filipa César / Meiro Koizumi / Guy Ben-Ner
Tellervo Kalleinen & Oliver Kochta-Kalleinen / Miranda Pennell / Julika Rudelius

Session Five 14:00–17:00

Session Six 17:30–20:30

Day 3

Session Seven 10:30–13:30

Sunday 23, September 2007

→ East Room, Level 7

Guido van der Werve / Dora García / Cao Guimarães
Jeroen Kooijmans / Hans Op de Beeck / Karin Kihlberg & Reuben Henry
Graham Gussin / Rui Calçada Bastos / Johan Grimonprez

Session Eight 14:00–17:00

Session Nine 17:30–20:30

Day 4

11:00–15:00

Monday 24, September 2007

→ East Room, Level 7

One-to-one Workshops

Day 1

Friday 21, September 2007

→ Starr Auditorium, Level 2

Session One 10:30–12:30

Keynote presentation:
Colin MacCabe

Colin MacCabe is Distinguished Professor of English and Film at Pittsburgh University and Professor of English and Humanities at Birkbeck College, London. He has published widely on film and literature with particular emphasis on Joyce, Godard and topics in the history and theory of language. His most recent publications are T.S. Eliot and The Butcher Boy. He has been producing documentary and fiction films since 1985. A recent production was Chris Marker's OWLS AT NOON Prelude: The Hollow Men at the Museum of Modern Art, New York. He was a founder member of the London Consortium, its Chairman from 1995-2005, and is now Associate Director.

Graham Gussin

Spill, 2006
super 16 mm
15 min



Spill uses cinematic device or effect to deal with notions of threshold and appearance. Its use of fog to evoke a feeling of the uncanny and the sublime situates it in the Romantic tradition of painting. It also references the horror and science fiction films of the 1950's, as well as contemporary commercial music videos. Fog and mist were, and still are, used in Hollywood productions to designate a shift in aspect - a movement from the natural to the supernatural.

Spill is funded by Arts Council England, London with the support of Film London Artist's Moving Image Network.

Filipa César

Rapport, 2007
DV, 15 min



Rapport is a video based on the documentation-footage of a Neuro-linguistic programming (NLP) seminar. NLP is a particular approach taken to personal development which is based on 'modelling', creating models of human behaviour. Adherents argue that an individual's perception of the world can

be changed by reproducing the behaviours and beliefs of those who have achieved 'excellence'.

The early focus of NLP was the study of the underlying patterns in language and techniques of noted and successful therapists in hypnotherapy, gestalt therapy and family therapy. The patterns discovered were adapted for general communication and effecting change.

The basic idea of the exercises of NLP is a kind of a staging of the self in different times and spaces. Usually different characters are built up to embody the often paradoxical characteristics of the self. By building this "inner-film", one opens the chance of re-editing it. There are 3 figures in each process: the A (the client) the B (the driver) and C (the witness). In NLP, "Rapport" is the word used to describe the ability of the driver (B) to establish sympathetic relation with the client (A).

Cao Guimarães and Rivane Neuenschwander

Epilogue, 2006
DV, 6 min



After the Brazilian carnival, in the melancholy aftermath of Ash Wednesday, the ants begin their own profane, multicoloured feast to the rhythm of matchbox samba.

Hans Op de Beeck

All Together Now..., 2005
BetaSp, 6 min 30 sec



The video is a tragi-comic portrait of three groups of people attending different social gatherings. The camera pans slowly along the three table settings, each depicting a separate event. The first group, comprising people in their late seventies, are gathered after a funeral, at the table set with coffee and cakes. The second presents an elaborate wedding party with the bride and groom and their families. The final setting shows a birthday party for a well-to-do paterfamilias in a tasteful designer setting.

Karin Kihlberg & Reuben Henry

The Poets, 2006
DV, 9 minutes



Two Chinese Poets play out a drama of poetic verse within a destroyed film set. The subtitled English text, which contains snippets chosen from the poetry of T.S. Elliot, does not in fact match what the actors actually say in Mandarin. They are merely talking through their physical stage directions.

The film set is what remains from a Chinese television show; all the fittings of the house are missing, leaving just an empty shell. The two characters move around the various rooms of the house, which sits lifelessly in the middle of a large film studio, but they never leave it. Combining this with the

seamless loop in the video, the two characters appear trapped in a never-ending limbo of recital and high drama.

The subtitled verses are all removed from the original bodies of text in which T.S. Elliot presented them. However they are given the appearance of making sense by the intention of the actors. The Mandarin script is specially synchronised to the syllables of the poetic verse, and the actions of the actors creates a dramatic interpretation of the verse to further correlate the speech with the subtitles. The viewers reading of the work will differ depending on their knowledge of English and Mandarin; the dramatic acting, the poetic verse and beautiful setting and soundtrack combine to give an impression on the viewer, but ultimately its appreciation alters significantly depending on the viewer's knowledge or naivety, and it is the border between these two positions on which The Poets' precariously sits.

Johan Grimonprez

Double Take, 2007
DV, 17 min 45 sec



Grimonprez' feature-length Double Take, an adaptation of a J. L. Borges' story, portrays a world of doppelgangers, starring professional Hitchcock look-alike Ron Burrage. Currently in post-production at Anna Sanders Films (Paris), it is planned to be released end of 2007. A first chapter, called Looking for Alfred, premiered at the Photographer's Gallery (London) and the Palais des Beaux-Arts (Brussels). It went on to win a Spirit Award (New York), as well as the 1st prize at the ZKM International Media Award 2005.

Lunch break

Session Two 13:30–15:30

Keynote presentation: Chus Martinez

Chus Martinez is Director of Frankfurter Kunstverein. Before taking up her current position in 2005, she curated numerous exhibitions at Sala Rekalde in Bilbao, and before that at the Parkers Box in Williamsburg (Brooklyn, NYC), an art-space which she also co-ran with Alun Williams. Between 2001 and 2002 she was in charge of programming Sala Montcada at the "la Caxia" Foundation in Barcelona. The programme, called "Lowest Common Denominator", aimed to explore how artists', curators', institutions and audiences' expectations towards an exhibition project contribute to, and often transform, its progress. She worked with various artists on this project including Dora García, Begoña Muñoz, Oriol Font, Elmgreen & Dragset, and Tobias Rehberger. She is currently writing a doctoral thesis on the interface between aesthetics and art philosophy.

Jeroen Kooijmans

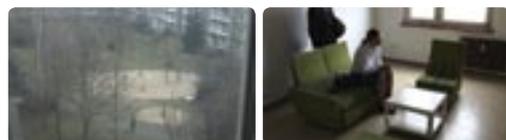
The Fish Pond Song, 2007
HDV, 4 min



The Fish Pond Song is a long term project that is divided into episodes. It deals with religion, disbelief and superstition and is set in and around a small lake in the Dutch landscape. The film project does not have a clear scenario instead the work develops at the location, controlled by the improvisation of the characters. In this episode the artist focuses on a small ghost army. Once upon a time there was a war. It's a fantasy war. In it the soldiers wander and wonder, they wait and get bored, move on, pass through the water and climb on land.

Dora García,

Zimmer, Gespräche
(Rooms, Conversations), 2006
HDV, 28 min



The setting for Zimmer, Gespräche ('Rooms, Conversations') is an encounter between an officer of the Stasi (the all-powerful East-German police until 1989) and a civilian informant in a Leipzig apartment. However, neither the Stasi nor the city of Leipzig is ever explicitly mentioned. The video is thus set in an undetermined time and space, only discernible through the accent of the actors and the clothes they wear. Constructing a realist scene is not Dora García's intention, and Rooms, Conversations is neither a documentary nor a documentary fiction. Instead, García seeks to use the parameters of a given historical situation to communicate abstract notions such as fear, control, authority, submissiveness, obedience, absurdity, power and surveillance. These notions are all closely connected to recurring themes in the artist's work: secrecy, archiving, the community and the codes of human behaviour.

Miranda Pennell

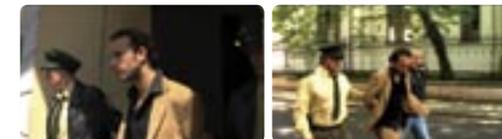
You Made Me Love You, 2005
BetaSp, 3 min 36 sec



Twenty-one dancers play a game of cat and mouse with an unpredictable camera.

Rui Calçada Bastos

Ambitious, 2006
DV, 7 min 15 sec (3 min 7 sec loop)



The artist casts himself handcuffed inside a police van, flanked by officers and on his way to his own trial. The title of the piece indicates that the artist is accused of being too ambitious, and he will have to testify in court. An angry crowd is waiting for him at the tribunal. The video fades out as he enters the court, then fades in as he exits. He is harassed by the mob as he leaves the court, handcuffed, and is pushed into the police van. The sequence is looped in an endless cycle of "crime and punishment", and the viewer is left as juror, with responsibility for condemning the artist guilty or innocent?

Tellervo Kalleinen & Oliver Kochta-Kalleinen

Complaints Choir, 2007
DV, 10 min



In May 2005 the artists invited the people of Birmingham to complain about anything they wanted, and to sing their complaints together with fellow complainers. The project was open to everybody - no singing skills required. Many people sent in their complaints - about Birmingham, about other people, about world issues and most of all, about themselves. Fifteen people finally signed up to the project. During a two-week complaints workshop, with the help of local musician Mike Hurley, the participants transformed the complaints into an impressive choir song.

The First Complaints Choir of Birmingham became a surprise success and soon after many requests were received from people who hoped for a complaints choir in their hometown as well. They expressed (with a certain pride) that the people in their particular town are especially talented complainers: either by quantity (Belgrade), existentialism (St. Petersburg) or sophistication (Buenos Aires).

So far Complaints Choirs have been organized in Birmingham, Hamburg, Helsinki and St. Petersburg.

www.complaintschoir.org

Hiroharu Mori

Defocused Story, 2004
DV, 4 min 37 sec



This work is about a man who got on to a women-only subway car. (There is a subway in Tokyo which has a car for women-only during the rush hour to protect woman from sexual harassment.) The work represents an ambiguous isolation between woman and man. It questions who is isolated and detached in our society? The protagonist is humiliated by finding himself in the woman's car, but at the same time he realizes the woman in the car are cut-off from society.



Tea break

Tea, coffee and biscuits served in the Starr Auditorium Foyer

Session Three 16:00 – 18:00

Keynote presentation:

João Fernandes

João Fernandes is Director of the Contemporary Art Museum at the Serralves Foundation in Oporto. Previously he was the Deputy Director, and in this capacity he co-curated numerous exhibitions, alongside Vicente Todolí. Between 1992 and 1996, as an independent curator, he organized three editions of the Jornadas de Arte Contemporânea Oporto, through which the work of artists such as Christine Borland, Ceal Floyer, Douglas Gordon, Richard Long, and Rirkrit Tiravanija were presented in Portugal for the first time. He was the curator for the Peninsulares exhibition (1995), in which he exhibited more than forty Portuguese and Spanish artists in eight galleries in Lisbon, Oporto, Madrid, Valencia, and Barcelona; as well as for the exhibitions Hors Catalogue (Maison de la Culture d' Amiens, France, 1996) and Mais Tempo, Menos História (Serralves Foundation, 1996). He was a member of the Jury for the Latin Union Visual Arts Prize between 1996 and 1999 and is a member of the IKT (Internationale Kunstaustellungsleiter-Tagung).

Yael Bartana

Summer Camp, 2007
Digital Beta, 12 min



In July 2006, Yael Bartana documented the fourth summer camp initiated by ICHAD, the Israeli Committee Against House Demolitions. Palestinians, Israelis and citizens of various other countries gathered in the camp to build a house in the village of Anta, which was destroyed by Israeli authorities in December 2005. Since it has no building permit, the house will likely not stand for long and will

be demolished by the Jerusalem municipality (which does not grant building permits to Palestinians living within its bounds).

The video, "Summer Camp," is presented in a structure reminiscent of the "Assembly Hall" in which the first lectures, plays and film screenings were held during Israel's early years as a socialist country. The work uses audio-visual traits borrowed from Zionist propaganda films of the 1930s and 1940s that depict the realization of the pioneering Zionist dream of forming a nation-state – "We came to Israel to build and to be built." This is the central element in Bartana's work, which focuses on ICHAD's oppositional strategy, using the Zionist ethos of construction as a form of protest against the Israeli

Regime. It also raises questions regarding the perception of dissent, which is usually understood as demolishing rather than building. In Bartana's work, the Israeli ethos of construction and revival turns into a protest mechanism that Israelis and Palestinians use against the state of Israel. (Galit Eilat)

Rä di Martino

The Red Shoes, 2007
16mm, 4 min 45 sec



Two young teenagers lying on the strong roots of a big tree are revealed in a long panoramic shot that starts with the image of a waterfall at night. However the water flows upwards, as do the leaves 'falling' from the trees. The image is shot in reverse and has a 'day for night' effect.

Underwater details and water reflections link to another panoramic shot of the same situation, but it is a different kiss. Then it loops back again. The work is a continuous loop, with just a few seconds of black that separate the 'different kisses'.

The video recalls a story and resembles something elusive - a hazy memory or a dream. The film appears to be part of a feature film, perhaps one that we have seen before but can't remember the name. It can be read as found footage, a fake found footage.

Julika Rudelius

Forever, 2006
DV, 16 min 40 sec



For this piece the artist cast five American women of a certain age for their beauty. They are shot posing at upscale private swimming pools, where they talk about their ideas of beauty, ways to obtain it and its relationship with privilege. The viewer never hears the questioner or the questions, which circle around intangible ideas such as what it means to be happy and/ or beautiful. The video is punctuated by the women taking self-portraits with a polaroid camera.

Meiro Koizumi

Art of Awakening, 2005
DV, 9 min



Three men are asked, respectively, "Do you want to feel the Freedom of Spirit?" As they reply "yes", they are asked to "poke the thing with a stick", and eventually they start to feel "nice". The audience has to fantasize what they are poking at and how they are feeling nice as the tool is hidden from them until towards the end of the video. Art of Awakening provides the viewer an obscene play of suggestion and revelation, and questions a big issue like the "Freedom of Spirit".

Guido van der Werve

Nummer Negen.
The day I didn't turn with the world, 2007
HDV, 9 min



This work is the registration of a 24-hour performance on the geographic North Pole. In 24 hours the earth turns once, counter clockwise, around its axis. For the piece the artist stood on the axis for the same duration, and turned clockwise. Thus, for one day he didn't turn with the world. He was able to use the sun as a guide, because it does not go up or down in that part of the world. Therefore he could follow his own shadow.

Guy Ben-Ner

id give it to you if i could, but i borrowed it, 2007
MiniDV, 11 min 40 sec



The artist and his two children visit a "readymade" show in a museum space: among the exhibits are Picasso's bull head, Duchamp's bicycle wheel on a stool, Tinguely's cyclograueur and Beuys' Zerstorte batterie. Strangely enough, all these sculptures incorporate bicycle parts as readymades. Together they have all the parts needed to build a fully functional bicycle, and to go out for a family bicycle trip.

Day 2

Saturday 22 September 2007

→ East Room, Level 7

Session Four 10:30 – 13:30

Hiroharu Mori

Born in Yokohama. Lives and works in Tokyo. Studied at MIT, Boston (USA). He had a solo show at ARTSPACE, Sydney, Australia in 2007 and his group exhibitions include The 52nd International Art Exhibition, La Biennale di Venezia, Think with the Senses - Feel with the Mind. Art in the Present Tense curated by Robert Storr (2007); Art Scope 2005/2006, Interface Complex, Hara Museum of Contemporary Art, Tokyo and Daimler Chrysler Contemporary, Berlin (2007-06); The Burlesque Contemporains, JEU DE PAUME, Paris (2005); Enseigner / Produire L'art de produire l'art, Le Fresnoy - Studio National, Tourcoing France and Le numerique dans l'art, 9 propositions pedagogiques, Centre Pompidou, Paris (2005) and Have we met?, The Japan Foundation Forum, Tokyo (2004).



(From L→R) Cheering for Art, 2006 / Far Enough, 2004 / A Camouflage Question in the Air, 2003 / Dribbling, 2004

Yael Bartana

Born in 1970 in Afula, Israel. Lives in Amsterdam and Israel. Yael Bartana studied at the Bezalel Academy of Arts and Design, Jerusalem and undertook a two-year residency at the Rijksakademie Van Beeldende Kunsten, Amsterdam. In 1996, she was awarded the Samuel Prize for the video-sound installation Ant-Bulb, Bezalel Academy of Arts and Design, Jerusalem. She has recently had solo exhibitions in P.S.1 Contemporary Arts Center, New York, across the Netherlands and in Belgium. Group exhibitions include Manifesta 4, European Biennale of Contemporary Art in Frankfurt am Main, The 4th Gwangju Biennial, Gwangju, Korea. Her films have been screened worldwide at international film festivals, including in Paris and Hong Kong.



(From L→R) Trembling Time, 2001 / Kings of the Hill, 2003 / You Could Be Lucky, 2004 / A Declaration, 2006

Rä di Martino

Born in 1975 in Rome. She completed her MFA at the Slade School of Art and lived in London between 1997 and 2005 when she moved to New York. She recently participated in the Busan Biennale in Korea, the Turin Triennale T1 and MACRO, Rome. She will be showing at MONTEVIDEO/Time Based Arts, Amsterdam and in the exhibition Mondo Fantastico on Italian artists at PS1, NY in summer-autumn 2007. www.radimartino.com



(From L→R) La Camera (The Room), 2006 / SING-A-LONG #1 (when a man and a woman listen to "when a man loves a woman" and they don't know each other), 2007 / The Dancing Kid, 2005 / NOT360, 2002

Lunch Break

Session Five 14:00 – 17:00

Filipa César

Born in Oporto, Portugal in 1975. Lives and works in Berlin. Selected solo exhibitions include Berlin Zoo, Part 02, Project Space, Karlsplatz, Vienna (2004); Ringbahn, Serralves Museum, Porto (2005) and F for Fake, Cristina Guerra Contemporary Art, Lisbon (2005). Selected group exhibitions include Poetic Justice 8, Istanbul Biennial (2003); Video Zone, 2 Video Art Biennial, Center for Contemporary Art, Tel Aviv (2004); Close by, Mai 36, Zurich; ArtUnlimited, Basel (2005); Temporary Import, Artforum, Berlin (2005); Concrete Language, CAG, Vancouver (2006) and In the Eye of the Storm, St. Gallen Museum, St Gallen (2007).



(From L→R) Berlin Zoo, 2001-03 / Ringbahn, 2005 / F for Fake, 2005 / Piso Térreo, 2006

Meiro Koizumi

Born in Japan in 1976. Completed his BA at Chelsea College of Art and Design in 2002. Attended the residency, Rijksakademie in Amsterdam in 2005-2006. Currently lives and works in Tokyo. Koizumi mainly shows his videos in Europe and USA. His second solo exhibition was held at Dicksmith Gallery, London in 2007.



(From L→R) Human Opera XXX, 2007 / Mum, 2003 / Hardcore, 2004

Guy Ben-Ner

Born in 1969 in Ramat Gan, Israel. Gained his degree in Fine Arts in 1996. He moved to New York in 2001 to continue his studies at the Columbia University. Ben-Ner's works could be seen at Treehouse Kit, Israeli Pavilion – 51st Venice Biennial (2005); Greater NY, P.S.1 New York (2005); Guy Ben-Ner: Honey, I shrunk the kids, Contemporary Arts Center, Cincinnati (2005); International Short Film Festival Oberhausen (2007 and 2006); Homesick Act I, Akureyri Art Museum, Iceland (2006); Holy Land, Heard Museum, Phoenix, Arizona, USA (2006) and Münster Sculpture Projects, (2007)



(From L→R) Berkeley's Island, 1999 / Elia, 2003 / Wild boy, 2005

Tea Break

Session Six 17:30 – 20:30

Tellervo Kalleinen & Oliver Kochta-Kalleinen

Oliver Kochta-Kalleinen. Born in Dresden in 1971. Lives and works in Helsinki. Studied Fine Art/ Visual Communication at Hochschule für Bildende Künste in Hamburg with Kurd Alsleben, Marina Abramovic and Dr. Georg Jappe between 1991 and 2000. Completed his M.A. at Hochschule für Bildende Künste Hamburg in 2000. His exhibitions include 4th Ars Baltica Triennial of Photographic Art-Don't Worry- Be Curious!, Berlin (2007); Dreamlands Burn, MUCSARNOK KUNSTHALLE BUDAPEST, Budapest (2006) and Naked Life, MOCA Taipei, Taipei (2006). <http://home.arcor.de/oooooo/>

Tellervo Kalleinen. Born in 1975 in Lohja, Finland. Lives and works in Helsinki, Finland. Completed her MFA in Time and Space Department, Academy of Fine Arts, Helsinki in 2001. Her exhibitions include; Complaints Choirs, Sparwasser, Berlin (with Kochta-Kalleinen) (2007); Micronations Travelling Agency, Transmediale, Sparwasser, Berlin (2006) and In the Middle of a Movie, Studio K, KIASMA - Museum of Contemporary Art, Helsinki, Finland (2004) www.ykon.org/tellervo/



(From L→R) In The Middle of a Movie, 2001-2004 / The Making of Utopia, 2006 / M8- Summit of Micronations (as part of YKON group), 2006

Day 3

Sunday 23, September 2007

→ East Room, Level 7

Session Seven 10:30 – 13:30

Miranda Pennell

Lives and works in London. Studied contemporary dance before started working with film and video. Her moving image work has been shown across a range of contexts including independent cinema, festival and gallery settings, and also broadcast. Her solo exhibitions include PLAY, Void Gallery, Derry (2007); retrospective programs at the 52nd Internationale Kurzfilmtage Oberhausen, Germany (2006); Festival International du Film de La Rochelle, France (2007) and at the BFI Southbank in October 2007. www.mirandapennell.com



(From L→R) Drum Room, 2007 / Tattoo, 2001

Julika Rudelius

Born in 1968 in Cologne, Germany. Studied at the Rietveld Academie, Amsterdam in 1995 then attended a two-year residency at the Rijksakademie voor beeldende kunsten. She began her career in photography, first in a publishing house in Paris and New York, then later as a photographer for such magazines as Stern, Spiegel and Playboy in Germany. Her work could be seen at Geld! Julika Rudelius, Grazer Kunstverein, Graz, AU (2006); Julika Rudelius. Vijf videowerken 2001–2005, Frans Hals Museum/De Hallen, Haarlem, NL (2005); BijlmAir: Your Blood is as Red as Mine, Stedelijk Museum Bureau Amsterdam (2004); Gwangju Biennale, Gwangju, Korea (2006) and Untitled, Tate Modern, London, UK (2004) www.rudelius.org



(From L→R) Train, 2001 / Economic Primacy, 2005 / Your blood is as red as mine, 2004

Guido van der Welve

Born in 1977 in Papendrecht, a small suburb of Rotterdam, the Netherlands. Guido van der Werve was raised as a classical pianist and joined the pre-year of the Rotterdam Conservatory after high-school. After attending several other universities including the TU Delft and studying classical Archaeology and Russian at the UVA, van der Werve was accepted at the Gerrit Rietveld Academie (Amsterdam), with mainly paintings. Guido van der Werve is currently a resident at the Rijksakademie in Amsterdam. www.roofvogel.org



(From L→R) Nummer twee, just because I'm standing here doesn't mean I want to, 2003 / Nummer vier, I don't want to get involved in this, I don't want to be part of this, talk me out of it, 2005 / Nummer zes, Steinway grand piano, wake me up to go to sleep and all the colors of the rainbow, 2006 / Nummer acht, everything is going to be alright, 2007

Dora García

Born in Spain. Lives and works in Brussels. Dora García makes performances in public and institutional space, videos, photographs and sculptures. Her work has also been shown in many institutions and exhibitions including Macba, Barcelona; Espacio uno, MNCARS, Madrid; Frac Bourgogne, Dijon; Frac Lorraine, Metz; GfZK, Leipzig; Manifesta (1998), Istanbul Biennial, (2003), Münster Sculpture Projects, (2007); Rotterdam Film Festival; FID Marseille, Scanners, Lincoln Art Center, NY and Impakt Festival, Utrecht.



(From L→R) The Breathing Lesson, 2001 / All The Stories, 2002 / The Glass Wall, 2003

Cao Guimarães

Born in 1965 in Belo Horizonte, Brazil, where he lives and works. He studied philosophy at the Federal University of Minas Gerais and completed a Masters of Arts in Photographic Studies at Westminster University of London. He is a filmmaker and visual artist. Since the end of the 1980s Guimarães has been showing his work at various museums and galleries such as Tate Modern,

Guggenheim Museum, Gasworks and Frankfurter Kunstverein. He took part on the XXV and XXVII São Paulo International Art Biennial and Insite Biennial 2005 (San Diego/Tijuana). His films have participated in various film festivals and been awarded in several: Locarno International Film Festival (2004 and 2006); Sundance Film Festival (2007); Cannes Film Festival (2005) and Rotterdam International Film Festival (2005 and 2007). www.caoguimaraes.com



(From L→R) Sin peso (Weightless), 2006 / Peiote, 2006 / Photographic work

🍴 Lunch Break

Session Eight 14:00 – 17:00

Jeroen Kooijmans

Lives and works in Amsterdam. Attended to art school in Amsterdam in 1995. His work has shown internationally. He won the NPS Culture Award in 1998. He participated in the International Studio Program at P.S.1/MoMA in New York USA in 2001-2002. www.jeroenkooijmans.com



(From L→R) Work, 1994 / Excuse me is this your room?, 2000 / Floating Gardens, 2001 / New York is Eating Me & The Cactus Dance, 2005

Hans Op de Beeck

Born in 1969 in Belgium. Lives and works in Brussels. He studied Fine Arts at St Lukas College in Brussels and took part at the post-graduate program at the Higher National Institute for Fine Arts. Later he worked in connection with the Rijksakademie for 2 years in Amsterdam. His solo shows include Extensions, Centraal Museum, Utrecht, The Netherlands (2007) and Merry-go-around, Art Unlimited, Art Basel 38, Switzerland. He won the Prize Eugene Baie, 2003-2005, Antwerp, Belgium. www.hansopdebeeck.com



(From L→R) Determination, 1998 / Coffee, 1999 / Situation (1), 2000 / Location (5), 2004

Karin Kihlberg & Reuben Henry

Karin Kihlberg. Born in Sweden 1978. Lives and works in Birmingham, UK.

www.karinkihlberg-reubenhendry.org

Reuben Henry. Born in England in 1979. Lives and works in Birmingham, UK.

www.springhillinstitute.org

Karin Kihlberg and Reuben Henry have been collaborating since 2004. Their practice explores filmic language through performance and collaboration, public interventions and video. Since 2005 they have been supported by VIVID's Interdisciplinary Support Program, and are currently working on solo exhibitions at Castlefield Gallery in Manchester and Skol in Montréal, Canada.



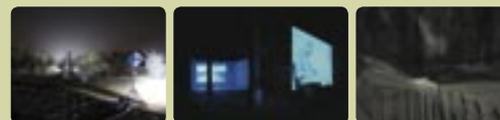
(From L→R) The Waiting Room, 2006 / Like A Musical (Spilt Coffee / The Girl Who Doesn't Fit), 2005 / Within the Chaos there is CHNS (A Demonstration of the Classic Hollywood Narrative System), 2005 / Columbia, 2003

☕ Tea Break

Session Nine 17:30 – 20:30

Graham Gussin

Born in 1960 in London where he lives and works. His solo shows include Illumination Rig, Public work, Newcastle City Centre (2006); Spill, Ikon 2, Birmingham (2006); Centre d'Art Santa Monica, Barcelona, Spain (2004); Lisson Gallery, London (2003) and Ikon Gallery, Birmingham (2002). Group exhibitions include Still Life: Art, Ecology and the Politics of Change, Sharjah Biennial, UAE (2007); You're Surroundings as Much as You're Environment, Model:Niland. Sligo, Ireland; 5 Billion Years, Palais de Tokyo, Paris (2006) and If it didn't exist you'd have to invent it, Showroom, London (2006).



(From L→R) Illumination Rig (Island), 2007 / Remote Viewer, 2000 / Night Street Touch, 2005

Rui Calçada Bastos

Born in 1971 in Lisbon. After nearly ten years in residence in Macao, South China, he studied painting at Fine Arts Schools in both Porto and Lisbon.

He graduated with a Visual Arts degree at ARCO, School of Art and Visual Communication, Lisbon. Portugal. He is one of the founders of the project Invaliden1 in Berlin an artist run space with Sergio Belinchon, Santiago Ydanez, Antonio Mesones and Paul Ekaitz. His recent projects include Óu ? Scenes du Sud (2007) Carre d`art Musee d`art Contemporain de Nimes; Invisible Cities curated

by Sabrina van der Ley and Markus Richter (2006) and Le Voyage Curated by Caroline Borgeouis / Pedro Cabrita Reis, Le Plateau Paris (2006). He has been artist resident in the Cité International des Arts, Paris (2002) and the Künstlerhaus Bethanien, Berlin (2003). His upcoming projects include *Wie habe keine probleme*, Bergen Kunstahall (Norway) and *Vision: A*, Beijing, Milano, Casablanca and Milan.



(From L→R) Same Old Tune, 2005 / Walkabout, 2006 / Self-portrait While Thinking, 2006 / Studio Contents, 2005

Johan Grimonprez

Born in 1962. Lives and works in Ghent and New York. His film *Dial H-I-S-T-O-R-Y* (1997) won 'best director' awards at the San Francisco FF and Toronto. Since its acclaimed premiere at Centre Georges Pompidou (Paris) and Documenta X (Kassel), the film has toured worldwide. He curatorial projects have been hosted at major exhibitions and museums worldwide including the Whitney Museum (New York) and Tate Modern (London).

Grimonprez's feature length *Double Take* is due to be released at the end of 2007. A first chapter, called *Looking for Alfred*, was premiered at the Photographer's Gallery (London) and the Palais des Beaux-Arts (Brussels), and went on to win a Spirit Award (New York) and 1st prize at the ZKM International Media Award 2005. He is also a visiting professor at the School of Visual Arts, New York.



(From L→R) dial H-I-S-T-O-R-Y, 1997 / LOOKiNG FOR ALFREd, 2004 / In-flight Lounge, 2000

Day 4

Monday 24, September 2007

→ East Room, Level 7

One-to-one Workshops 11:00–15:00

Half-hour one-to-one workshops or tutorials with the Art Summer University artists.

For details of portfolio submission process please see www.artsummeruniversity.com.



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www.artsummeruniversity.com

Art Summer University is a four-day celebration of creative energy. It will present a cutting-edge programme of video works with international artists, curators and theorists.

Through a series of talks, screenings and presentations, this event will give audiences direct access to brand-new international video art fresh from Venice, Documenta, Basel and Münster.

Tate is inviting 18 artists from around the world to come to London to premiere a new artwork, discuss their artistic approach and interact with the audience. The interested public, students, emerging artists and arts professionals will have the opportunity to meet established artists practicing internationally, to ask questions and explore the diversity of the video art form.

Event Outline

Held over a long weekend
from Friday 21 to Monday 24
September 2007

Day 1 → Starr Auditorium, Level 2

A series of three talks and screenings. Sessions will feature six brand new film or video art works. Each will start with a keynote presentation by a specialist from a different field.

Sessions will last 120 minutes including questions from the audience.

£12 (£10 concessions) per session

Days 2 and 3 → East Room, Level 7

A non-stop series of artist presentations. Each artist featured in the opening screenings will talk about their previous, current and future works. Discussion may encompass art from across a variety of media.

Each talk will last 55 minutes.

Talks are booked in groups of three.

£8 (£6 concessions) per session

Day 4 → East Room, Level 7

Art Summer University artists will hold 30 minute one-to-one sessions with anyone with a particular interest in their work. It will provide a space for participants to show examples of their own work and discuss their direction both creatively and career wise.

Workshops are free.

Participants will be selected on submission of a portfolio.

For details see www.artsummeruniversity.com