

# **UNTITLED (EVIDENCE)**

**FROM ALTERNATIVE KNOWLEDGE  
TO COUNTER-MEMORIES**



# UNTITLED (EVIDENCE)

## FROM ALTERNATIVE KNOWLEDGE TO COUNTER-MEMORIES

01.07.11 – 20.08.11

How do we inhabit an image? How can alternative knowledge and counter-memories be generated through the displacement, misplacement or condensation of collected imagery?

The works in the exhibition explore the recreation and transposition of narrative structures, applied to systems of representation, image production and dissemination. The separation of roles between authors, actors, protagonists and observers in the images' treatment, or manipulation, leave them as unanswered enigmas in which meaning is to be reinvented through the viewer's active participation.

The title of the exhibition is inspired by a book and an exhibition, *Evidence*, by Larry Sultan and Mike Mandel: In 1977 Sultan and Mandel researched thousands of photographs in the files of the Bechtel Corporation, the Beverly Hills Police Department, the Jet Propulsion Laboratories, the U.S. Department of the Interior, Stanford Research Institute and a hundred other corporations, American government agencies, and educational, medical and technical institutions. They were looking for photographs that were made and used as straight and objective documentation. After sorting through a hundred archives that chronicled America's frontier into the technologically advanced future, they selected images to be sequenced into a book and exhibition. When placed into *Evidence*, the photographs, now out of context, demonstrated nothing empirical outside of their newly assigned artistic context, together with decentralizing narrative and authorship.

Collection, displacement, detachment: here is the movement of the archives of images in the works, mostly installations, created for this project at David Roberts Art Foundation.

Through her work **Özlem Altin** explores ideas surrounding the body and its representation. It is through the image of the body that she induces concepts concerned with disappearance, shadow, and memory. Her extensive research has amassed a large collection of images she keeps re-using and reconfiguring in site-specific installations and publications that are questioning the structures of image's presentation.

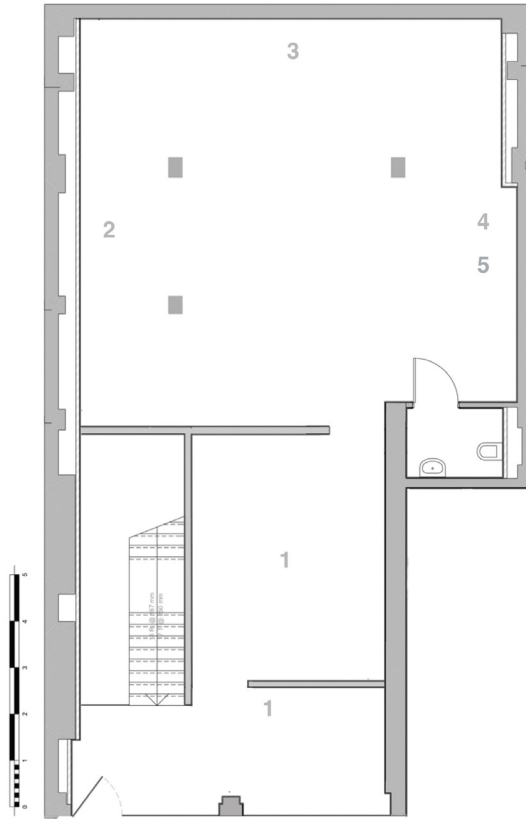
**Neil Beloufa** demonstrates a persisting interest in dichotomies; reality and fiction, cause and effect, presence and absence, all of which he communicates through mediums ranging from sculpture, video, installation and photography. Through his construction of dichotomies Beloufa is able to deconstruct our perceived ideas of truth and fantasy, thus posing fantasy as truth. Beloufa himself dubs his work as "ethnological sci-fi documentary".

**Elad Lassry** defines his work as "consumed with pictures". Pulling images from magazines and film archives Lassry recontextualises this imagery in a manner that evokes traditions of story building and of narratives. "I'm fascinated by the collapse of histories and the confusion that results when there is something just slightly wrong in a photograph". Whilst Lassry is successful in recontextualising this found imagery he never loses touch with its original source, the images never being displayed larger than a magazine spread and the frames painted to match the dominant hue of the original.

Through his practice **Rinus Van de Velde** explores the narratives of collective myth and collective history. His imagery is first generated by a large archive of collected photographs, which in some way must illustrate these collective myths, before he transforms the image into large-scale black graphite drawings. This transformation from 'realistic' image to 'allegoric' image is accompanied by a narrative text created in collaboration with a writer.

The exhibition is a project by Vincent Honoré. The works and installations have been especially produced for the exhibition.





### Ground Floor:

1 - Özlem Altin, *Something trying to make itself (come to a shape from inside itself)*, 2011. All works courtesy of the artist and Circus Berlin.

2 - Rinus Van de Velde, *I tried and failed, got stuck somewhere in-between movement and an embarrassing form of catatonia ...*, 2011. Courtesy of the artist and Tim Van Laere Gallery, Antwerp.

3 - Rinus Van de Velde, *Stepping out of the cave I've been crawling in for these last few days ...*, 2011. Courtesy of the artist and Galerie Zink, Berlin.

4 - Elad Lassry, *Hoffmann A*, 2011. Collection of David Sambol


5 - Elad Lassry, *Portrait 2 (Silver 3)*, 2011. David Roberts Collection, London.

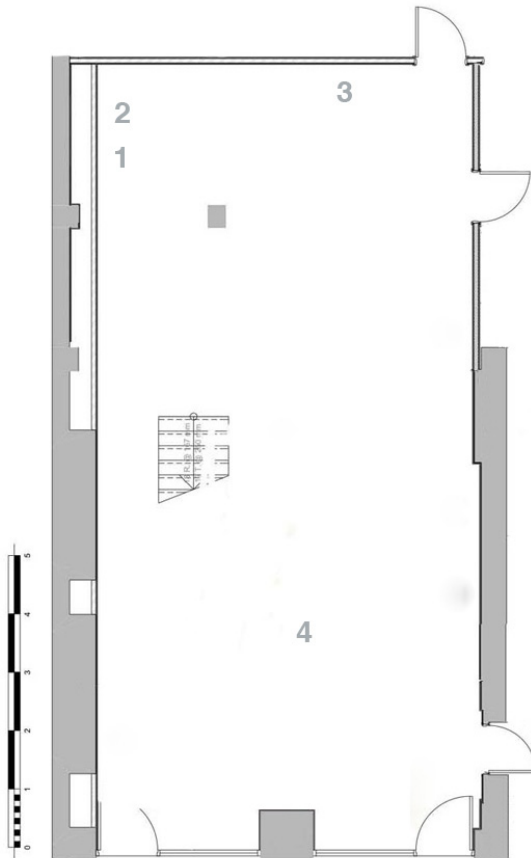
## Ground Floor:

**Özlem Altin's** site-specific installation *Something trying to make itself (come to a shape from inside itself)* (2011) for The David Roberts Art Foundation builds upon her interest in exploring ideas surrounding the body. Part of an evolving configuration the individual works are captured in a state of flux, and will continue to evolve into new arrangements in future installations. Altin dissolves the pre-existing hierarchies of her collected images, re-configuring them amongst photographic collages and her own paintings, whose inclusion represents a new direction in her practice. Despite sitting together as a whole, various narratives are built across the space, some formed through Altin placing works in direct dialogue, questioning their inner states and structure against one another. The bodies within the photographs disappear and reappear through thresholds; this same movement is mimicked as Altin adds ink and paint to the images, simultaneously covering them whilst allowing them to emerge with the addition of an extra layer.

Clockwise from left, starting at front of house, titles of individual works: *Untitled (threshold)*, 2010; *Emergence*; *Erasing, recollecting*; *Monument of restraint*; *Plurality of expectation*; *Hand and head again*; *Untitled (head and feet)*; *Reversed contemplation*; *Untitled*, all 2011.

**Rinus Van de Velde's** two large scale charcoal drawings *I tried and failed, got stuck somewhere in-between movement and an embarrassing form of catatonia ...* (2011) and *Stepping out of the cave I've been crawling in for these last few days ...* (2011) retain a recognisable connection to his source material: images from his archive of photographs from magazines such as *National Geographic*. However, the original image becomes part of an appropriated narrative that is created through the inclusion of text in the drawings. The 'I' in this narration is as undefined as the image: is the artist speaking here, the person in the drawing or a third narrator? The image has lost a level of determination through its transference into drawing and through its enlargement – these are the largest drawings Van de Velde has produced so far. Between the two drawings a non-linear relationship is built, newly linked through their textual associations.





### Lower Ground Floor:

1 - Elad Lassry, *Woman (Pink Puzzle)*, 2011. Collection of David Sambol.

2 - Elad Lassry, *Dogs*, 2011. Collection of David Sambol.

3 - Elad Lassry, *Mushrooms*, 2011. David Roberts Collection, London.

4 - Neil Beloufa, *Documents are flat II*, 2011. Courtesy of the artist and Zero Milan.  
Video *Untitled*, 2010. David Roberts Collection.

## Lower Ground Floor:

The photographic works *Hoffmann A* (2011), *Dogs* (2011), *Mushrooms* (2011) and *Woman (Pink Puzzle)* (2011) are part of a succession of object images that **Elad Lassry** has staged, which consider visual connections to the product shot used in magazines, advertising and illustrated books. Exploring the context of his source material the featured objects are either assembled from found printed matter or are newly shot and processed through duplication methods. Testing their potential to be read formally he removes any referential background materials, replacing them with bold background colours and matching coloured frames. *Portrait 2 (Silver 3)* (2011) is a unique print from a series of portraits Lassry has created of the actor Anthony Perkins. The original image of Perkins is taken from an analogue archival photograph, which upon being digitally reworked develops an interchange between the two modes of photographic production.

In *Documents are flat II* **Neil Beloufa** bends reality through a collage approach with multiple, angular white washed constructions. Each standing piece was originally part of a structure covering the floor as a puzzle. The disparate wooden panels allot together, revealing the structure behind their fabrication creating a surface on which images from different sources are dispersed, material found in magazines, photographs taken by the artist and digital animations. The film *Untitled* (2010) reinterprets an anecdote he heard about a terrorist group from the 1990s who forcefully removed a family from their home, and occupied for three years their modernist house near Algiers. The script of the film is based on first hand accounts from the landlord, neighbours and the gardener, people who live around the supposedly occupied villa. Beloufa photographed this angular house and created large paper/cardboard models of it for the set through collating the photographs to produce the film within this blown-up reproduction.





## About The David Roberts Art Foundation

The David Roberts Art Foundation: exhibiting, producing, sharing. A platform dedicated to critical dialogues and experiments, directed and curated by Vincent Honoré. The David Roberts Art Foundation Limited is a registered charity in England and Wales (No. 1119738) and a company limited by guarantee registered in England and Wales (No. 6051439) at 25 Gosfield Street, London, W1W 6HQ. It is proudly supported by the Edinburgh House Estates group of companies.

### DAVID ROBERTS ART FOUNDATION FITZROVIA

111 Great Titchfield Street, London W1W 6RY

Tel: 44 (0)20 7637 0868

Opening times: Tuesday – Friday 10am – 6pm, Saturday 11am – 4pm

[www.davidrobertsartfoundation.com](http://www.davidrobertsartfoundation.com)

The exhibition is supported by Institut Français, the Embassy of Israel, London and the Flemish Authorities.

INSTITUT  
FRANÇAIS



With the support of  
the Flemish authorities



THE  
DAVID  
ROBERTS  
ART  
FOUNDATION