

## January 2016 Public Program

SA SA BASSAC is pleased to collaborate with numerous partners to present the following events in relation to our current exhibition *Landscape of time* by Vandy Rattana, which runs through February 6, 2016. Full information is listed below. All events are free to all publics, in Khmer and English languages.

### SYMPOSIUM + EXHIBITION

#### **Cartography of Memory + Shifting Geographies**

January 12, 8.30AM – 5:00PM @ Bophana Audiovisual Resource Center

January 13, 8.30AM – 5.00PM @ Royal University of Fine Arts / RUFA

### LECTURE

#### **Digital Archives and Forensic Aesthetics in Contemporary Art** by Brianne Cohen

Presented by “Vetika Brovoat Selapak: Art History Forum”

January 15<sup>th</sup>, 6:00PM @ Bophana Audiovisual Resource Center

### IN CONVERSATION

#### **Artist's choice screening**

January 30, 6:00 – 7.30PM @ SA SA BASSAC



Vandy Rattana, *MONOLOGUE*, 2015. Image courtesy the artist and SA SA BASSAC.

## **SYMPOSIUM + EXHIBITION**

### **Cartography of Memory + Shifting Geographies**

January 12, 8.30AM – 5:00PM @ Bophana Audiovisual Resource Center

January 13, 8.30AM – 5.00PM @ Royal University of Fine Arts / RUFA

Detailed schedule: <http://bophana.org/>

The symposium aims to consider repressed history and its consequences in an historical, anthropological and esthetic perspective. Several areas of research are privileged: the role of images and archives for the understanding of the past; the memory of places and territories; the emergent artistic scene, in particular ways of appropriating a past that returns.

Collaboration with SA SA BASSAC includes an artist talk by Khvay Samnang (January 12, Bophana), a talk by Erin Gleeson "*Variations on the body: thinking memorial in the practice of Svay Sareth*" (January 13, RUFA), and the exhibition of Vandy Rattana and Khvay Samnang's work in the affiliated exhibition *Shifting Geographies* at Bophana.

### About the Organizers

*Cartography of Memory* and *Shifting Geographies* is a collaboration between Soko Phay (University of Paris 8), Patrick Nardin (University of Paris 8) and Suppya Hélène Nut (University of Cologne/INALCO) in partnership with Bophana Centre and Royal University of Fine Arts, Phnom Penh, Labex Arts H2H, University of Paris Lumières, Equipe « Esthétique, Pratique et histoire des arts » - Labo AIAC / University of Paris 8.



Effi & Amir, *The Vanishing Vanishing-Point*, 2015. Screen shot courtesy [www.ffiandamir.net](http://www.ffiandamir.net)

## LECTURE

**Digital Archives and Forensic Aesthetics in Contemporary Art** by Brianne Cohen  
Presented by “Vetika Brovoat Selapak: Art History Forum”

January 15<sup>th</sup>, 6:00PM @ Bophana Audiovisual Resource Center

This talk considers new forms of digitally based documentation in recent artwork. The speaker examines the concept of "forensic aesthetics" in relation to two pieces: Sarah Vanagt and Katrien Vermiere's *The Wave* (2013) and Effi & Amir's *The Vanishing Vanishing-Point* (2015). In the first film, the Belgian duo (a filmmaker and photographer respectively) animate together 32,000 digital stills in order to document the recent exhumation of nine men massacred by the dictator Franco right after the Spanish Civil War. The end result is a stunningly alive picture of the land and how it has been scarred. In the second film, Effi & Amir (an Israeli pair living in Brussels) use digital imaging techniques such as Google Earth and Google Street View in order to document the death of a Mediterranean olive tree that was transplanted to the Brussels EU neighborhood and could not survive the inhospitable winters there. Both artworks use and analyze digital-archival materials in order to expose the State's culpability in creating long-lasting socio-environmental violence.

### About Brianne Cohen

Brianne Cohen received her Ph.D. in Art History from the University of Pittsburgh in 2012. Her current projects include a book manuscript, *Europe in Common: From Spectatorship to Collectivity in Contemporary Art*, which analyzes artistic visions of a changing European identity based upon intercultural, translocal affiliations, with a close look at the practices of Harun Farocki, Thomas Hirschhorn, and the artist collective Henry VIII's Wives. Her broader research and teaching interests include postcolonial theory, global migration, ecological aesthetics, state violence, and an underlying commitment to foregrounding how a symbolic-visual field shapes processes of sociopolitical exclusion or collectivization. A collection of essays that she has co-edited with Alexander Streitberger, *The Photofilmic: Entangled Images in Contemporary Art and Visual Culture* (University of Leuven and Cornell Presses), will be published in January 2016.

### About “Vetika Brovoat Selapak: Art History Forum”

Vetika Brovoat Selapak: Art History Forum is a platform for meeting and talking about Cambodian and other art histories with primarily Cambodian audience in Phnom Penh. It presents an ongoing series of educational and scholarly events, in the form of lectures, discussions, workshops, or symposia, in every one to two months.

E: [arthistoryforumpp@gmail.com](mailto:arthistoryforumpp@gmail.com)

W: [facebook.com/arthistoryforum](https://facebook.com/arthistoryforum)



Alain Resnais, *Night and Fog* (1955) Screen shot Courtesy the Criterion Collection

## **IN CONVERSATION**

### **Artist's choice screening**

January 30, 6:00 – 7.30PM @ SA SA BASSAC

An evening with screenings and conversation between Vandy Rattana's *Landscape of time* (2015) and one of his inspirations *Night and Fog* (1955) by Alain Resnais. Made 60 years apart, both works address the aftermaths of genocide - Resnais' the The Holocaust and Vandy's the Khmer Rouge regime. Their approach, processes, scripts, and images have both shared and divergent treatments. The evening's event will screen both works in full, introduced and followed by dialogue surrounding notions of engaging with the past through relationships between script/narration and image. What are differences and impacts of documented events, found footage, and "post-event" documentation of location and human subject? Such a conversation between works suggests the importance of different kinds of artistic reflection in the aftermath of trauma. Facilitated by Robert Macdonald, Intern, SA SA BASSAC / MA student, Curatorial Studies, University of Sydney.





Vandy Rattana, *Landscape of time*, 2015. Image courtesy the artist and SA SA BASSAC.

### **CURRENT EXHIBITION**

*Landscape of time* by Vandy Rattana

December 17, 2015 - February 6, 2016

### **UPCOMING EXHIBITION**

*Futurographies: Cambodia-USA-France*

February 11 - March 26, 2016

### **SA SA BASSAC**

Opening Hours: Tuesday – Saturday, 10:00AM - 6:00PM

Location: SA SA BASSAC #182E Sothearos Blvd. Phnom Penh

Web: [www.sasabassac.com](http://www.sasabassac.com)

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