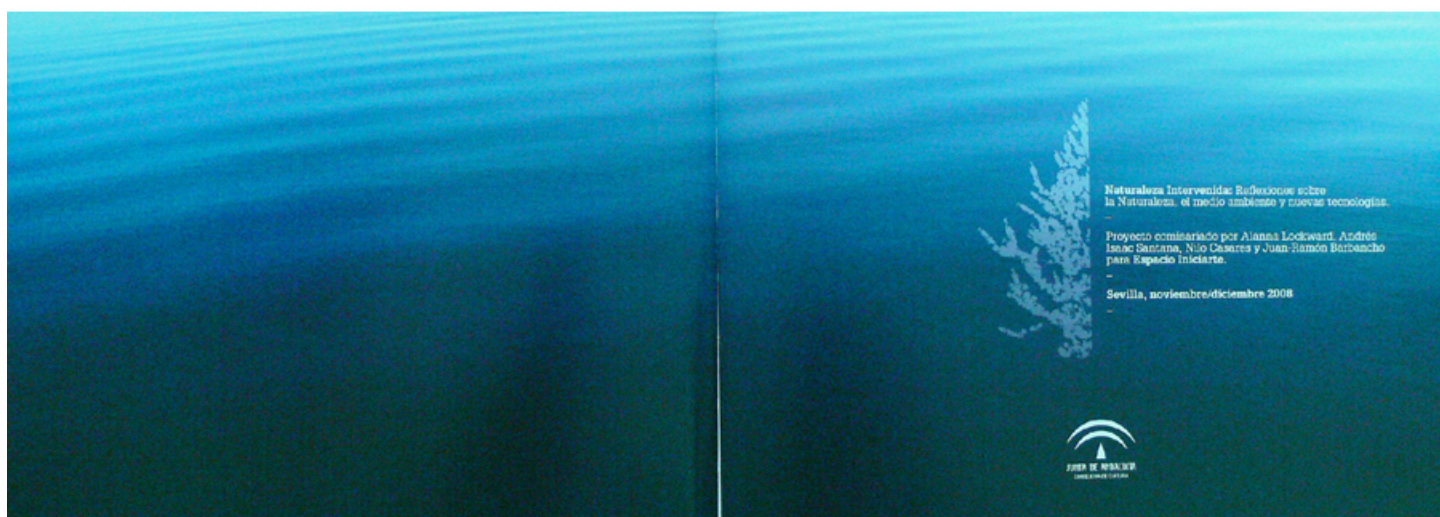


**Naturaleza Intervenida: Reflexiones sobre  
la Naturaleza, el medio ambiente y nuevas tecnologías.**



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Proyecto comisariado por Alanna Lockward, Andrés  
Inmaculada, Nilo Casares y Juan Ramón Buitrago  
para Espacio Iniciarte.

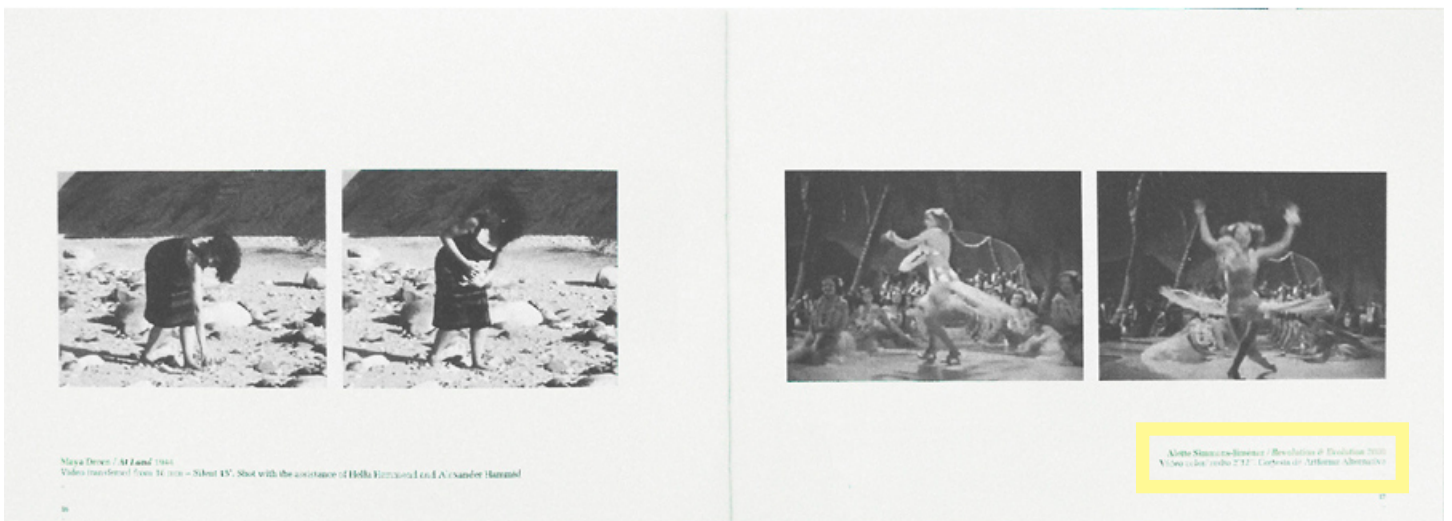
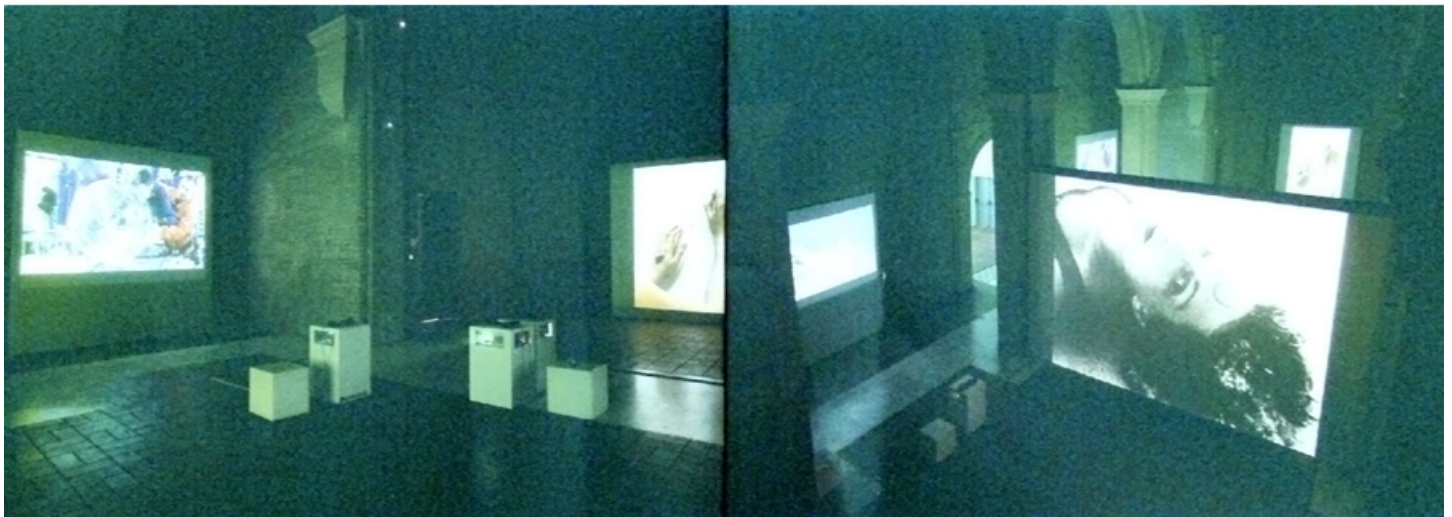
Sevilla, noviembre-diciembre 2008







- 7. Presentación. Rosa Torres.
- 8. Lo(s) natural(es) del Performance. Performance y(n) Natural(es) (I / Videoarte). Alicia Lockward.
- 22. Topografías íntimas. Andrés Isaac Santana.
- 36. Ejecutables. Nilo Casares.
- 48. Naturaleza Animada. Juan Ramón Barbancho.
- 62. English Texts.



Narya Drown / *At Land* 1966.  
Video transferred from 16 mm - Shot 197. Shot with the assistance of Helga Fritzsche and Alexander Hummel.

Alfredo Stancio del Realismo / *Revolución al Escalón 1930*.  
Video color video 7.12. Grabado de: Artforum, Abril 1973.



**The Naturalness of Performance:  
Performance and/in Nature (I / Video-art)**  
Alanna Lockward

Yet nature is made better by no mean  
but nature makes that mean.  
So o'er that art  
which you say adds to nature,  
is an art  
that nature makes.  
You see, sweet maid,  
We marry a gentler scion to the wildest stock  
and may conceive a bark of baser kind  
by good of noble race.  
This is an art which does mend nature—change it rather,  
But  
The art itself is nature.

William Shakespeare

Some of the artists in this video-art selection have chosen to work exclusively within the context of Nature and its phenomena, sometimes documenting the aftermath of its contemplation and others intervening it, and eventually combining both. For others, the approach to Nature is occasional, or even tangential.

The nature of time is a central preoccupation of Reynold Reynolds' new series. In *Secret Life* (2008) the artist approaches the unperceivable conditions that frame life. A woman is trapped in an apartment that experiences a collapse of time. Without the certainty of time, she is unable to keep her location, and her mind reflects the organization of the experience, leaving her only with sensations. The thoughts escape from her and grow like plants out into the space around her, living, searching, overtaking her apartment, wild threatening her, then dying and decaying like animals.

According to the Reynolds: "These is about movement and change, like our experience of reality. Without change life does not exist. Photography does not capture this experience. Video is fixed because the relation between time and number of pictures is given, while in film one must decide on the frame rate (24 frames a second or 16, or 48, etc.). When using a film camera choices have to be made based on the relationship between the amount of light available, the frame rate, the sharpness of motion, the length of the film and even the price of film: 8 stops, feet, feet per second, minutes per roll, pictures per second, exposure

time, depth of field and even per meter. Video hides all these fundamental choices and relationships from the artist."

Nature and rhythm play a central role in Maya Deena's 16 mm *At Land* (1944). As in all of her films, the concept of the human condition reaches far beyond the frontiers of surrealism where some conventions insist on framing her. In this film black & white film with no sound, a woman emerges out of the ocean and starts an ongoing search of inner awareness, with Nature as an ally and "normal" circumstances as a disorienting paradigm. Thanks to her own engagement as dancer and performer, Maya Deena's choreographic use of the camera was a constant in her brief but seminal filmography.

In *Revelation Evolution* (2003), Alette Stramoulin-Jimenez codifies a new vision of Nature's performative talents. She classifies Nature's energy through different manifestations by combining found footage and original material. Classic tilt-down shots of Hollywood 30's choreography, with circular ensembles displaying precision and glamour, dissolve into a collage of twirls alluding to the similarities between human existence and the forces of gravity.

The same preoccupation is treated organically in *Café de los Cuerpos* (2008) by Alexia Miranda. The artist, a trained dancer, literally falls down a hill, her body almost melting with the softness of its volcanic ashes. This need to re-enact vertigo, that human

experience repeats over and over, is incorporated in this video-performance with moving scenery.

What could be more natural than a Rose? But Ellen Harvey's *Rose Painting* (2005) is by no means an attempt to portray nature. Her video-performance only refers to Nature metaphorically for the purpose of assisting her need for a sort of litmus test, for finding out how the viewer feels about artists — is the artist crazy enough to paint with her own blood?

Agnes Meyer-Brandis is the founder of the "Forschungsfeld FFLR / Research Field for Subterranean Reflections", a small institute whose chief aim is to explore and confirm subterranean phenomena and unknown lifeforms. *Cloud Cow Summer* (CCS: An Artistic Experiment in Weightlessness) (2008) is the newest addition to Meyer-Brandis' continuous dialogue with Nature which is exceptionally sustained by a flamboyant scientific paraphernalia. As we can appreciate in this video-documentation, she has now moved-up to the sky and is literally living in clouds, at least for the duration of her research on their secrets. The artist's juxtaposition of scientific research, relational issues (all of her pieces become at some point interactive) and unconventional formal relations is simultaneously unpredictable and groundbreaking.

The name IngridMwangiRobertHarter responds, according to Simon Njami, to "[a]... decision to appear or through a name, artistically inseparable from that of her accomplice, [which] illustrates her journey of

by Reynold Reynolds (2008). Secret Life, on DVD art: Tonia From Melphips, Dordrecht and from Wolfgang von der Walle in various photos; Alanna Lockward involved with the artist, www.alannalockward.com

"Nature Intervened. Reflections on Nature, the environment and new technologies" is the last exhibition of the year in "Espacio Iniciarte", and we have invited four curators to provide their particular vision of a subject which is of general concern.

The Iniciarte programme for fostering contemporary art in Andalucía pays special attention to all those involved in the ecosystem of the arts: managers, culture industry professionals, gallery owners, artists, publishers, critics, curators, investigators and other intellectual discourse generators.

Since "Espacio Iniciarte" was inaugurated in what was previously the Church of Santa Lucía in Sevilla, the artists selected by the programme have created specific pieces for the venue. Audiovisual items have also been developed based on the same premise, and they

were included in the Iniciarte Collection exhibition in September.

Now it is the turn of curators. It is time we welcome this type of proposal in our venues, providing these professionals with the means they require to perform an activity which is often not as acknowledged as it should be.

During this four-week video cycle, Alanna Lockward, Andrés Isaac Sánchez, Nino Casseres and Juan-Ramón Barbañcho will be responsible for attracting our interest in the work of the artists they have selected. Let's hope that they will be only the first of a long list of interesting curators' choices.

Rosa Torres, Regional Minister of Culture, Government of Andalucía

***Nature Intervened:  
Naturaleza Intervenida:***

***The Natur(aln)e(ss) of Performance: Performance and/in Nature  
Lo(a) natural(eza) del Performance. Performance y/en Naturaleza***

A Video-art Selection by Alanna Lockward  
Funded by the Junta De Andalucía and the Consejería de Cultura

For Iniciarte, Seville  
25.10.08 – 01.12.08

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The name IngridMwangiRobertHutter responds, according to Simon Njami, to “ [a]... decision to appear as through a name, artistically inseparable from that of her accomplice, [which] illustrates her journey of some years, one that has taken her through various stages of maturation from a self-centered singular “I” to the more problematic “We”. Of course there are numerous examples of artistic couples but they are always considered as being two separate entities. As in much of her video-art, photography and performance work, in *Cryptic: A travelers Diary* (2007) IngridMwangiRobertHutter creates transgressive landscapes with her body, refusing to accept the “naturalness” of geography and history 's rules of exclusion. This conductible relationship to Nature could also be appropriated in the context of this selection, as affiliated to the heritage of avant-garde filmmaker Maya Deren, who institutionalized the notion of private-screenings as an “art” event. What we are experiencing today in white-cube and other multiple projection spaces is nothing else but the aftermath of Maya Deren's vision of the moving image's inescapable status as a non-massive, critical discursive media.