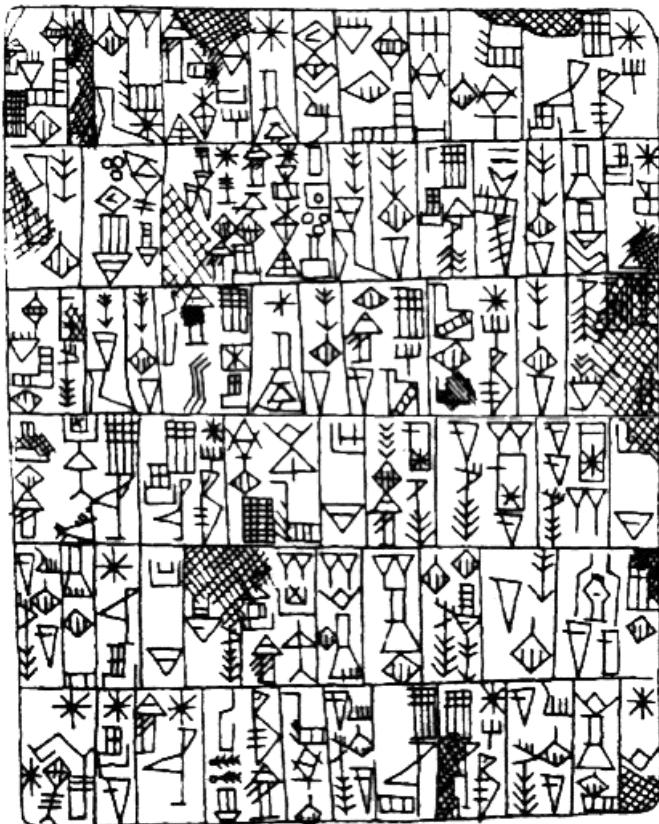


# JUBILEE – platform for artistic research and production



## SELECTED AUDIO-VISUAL WORKS

APRIL 2020: FREE TO WATCH

**While due to COVID-19 measures many activities have been put on hold, we decided to share a number of video works by each of Jubilee's artists to complete your home cinema programme.**

A version of this selection of works was previously presented during a public programme at Dazibao, Montreal in 2019

# JUBILEE – platform for artistic research and production

## *Artists*

[Justin Bennett](#)

[Eleni Kamma](#)

[Vincent Meessen](#)

[Jasper Rigole](#)

[Vermeir & Heiremans](#)

Jubilee was first established as a dialogue among artists and cultural workers in 2012 in Brussels. Since then it has evolved into an artist-run platform that provides continuous support for the work of six artists, while hosting others on a project base. Jubilee's focus is twofold. First, it is an organisation for the production of the work of these artists, in which research and collaboration are considered essential values. Second, these shared interests lead to collective research projects that focus on the conditions of artistic production.

Justin Bennett, Eleni Kamma, Vincent Meessen, Jasper Rigole, and Vermeir & Heiremans work in diverse media but always on a basis of collaborative research that brings in transversal knowledge from a wide range of humanities. For the Jubilee artists, collectivizing and sharing partnerships has been an opportunity to use the benefits of networks, visibility and other resources, while alleviating the responsibilities of fundraising, bookkeeping and legal costs. But Jubilee remains in the first place a platform for content exchange and discussion. Together, the artists constitute Jubilee's collective artistic direction.

The Jubilee team, featuring a curator-researcher and an audiovisual producer (occasionally supported by assistants and interns) work in close dialogue with the artists to follow up upon their productions and collective research projects.

As a unique way for an artist initiative to reach out to others, Jubilee engages in collaboration beyond its own ecosystem by actively inviting guest artists, researchers and other professionals, and developing collective research projects that they can join: [The Value of our Love](#) (2013), [Haben und Brauchen](#) (2014), [The Cost of Wealth](#) (2015). Within these projects, Jubilee curates and facilitates exchange between implicated, but formerly not necessarily involved, groups: direct contact, dialogue, reconsideration of the nature of their relationships, reframing of roles, expectations, and responsibilities. As such, Jubilee is a multi-sided platform that initiates alternative approaches by enabling direct interactions between distinct yet mutually dependent people and parties.

[Caveat](#) (2017-ongoing), Jubilee's most encompassing collective research project to date, is a good example of this advanced practice. An organization where artists and art institutions of all kinds are engaged to participate in a mentality shift in approaching their professional relationships. These usually opposed stakeholders manifest themselves ambitious to participate because of mutually shared interest, whereas their relationship has often economically been thought of as opposed and hierarchical. By harnessing commissioned artistic *in situ* research, [Caveat](#) aims at reconfiguring relationships through contracts: instead of formalizations of bilateral exchanges of value under clearly defined conditions, they should function in terms of shared interest and developing sustained relations.

# JUBILEE



HD Video, 25', sound & colour, 2017

[Click here to watch Vilgiskoddeoayvinyarvi: Wolf Lake on the Mountains](#)

Russia / Netherlands / Belgium

Voice-over: Darrell D'Silva

Director: Justin Bennett  
Production: Justin Bennett and Jubilee  
Distribution: Jubilee

Commissioned by Dark Ecology and Sonic Acts

Supported by STUK (Leuven) and Mondrian Fund (Amsterdam)

## Vilgiskoddeoayvinyarvi: Wolf Lake on the Mountains

Justin Bennett

We follow Viktor Koslovsky, a scientist still working at the otherwise abandoned Kola Super-Deep Borehole, a geological research station in Vilgiskoddeoayvinyarvi "at the border of everything" in north-west Russia. He tells of the history of this former cold-war project and of his current research which he describes as "listening to the past in order to hear the future".

The Kola Super-Deep Borehole (KSD) is the deepest man-made hole on earth - more than 12 km deep. It was a Soviet geology research project started during the Cold War. In addition to gathering data about the geology of the earth's crust it formed part of Project Globus, a network of seismic listening stations which was to act as an early-warning system for natural disasters as well as for monitoring enemy nuclear tests. After the fall of the Soviet Union the project was slowly wound up and the site was abandoned in 2008. The rock strata that are visible in the core samples extracted from the borehole are seemingly inert to humans but on another time-scale they are very much alive. They tell the story of the formation of the earth and of ultra-slow processes that are still taking place within the earth's crust. Thinking at this geological timescale puts human endeavour and progress into perspective, the Kola Super Deep becomes merely a pin-prick into the body of the earth.

Still, the image of drilling so deep into the earth inflamed the imagination of evangelical Christians with an image of Hell. The sounds of screams emanating from the inferno circulated on the internet purporting to have been recorded by the Russian scientists - probably a montage of horror-film soundtracks. The layers of rock penetrated by the drill resound with Dante's decent into the Inferno with Virgil as his guide - where each layer or circle of Hell is reserved for different kinds of sinners, each with their own story. In which circle of Hell can the conspiracy theorists be found? Which is reserved for the climate change deniers?

At the KSD site, next to Wolf Lake, we meet Viktor, a geologist who worked on the project until it was shut down. Ever since, Viktor has stayed on-site as much as possible, carrying on the work started by Dr. Huberman, the founder of the project. He recounts the history of the KSD, relating it to other cold-war science projects, about the geology and history of the area, and of his experiences living there alone. He guides us around the ruined site, introducing his living quarters, his small laboratory and of course the borehole itself. He explains his work, listening to vibrations deep within the earth, linking geology with Sami shamanism and divination.



HD Video, 37', sound & colour, 2015

[Click here to watch Yar bana bir eğlence. Notes on Parrhesia](#)

Performers: Adaline Anobile, Jaime Vicente Liopis Segarra, Michiel Reynaert  
Master craftsmen and shadow puppeteers: Emin Şenyer, Yannis Kissnergis  
With the voices of: Alize Garip, Barış Mumyakmaz, İlgin Deniz Akselöglü, Kardeş Türküler, Emin Şenyer, Tacettin Dikker, Cengiz Özek, Yannis Kissnergis, Panos Panagiotopoulos, Mavilli Collective, Christodoulos Antoniou Pafios, Anna Maragou, Thodoris Kostidakis, Euripides Dikaios, Takis Hadjittofis, Athos Danellis, Uygar Çehreli, Gani Ömür Çekem, Samet Kesen

Camera: Boris Van Hoof  
Sound: Boris van Hoof, Andreas Haralambous, İlgin Deniz, Akselöglü & Ferhat Tokmak, Jessica van Rüschen  
Editing & post production: Inneke Van Waeyenbergh  
Sound design and mix: Laszlo Umbreit  
Colourgrading and mastering: Paul Millot, Cobalt Films

Produced by: Jubilee and Netwerk centre for contemporary art, Aalst  
Supported by: Mondrian Fund, NiMAC (Nicosia Municipal Arts Center), PiST/// Istanbul, SoundImageCulture (SIC), Theater aan het Vrijthof, VAF (Flanders Audiovisual Fund), Jubilee

## Yar bana bir eğlence. Notes on Parrhesia

Eleni Kamma

In her first cinematographic film, artist Eleni Kamma revisits the tradition of the Karagöz Theatre and its role in the creation of a political voice. Although Karagöz is a local character symbolizing the 'little man' within the limits of the Ottoman Empire, he belongs to a larger puppet theatre family. He speaks of what the people want to hear and want to say. Until 1870, despite the "absolute monarchy and a totalitarian regime", Karagöz "defied the censorship, enjoying an unlimited freedom". Through the use of empty phrases, the illogical, the surrealistic, extreme obscenity and repetition, Karagöz theatre was often used as a political weapon to criticise local political and social abuse. By 1923, this multi-voiced empire gave way to a Turkish-speaking republic within which the caricatures of ethnic characters no longer made sense. With the rise of new media, the popularity of Karagöz and Orta Oyun declined even further.

*Yar bana bir eğlence. Notes on Parrhesia* reflects upon the term 'parrhesia', which implies not only freedom of speech, but also the obligation to speak the truth for the common good, even at personal risk, by questioning how the notion of entertainment relates to personal expression and public participation. This is where the artist links to the Gezi Park protests in 2013, in which humour and creativity were key elements in mocking the political regimes. Filmic fragments from National Cypriot television archive alternate with the voices of Cypriot, Greek and Turkish Karagoz masters discussing the language, the history, the tools, and the political role of the medium.

The film is a visual essay in which pressing contemporary political matters intertwine with history and abstraction, and in which meticulousness of research meets with poetics of associations. How to move forward? Can we learn something from the old masters? At times the gaze is directed back to the viewer. To speak your mind, you must first overcome fear by taking a deep breath.

# JUBILEE



HD video, 35', sound & colour, 2016

[Click here to watch One.Two.Three](#)

Cast: M'Bffollelolo Ya M'Piku and the voice of Raoul Vaneigem

Music performed by: Judith Kadiela (bass & vocals), Dolicia Keta (solo guitar & vocals), Rossety Mampuya (rhythm guitar & vocals), Huguette Tolinga (percussion & vocals), Claude Ndara (ndara)

Director: Vincent Meessen

Assistant director: Kristin Rogghe

Director of photography: Vincent Pinckaers

Assistant camera: Artur Castro Freire

Sound recording & design: Laszlo Umbreit

Music producer & studio engineer: Vincent Kenis

Editing: Inneke Van Waeyenbergh

Production: Normal

Executive production: Jubilee

Commissioned by: Fédération Wallonie-Bruxelles and Wallonie-Bruxelles International

Supported by: Willame Foundation, Flanders - State of the Art, Wiels, Africalia, CWB Kinshasa, Graphoui, Kvadrat

## One.Two.Three

### Vincent Meessen

"A ghost is haunting the world – the Situationist International". It was with this allusion to the opening sentence of the Communist Manifesto that the Situationist International, the last international avant-garde movement of Western Modernity, provocatively inscribed itself into future history. The Situationist International has left an imprint as radical as it is indelible on the worlds of ideas and forms. It fundamentally changed the understanding of the relationship between art, politics and daily life, in its instrumental and decisive role during the events of May 68, and in its critique and diversion of forms of market spectacle. Reviled, art was its first target, and we know that ever since, artists have continued to debate and struggle with this critical heritage.

In *One.Two.Three*, Vincent Meessen begins by circumventing the trap of Situationist mythology, in which Guy Debord has been consecrated as the hero and epicentre of a revolution. Instead, the work revisits a part of the history of this movement which to this day has been ignored. The starting point for the work is the discovery of the lyrics to a protest song that Congolese Situationist Joseph M'Belolo Ya M'Piku, composed in May 1968, in the archives of the Belgian Situationist Raoul Vaneigem. Working with M'Belolo and young musicians in Kinshasa, Vincent Meessen has produced a new rendition of the song. The fragmented cinematographic display of the work offers a spatial translation of this collective arrangement of subjectivities.

The multi-coloured labyrinth of Un Deux Trois, the club that was once home to the world-famous OK Jazz orchestra led by Franco Luambo, a key figure of artistic modernity in the Congo, offers the perfect setting for a musical dérive. Against the background of Congolese rumba, a popular and hybrid genre par excellence, threatened vernacular architecture and revolutionary rhetorics of the past, the film puts to music the narrative of unexpected meetings and one of the forms that resulted from it: M'Belolo's song.

Transformed into an experimental space by musicians who, in the course of their perambulations, try to get attuned to each other, the club becomes an echo chamber for the impasses of history and the unfinished promises of revolutionary theory. And while M'Belolo Ya M'Piku rediscovers the song he had lost, popular uprisings break out in Kinshasa just outside of the walls of the rumba club. In spite of the cycle of violence and the militarisation of everyday life, a space is created for play, polyphony and dance. The rendition that matters in *One.Two.Three* is perhaps less the recovery of the song than the rendition of emancipation itself, which, irresolute by nature, remains condemned to an 'untimely repetition'.

*One.Two.Three* was originally part of the exhibition *Personne et les autres, Vincent Meessen & guests*, Belgian Pavilion of the 56th Venice Biennale, 2015. Curator: Katerina Gregos

# JUBILEE



8mm-film transferred to video, 20', 2010

[Click here to watch Temps Mort](#)

A film by Jasper Rigole  
Production: IICAVAH/IICADOM

With the support of Europe Home Movies Net

[Temps Mort](#)

[Jasper Rigole](#)

The majority of home movies are shot on holidays. When people return from their travels, they are very curious about the images they have shot. Often, however, there is still some film left in the camera.

The film *Temps Mort* uses the little fragments filmed in order to fill the reel, considering these shots of empty gardens, sleeping pets and flowerbeds to be more real than any home movie fragment. The term 'temps mort' is also a reference to Michelangelo Antonioni's films. The term was used to describe the way Antonioni's camera frequently wanders to and holds on apparently insignificant details in the frame, non-narrativized elements that have the effect of draining significance from the events that have just unfolded.



HD Video, 16', sound & colour, 2009

[Click here to watch The Good Life, a guided tour](#)

Scenario, Direction, Production: Vermeir & Heiremans

Architecture: 51N4E – Office for Architecture

Sound: Justin Bennett, Milena Mizgirt (piano)

Sound Mix: Boris Debackere

Camera, Editing: Amir Borenstein, Katleen Vermeir

Costume: Mieja Holvoet

Actors

Estate Agent: Carly Wijs

Artistic Director: Tom Trevor

Dialogues derived from quotes from real estate advertisements & brochures, magazines and newspapers.

Film locations: Arnolfini (Bristol), Bristol Record Office (Bristol), Wiels (Brussels), MuHKA (Antwerp), Z33 (Hasselt)

Production: Limited Editions

Distribution: ARGOS Centre for Art and Media, Brussels (BE), Jubilee (BE)

Commissioned by ARNOLFINI, Bristol (UK)

With the support of Flanders Audiovisual Fund (VAF)

## The Good Life, a guided tour

### Vermeir & Heiremans

In the background technicians are installing a prestigious exhibition, whilst a smartly dressed lady guides a group of people around a series of pristine white spaces, some of them filled with crates and wrapped-up paintings. Along the way, she not only comments on the art, but also reveals the building to her audience from a unique perspective. Describing interiors, great views and the city's vibrant opportunities, the lady turns out to be an estate agent who is selling an up-market architectural proposal and a lifestyle that grafts the 'value' of art with its institutions. Moving through the labyrinthine building, she finds herself lost in narrow corridors and staircases. Meanwhile the future development projects itself into the group's collective imagination, fed by the visionary architectural model on display.

"*The Good Life (a guided tour)* (2009) considers how 'strategic foresight' has become part of the socio-economic plan for art institutions in the twenty-first century, locating these institutions as central in the regeneration of cities. *The Good Life (a guided tour)* imagines a guided tour around a fictional art institution that has decided to sell off its building in order for it to be transformed into luxury apartments. The depicted institution – itself an uncanny 'collage' of four existing major European institutions – is utilizing its assets, promising major regeneration to its host city. The 'neutrality' of the gallery space allows it to be transformed into a real estate opportunity. The estate agent guiding the tour adopts a verbal style that veils any overt notion of gentrification, while conjuring up impressions of aspiration and opulence – a lifestyle fantasy projected onto an empty shell. Incorporating a model of the extraordinary building designed by the renowned architecture office 51N4E, *The Good Life (a guided tour)* adopts an approach that critically 'over-identifies' with its subject matter to the point of adopting all its rhetorical forms. The Keynesian thesis of pumping steroids into the demand is taken to a near-delusional aesthetic plane by generating unattainable desires for the individual."

(Nav Haq: Current Account, *Kaleidoscope*, issue 10, Spring 2011)

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