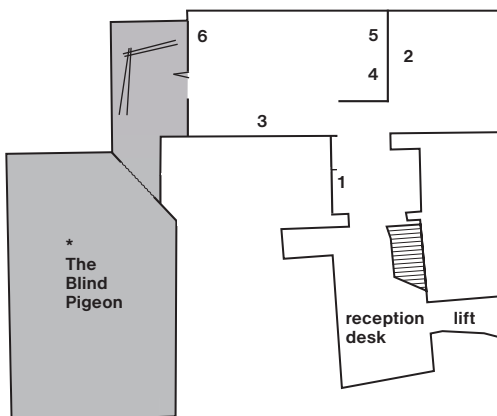




Video Show and The Blind Pigeon 26.11–21.01.24

1. Monica Bonvicini
Hammering Out (an old argument), 1998-2003, 31'35"
Julia Stoschek Foundation
 2. Florine Leoni
Notes from the dreaming Caracal, 2023, 24'18"
 3. Mario García Torres
A brief history of Jimmie Johnson's Legacy, 2006, 06'52"
Frac Franche-Comté Collection
 4. Rudolf Steiner & Giona Mottura
BONAN TAGON, MIA NOMO ESTAS PARZIVAL', 2018, 04'50"
 5. Rudolf Steiner & Trmasan Bruialesi
KULM, CHELM, CHELMNO, 2012, 03'38"
 6. Olivia Abächerli
Grandfather, 2023, 03'08"
- * Scenography by Idée Appliquée
The programme of screenings is available from reception.



Whether it's for solo or group exhibitions, the spaces at CAN are often an integral part of the concepts behind these exhibitions, and are adapted accordingly. The curatorial team regularly makes scenographic changes and this process has become a recognisable feature. Emphasis is placed on the potential that arises from the specific architectural features of the site, as they allow us to reconsider each time the basis on which the project can be developed. This method has the advantage of leaving plenty of room for experimentation. The reason is that, in our view, an exhibition cannot be conceived without taking into account the context in which it is developed, whatever its transformations. As a result, we begin by defining the type of space that would best lend itself to the realisation of a project. So when an exhibition unfolds, the relevance of the context resonates just as much, whether it undergoes a significant metamorphosis, as is the case here, or takes place without any particular architectural intervention.

Video Show and The Blind Pigeon illustrates this approach by highlighting the medium of video, which is distinguished by its sometimes restrictive presentation characteristics and often difficult compatibility with other medium. The exhibition is divided into two distinct sections. On the one hand, there is an uncluttered display of a selection of videos shown continuously. On the other is a bar flanked by a cinema where the public is invited to follow a programme of evening screenings. Added to this is a decisive aspect that led the CAN team to focus on video art, the presupposition that this practice would frequently result from a collaborative process. This idea reflects another specific foundation of an exhibition space, less associated with its spatial structure but more with what goes on behind the scenes. *Video Show and The Blind Pigeon* focuses on the collective approach. Whether at CAN, where this aspect is particularly marked, or in any place where a group of people are working towards a common goal.

In this exhibition, a number of dualities unfold on several levels, between individual and collective relationships, between institutional and alternative spaces, between two modes of presentation that attempt to provide the best possible conditions for each work. But do we succeed? At the crossroads of these different pairs, which respond to each other, the main idea developed here is to support a reflection on collective strength and the importance of getting together IRL. Whether it's an authorised or illegal protest, a citizens' assembly or a private banquet, free entry or a price to pay, all meetings are regulated, however dissimilar their procedures may be. *Video Show and The Blind Pigeon* should be approached with this question and offers the chance to repeat the experience of a meeting several times over. To this end, a welcoming though disconcerting environment has been created as an antagonistic proposition within the exhibition in a setting that is generously non-canonical for a contemporary art space. The diegesis is a dystopian era in which abandoned drive-ins are used as clandestine meeting places. The selection of videos participate to develop the theme of community, whether it's a question of communication difficulties, language as an element of peace or conflict, creation of borders and separation, isolation in the midst of others, the sensation of proximity, the weight of the gaze, the multiplicity of the self, celebration, living together, shared stories or history we inherit; all of them invoke this coming and going between others and ourselves, between community and intimacy.

With the support of the City of Neuchâtel, Canton Neuchâtel, fondation Bonhôte, fondation philanthropique Famille Sandoz, Loterie Romande and fondation Ernst & Olga Gubler-Hablützel.

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