

## Information about the Video Programme

### **'Cleave, Experiment, Resist: Gilles Deleuze!'**

This year marks the twentieth anniversary of the death of Gilles Deleuze, one of the most influential thinkers in the fields of contemporary art and philosophy. Although this programme revolves around the French philosopher it does not seek to put him on a pedestal, but to continue working and experimenting around his ideas and along the path he left open.

'Cleave, Experiment, Resist: Gilles Deleuze!' is a call to action, an invitation to think and act through philosophy and art. The programme consists of several video art and video essay works that are based on or inspired by Deleuze's proliferating ideas.

With the participation of Karin Schneider (New York); Pascale Criton (Paris); Tomás Caballero (Barcelona); Alexandre Nunes (Girona/Portugal) and Gabriela Berti (Barcelona).

### **Pascale Criton: *Thymes (1987-1988)*, video, 8 min, 2011**

A succession of images produced by Mythes, combined with Criton's composition for irregular 1/4 tone piano and digital synthesis. The piece is performed by Jean-Pierre Collot.

Pascale Criton (France) is a composer. She has worked at IRCAM, Radio-France, the American Festival of Microtonal Music, Centre Georges Pompidou, MANCA, Ars Electronica, and other institutions. Her aesthetic and intellectual conception of music is strongly tied to the philosophy of Gilles Deleuze, who she worked closely with since 1987.

### **Tomás Caballero: *El tiempo en el cristal*, video, 4 min, 2010**

Script, photographs, and video: Tomás Caballero; music: Pere Norrés; texts by Gilles Deleuze

Deleuze dedicated an ample section of his second volume on the philosophy of film, *Image-Time*, to the subject of the crystal-image. The idea remains highly relevant, not just because it offers a definition of the inaugural moment of the history of contemporary film and the moving image, but because of its repercussions on our current notions of time and the present. The video sets up a dialogue between the images and music and a selection of texts by Deleuze.

Tomás Caballero (Barcelona/Madrid) holds a PhD in philosophy from Universidad Complutense de Madrid, and an MA in Contemporary Aesthetics from Universitat Autònoma de Barcelona. He is an art critic and has edited volumes of essays for several publishing houses in Barcelona. He regularly works with TPK (Taller Pubilla Cases in l'Hospitalet de Llobregat).

**Comentado**  
programa, o  
imágenes que  
textos en ing  
Jo tampoc no

**Alexandre Nunes de Oliveira: *Digi-Leuze XX*, video, 3 min, 2015**

Audiovisual collage

Gilles Deleuze had a longstanding and ongoing theoretical and speculative relationship with aesthetics and artistic creation, particularly film, to the point of becoming one of the most important voices thinking about 'the seventh art' in the second half of the twentieth century. This video explores film as Deleuze saw it, with a double manoeuvre that also invites us to reflect on the French philosopher himself, his ideas and his remarks on cinematic creation. Through sounds and images, it captures an oeuvre that is inscribed in the ineluctable relationship between time and movement, difference and repetition.

Alexandre Nunes de Oliveira (Girona/Portugal) studied philosophy and holds an MA in the Aesthetics of Art. He is a cultural activist who acts on many different fronts, from music to organising activities and programming sessions at the Magic Room literary club. He is also the author of the book of poems *Todas las cicatrices*.

**Karin Schneider: *Affective Contamination*, videocollage, 5 min, 2015**

A collage of moving images that shows the state of trance that is produced by drugs, music, and religion. It also shows another two unmapped forms of trance: that produced by rationality and by political protest. This latter form should be thought/imagined as a collective desire to invent a new type of subjectivity; a collective desire to produce a different state of mind, a device that can build a collective body and a voice able to resist neoliberalism at the micro and macro scales.

Karin Schneider (United States / Brazil) is an artist, filmmaker, teacher and writer based in Harlem, New York. She is cofounder of Union Gaucha Productions (UGP), which works with artists from different disciplines on experimental audiovisual projects, and founder of the Orchard Gallery art cooperative in New York. Her works can be found in private collections and at museums such as the Museo de Arte Moderno, São Paulo; Museo de Arte Moderno, Río de Janeiro; Whitney Museum, New York; Museum Sztuki in Lodz, Poland; Centre Georges Pompidou, Paris; Museo de Arte Moderno, Buenos Aires, and Wexner Center for the Arts. She has exhibited at numerous museums and galleries, including Museum of Modern Art, New York; Sculpture Center, New York; Centre d'art contemporain, Bordeaux; The Barbican, London, and Museum of Modern and Contemporary Art, Rijeka.

**Gabriela Berti: *Agenciamientos creativos-Ensamblajes colectivos*, video-essay, 7 min 2014**

Conceived and directed by: Gabriela Berti; camera and editing: Gabinete Dou; with the collaboration of: Enmedio

Winner of the 2014 Ingrávid Festival prize. This video works with Deleuze and Guattari's ideas of creative agency and collective assemblage. It is based on archival

footage of interviews with the two philosophers, interspersed with images of practices and actions of social resistance organised by Enmedio Colectivo and the PAH (platform of people affected by mortgages). The idea is to denounce issues such as migration, evictions, and housing policies, updating Deleuze and Guattari's materialist ideas in which thought and practice are a single unit. The video generates a 'false' dialogue (false because it is impossible in space and time) that questions what is happening (to us), and invites us to act, desire, exercise agency, and, above, to resist.

Gabriela Berti holds a PhD in Philosophy and an MA in Theory and Aesthetics of Contemporary Art (UAB). She is a schizoanalyst, specialising in applied philosophy and in philosophy with children, focusing on the work of Deleuze and Guattari. As an independent curator she has worked at museums and art centres such as MACBA, CaixaForum (Madrid, Barcelona, Lleida, Tarragona), Centre de Cultura de Dones Francesca Bonnemaison, and the Museu de l'Empordà. She has lectured at numerous universities including Universitat de Barcelona, Universitat Politècnica de Valencia, Universidad Complutense de Madrid, Oxford University, and the University of Buenos Aires. She is a member of the UNESCO network of women philosophers.