



Holding Pattern

25.11.2022 – 15.01.2023



Stefan Panhans, Andrea Winkler: Freeroam À Rebours, Mod#I.1. Filmstill © Stefan Panhans

Hvilke mønstre former våre liv? Utstillingen *Holding Pattern* presenterer et utvalg internasjonale kunstnere som på ulike vis utforsker hvilke bevegelser, koreografier, rytmer og algoritmer som bevisst eller ubevisst former oss.

Kunstnere

Stan Douglas
Harun Farocki
Ingrid Fiksdal
Åke Hodell
Stefan Panhans & Andrea Winkler
Susan Philipsz
Elizabeth Price

Kuratert av forfatter Tom McCarthy og Anne Hilde Nerset, direktør ved Kunstnernes Hus.

Støttet av Goethe-Institut og Fritt Ord.

KUNSTNERNES HUS



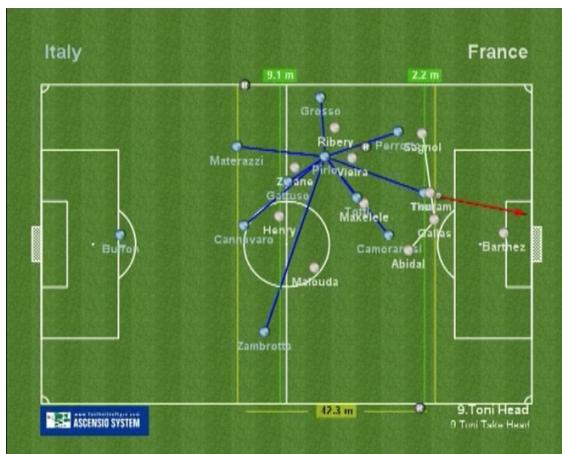
Om utstillingen

Holding Pattern kan oversettes med «ventemønster», og henviser til banen et fly må følge i tilfelle kø ved innflyvning, sirklende over landskapet til kontrolltårnet gir klarsignal for landing. På engelsk kan uttrykket også bli brukt om en type forsvarsspill i fotball som skal kontrollere og stagge spillets flyt, eller den avventende rytmen en jazzkvartett kan holde i vente på solisten. Mer generelt brukes uttrykket om det å forbli i en tilstand eller fortsette å gjenta et handlingsmønster mens man venter på at noe skal skje.

Utstillingen er co-kuratert av Kunstneres Hus' direktør Anne Hilde Neset og forfatter Tom McCarthy. I McCarthys romaner finnes det en gjentakende scene: en menneskeskikkelse som er fanget i et mønster, omgitt av elektroniske kretser og teknologiske systemer. Gjennomgående fremtrer kroppen som del av en større kybernetisk koreografi, i en armatur av proteser eller i komplekse kretser og koblinger. Utstillingen er en invitasjon til å utforske disse temaene gjennom samtidskunst.

Holding Pattern inkluderer en rekke store filminstallasjoner som Stan Douglas' *Luanda-Kinshasa*, et seks timers loop som følger en imaginær jamsession i New Yorks legendariske Columbia 30th Street Studio. I sitt tredelede verk *SLOW DANS* utforsker Turnerpris-vinner Elizabeth Price forholdet mellom det fysiske og det digitale i en fiktiv fortid, parallel nåtid og mulig fremtid. Harun Farockis *Deep Play* er en filminstallasjon som belyser hvordan en historisk fotballkamp blir analysert og kringkastet, og den fysiske og sosiale koreografien som utspiller seg i et lagsspill. Stefan Panhans og Andrea Winklers *Freeroam Å Rebours* undersøker temporaliteten, logikken og de både voldelige og ømme samhandlingene mellom dansere og digitale avatarer i Grand Theft Auto-universet. Videre inkluderer utstillingen Susan Philipsz, også mottaker av Turner-prisen, og hennes verk *Ambient Air*. Her tegner kunstneren et bokstavelig ventemønster over Berlins himmel mens hun nynner Brian Enos «Music for Airports» fra cockpiten i et lite fly, og sender stemmen sin via radiotårnet til Tegel lufthavns høyttaleranlegg. Den svenske avantgardekunstneren og poeten Åke Hodells banebrytende verk *igevär* («to arms») der det militære kommandoordet som samler soldater til formasjon tolkes gjennom repetisjon, vises i ny form. Bestillingsverket *Hold On* av koreograf Ingri Fiksdals vil inneholde en tolkning av *igevär* gjennom dans som vil bli fremført under utstillingen.

Holding Pattern vises mellom 25. november 2022 og 15. januar 2023. Deretter reiser utstillingen til HMKV i Dortmund, Tyskland.



Harun Farocki, *Deep Play*, 2007 © Harun Farocki



Stan Douglas, *Luanda-Kinshasa*, 2013 © Stan Douglas



Heldagssymposium: Kontrollpanelet

Under *Holding Patterns* åpningshelg vil det arrangeres en minifestival på Kunstnernes Hus og Kunstnernes Hus Kino. Her vises *Beau Travail* (2000), Claire Denis' studie av drillmønstre, sosiale konstellasjoner og dødelige *pasodobles* i livet til et fransk fremmedlegionskorps. I tillegg vises Berlinpris-vinneren Omer Fasts *5000 Feet Is the Best* (2011), et portrett av en fjernstyrt dronepilot. Visningen blir etterfulgt av en samtale med Fast. Farockis enke og tidligere samarbeidspartner Antje Ehmann vil presentere sin performance-forelesning *Labour in a Single Shot*. Ingrid Fiksdal, Stefan Panhans, Andrea Winkler, Elizabeth Price og Susan Philipsz vil delta i samtaler, moderert av Tom McCarthy og Anne Hilde Neset.



Claire Denis, *Beau Travail*, 1999



Omer Fast, *5000 Feet Is the Best*, 2011

Utstillingskatalog

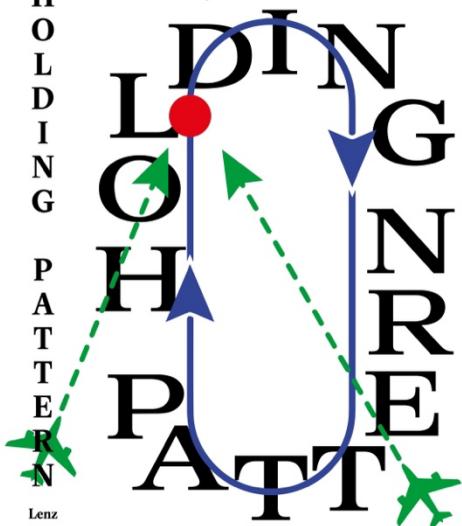
I forbindelse med utstillingen vil en publikasjon med et omfattende, nytt essay av Tom McCarthy og nye bidrag av Inge Arns, Magnus Haglund, Sina Najafi, Anne Hilde Neset, Susan Philipsz, David Toop og Judith Vrancken bli utgitt av Lenz Publishing.

A holding pattern is what air traffic controllers use to keep several planes orbiting above a busy airport without crashing. But what are the patterns in which our lives are held? What rhythms, or algorithms, drive these? How do they play out in historical, political, and cultural terms? And can art, literature, filmmaking, or music draw them out, make them visible, legible, audible, or even contestable?

Holding Pattern is published on the occasion of a major international group exhibition at Kunstnernes Hus in Oslo. It contains contributions from Inge Arns, Magnus Haglund, Sina Najafi, Anne Hilde Neset, Susan Philipsz, David Toop, and Judith Vrancken, and an extensive new essay by Tom McCarthy on the show's overarching themes.

Holding Pattern, the exhibition, features works by Stan Douglas, Harun Farocki, Ingrid Fiksdal, Åke Hodell, Stefan Panhans & Andrea Winkler, Susan Philipsz, and Elizabeth Price. It is co-curated by Tom McCarthy and Anne Hilde Neset.

Tom McCarthy Anne Hilde Neset



Katalogomslag.

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Holding Pattern

25.11.2022 – 15.01.2023

Kunstnernes Hus, Oslo, Norway



Stefan Panhans, Andrea Winkler: Freeroam À Rebours, Mod#I.1. Filmstill © Stefan Panhans

This winter Kunstnernes Hus has the pleasure of presenting the international group show *Holding Pattern*. What are the choreographies in which our lives are held and what rhythms, or algorithms, drive these? How do these play out in historical, political and cultural terms? And can art, literature, filmmaking, or music draw them out, make them visible, legible, audible, or even contestable? These are some of the themes and questions that the exhibition will explore.

Artists

Stan Douglas
Harun Farocki
Ingrid Fiksdal
Åke Hodell
Stefan Panhans & Andrea Winkler
Susan Philipsz
Elizabeth Price

Curated by Tom McCarthy and Anne Hilde Næset.

The exhibition is supported by the Goethe-Institut and Fritt Ord.

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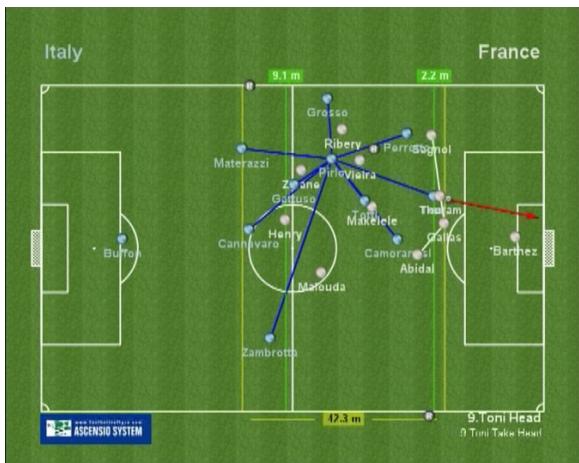


About the Exhibition

Holding Pattern is the English term for the tactic air traffic controllers use to keep several planes orbiting above a busy airport without crashing. In Norway, pilots inform their passengers: ‘Vi sirkler’, we are circling. What emerges from this highly symbolic scenario is the motif of remote control, of skill and mastery; a sense of human destinies being bound up in the circuits of technology; of anticipation and anxiety, danger and salvation (being ‘brought in safely’); and, most tellingly, of geometry, aesthetics and even beauty: from Plato to Dante and beyond, the universe has been understood in terms of circles, just as for Apelles, Giotto and others the holy grail of art has been to draw a perfect one.

This exhibition arises from an invitation issued by Kunstnernes Hus Director and former *Wire* editor Anne Hilde Nesi to award-winning novelist Tom McCarthy: to unpack, via contemporary art, the themes dealt with in his books. It includes major installation pieces such as Hasselblad Award-winner Stan Douglas’ *Luanda-Kinshasa*, a six-hour loop depicting an imaginary jam session in New York’s legendary Columbia 30th Street Studio; Turner Prize-winner Elizabeth Price’s *SLOW DANS*, an elaborate fictional history binding together mining, data storage, men’s ties and the female ‘teachers’ of a mysterious underground ritual; Harun Farocki’s *Deep Play*, a multi-channel extrapolation of the physical, social, security and broadcast patterns shaping a high-profile international football game; and Stefan Panhans and Andrea Winkler’s *Freeroam Å Rebours*, which toggles between human dancers and digital avatars as it examines the interaction sequences (by turns violent and tender), the loops and glitches of the *Grand Theft Auto* universe. It includes Turner Prize-winner Susan Philipsz’ *Ambient Air*, in which she draws a literal holding pattern across Berlin’s sky as she hums Brian Eno’s “Music for Airports” from the cockpit of a small plane, transmitting her voice via radio tower to Tegel Airport’s PA system. Also, Åke Hodell’s seminal Scandinavian-Fluxus work *igevär* (‘to arms’), in which the titular military command-word gathering soldiers into formation is unlocked through repetition to suggest other, more emancipatory calls-to-arms. Choreographer Ingrid Fiksdal’s especially commissioned piece *Hold On* will feature a dance interpretation of *igevär* that will be performed throughout the exhibition.

Holding Pattern will run from November 25th, 2022, to January 15th, 2023, after which it will travel to HMKV in Dortmund, Germany. The exhibition is kindly supported by the Goethe-Institut.



Harun Farocki, *Deep Play*, 2007 © Harun Farocki



Stan Douglas, *Luanda-Kinshasa*, 2013 © Stan Douglas



One-Day Assembly: The Control Panel

A one-day assembly will be held during *Holding Pattern*'s opening weekend, on Saturday 26 November. *Beau Travail*, Claire Denis' landmark balletic study of the drill patterns, social configurations and lethal pasodobles at play during a period in the life of a French Foreign Legion corps, will be shown alongside Berlin Prize-winner Omer Fast's *5000 Feet Is the Best*, a looping portrait of a remote-control drone pilot (the foreign legionnaire's twenty first-century descendant). Fast will be present for a director's talk. Farocki's widow and frequent collaborator Antje Ehmann will present her performance-lecture *Labour in a Single Shot*. There will be conversations with Ingri Fiksdal, Stefan Panhans, Andrea Winkler, Elizabeth Price and Susan Philipsz, moderated by Tom McCarthy and Anne Hilde Neset.



Claire Denis, *Beau Travail*, 1999



Omer Fast, *5000 Feet Is the Best*, 2011

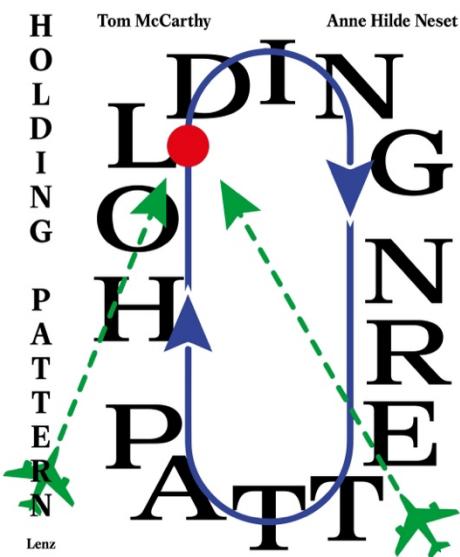
Exhibition Catalogue

To mark the exhibition, a publication with a new essay by Tom McCarthy and writings by Inke Arns, Magnus Haglund, Sina Najafi, Anne Hilde Neset, Susan Philipsz, David Toop and Judith Vrancken will be published by Lenz Publishing.

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The catalogue.