



**BERLIN**

**STAN DOUGLAS / SPLICING BLOCK**

2 NOVEMBER 2019 – 1 MARCH 2020

JSC BERLIN



Stan Douglas, *Luanda-Kinshasa*, 2013, one-channel video installation, 361' (loop), color, sound, dimensions variable. Video still. Courtesy of the artist, Victoria Miro and David Zwirner.

Under the title **SPLICING BLOCK**, the **JULIA STOSCHEK COLLECTION** in Berlin is for the first time presenting an exhibition by renowned Canadian artist Stan Douglas (\*1960, Vancouver).

Since the late 1980s, Stan Douglas has been creating films, photographs, and installations that explore the parameters of their respective mediums. In his works, the artist questions the past, transcending traditional narrative structures to blur fact and fiction.



## BERLIN

The exhibition *SPLICING BLOCK* examines the relationship between music and society, and is at the same time a reflection on the media of film and photography. The works reconstruct and imagine the 1960s and 70s—an era distinguished by (de-)colonization and migration, but one equally permeated by jazz, underground disco, and Afrobeat.

The exhibition is presenting the two-channel video installation *Hors-champs* (1992), the six-hour video *Luanda-Kinshasa* (2013), along with large-format photographs from the series *Disco Angola* (2012).

*Hors-champs* was produced by Centre Pompidou in Paris and exhibited for the first time in 1992 at DOCUMENTA IX in Kassel. It shows a performance of the free jazz piece *Spirits Rejoice* (1965), composed by US American saxophonist Albert Ayler (b.1936). The musicians are George Lewis (trombone), Douglas Ewart (saxophone), Kent Carter (bass), and Oliver Johnson (drums). It was filmed by Stan Douglas and a second cameraman in the AV studio of the Centre Pompidou in Paris. The installation combines two projections, on the front and back respectively of a suspended screen. One side displays the jazz performance in the style of a 1960s broadcast on French television, while the other shows footage that was ostensibly edited out.

The video *Luanda-Kinshasa* depicts a six-hour jam session. Ten musicians were invited by pianist Jason Moran (b.1975) to play a collective improvisation created especially for this work, moving between jazz, funk, and Afrobeat. Jason Moran, who already performed in the exhibition *ARTHUR Jafa: A SERIES OF UTTERLY IMPROBABLE, YET EXTRAORDINARY RENDITIONS* at JSC Berlin in December 2018, is a key figure in this project. Not least, because it was the close contact between him and Stan Douglas that led directly to the idea for this exhibition.

*Luanda-Kinshasa* combines audio and film material that has been cut, duplicated, mixed and temporally extended. In fact, half of the musicians performed on two consecutive days respectively. The sessions took place in a fictional reconstruction of the legendary New York recording studio “The Church”. Between 1948 and 1981, this former place of worship hosted the recording of many pioneering albums in a variety of genres, including Miles Davis’ *Kind of Blue* (1959) and Pink Floyd’s *The Wall* (1979). The blueprint for the video was Jean-Luc Godard’s legendary documentary film *One Plus One* (1968)—which was subsequently released as *Sympathy for the Devil*.

For the photographic series *Disco Angola* Stan Douglas adopted the role of a fictional photojournalist, shuttling in 1974-75 between New York and Angola. The journalist regularly attended underground disco parties in Manhattan. The photographs show staged “costume dramas in fragments” (Stan Douglas) in post-industrial New York and post-colonial Angola, but which in reality were shot in California. The series comprises eight large format photographs, equally divided in their depictions of the two locations. The exhibition assembles five of the photographs, presenting them for the first time to the accompaniment of music from the seventies.



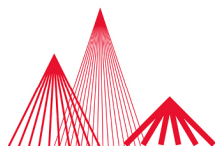
## BERLIN

A splicing block is a tool for the cutting and splicing, that is the joining, of both analog film and audio material. The precision of its operation is subject to the abilities of the actual cutter—once cut, the process cannot be undone. Stan Douglas is a master of such work, creating imperceptible transitions between different times and places. It is not just the attentive staging of the filming and photography, but above all the meticulous construction in the editing room, which effortlessly conveys the viewer through space and time. The title *SPLICING BLOCK* is therefore a metaphor for Stan Douglas' particular working methods.

Stan Douglas is regarded as one of the most important representatives of time-based media art. His work is being shown for the first time, since 2001, in a solo exhibition in Berlin.

Curated by Paola Malavassi, Head of JSC Berlin.

The exhibition *STAN DOUGLAS / SPLICING BLOCK* is part of the Culture Program accompanying Canada's Guest of Honour presentation at the Frankfurt Book Fair 2020. We acknowledge the support of the Canada Council for the Arts and the Government of Canada represented by the Embassy of Canada, Berlin.



**Singular  
Plurality**

CANADA  
Guest of Honour  
Frankfurt  
Book Fair  
2020

KANADA  
Ehrengast  
Frankfurter  
Buchmesse  
2020



Canada Council  
for the Arts

Conseil des arts  
du Canada

Canada



Botschaft von Kanada

### PUBLICATION

A book is being published on occasion of the exhibition with essays by Diedrich Diederichsen, Rachel Kushner, and the curator of the exhibition, Paola Malavassi, together with a conversation between Stan Douglas and Jason Moran.

### PRESS CONFERENCE

30 October 2019, 11:00 a.m., JSC Berlin

A press conference is taking place at JSC Berlin, Leipziger Strasse 60 (Entrance: Jerusalem Strasse). The artist, the collector and the curator will be present.



**BERLIN**

## **STAN DOUGLAS**

Stan Douglas was born in 1960 in Vancouver, where he continues to live and work.

Since the late 1980s, Stan Douglas has created films and photographs—and more recently theater productions, augmented reality and other multidisciplinary projects—that investigate the parameters of their medium. His ongoing inquiry into technology's role in image making, and how those mediations infiltrate and shape collective memory, has resulted in works that are at once specific in their historical and cultural references and broadly accessible.

Stan Douglas' work has been the subject of solo exhibitions at prominent institutions worldwide. In 2015, STAN DOUGLAS: INTERREGNUM opened at WIELS Centre d'Art Contemporain, Brussels, and traveled to Salzburger Kunstverein the following year. In 2013, a major survey of the artist's work, STAN DOUGLAS: PHOTOGRAPHS 2008–2013, was presented at Carré d'Art – Musée d'Art Contemporain in Nîmes, France. It traveled as STAN DOUGLAS: MISE EN SCÈNE through 2015 to Haus der Kunst, Munich, followed by Nikolaj Kunsthal, Copenhagen, and Irish Museum of Modern Art, Dublin.

Other major solo presentations of the artist's work include those held at Museu Coleção Berardo, Lisbon (2015); The Fruitmarket Gallery, Edinburgh (2014); Minneapolis Institute of Arts (2012); Staatsgalerie Stuttgart and Württembergischer Kunstverein, Stuttgart (2007); The Studio Museum in Harlem, New York (2005); Serpentine Gallery, London (2002); Centre Georges Pompidou, Paris (1994); and Art Gallery of Ontario, Toronto (1987). The artist's work was featured in the Venice Biennale in 1990, 2001, 2005, and 2019, and in documenta Kassel in 1992, 1997, and 2002.

Douglas has been the recipient of notable awards, including the Hasselblad Foundation International Award in Photography (2016); the Scotiabank Photography Award (2013); the Infinity Award from the International Center of Photography, New York (2012); and the Audain Prize for Lifetime Achievement in the Visual Arts, British Columbia (2019).

Work by the artist is held in major museum collections, including the Art Gallery of Ontario, Toronto; Centre Pompidou, Paris; The Israel Museum, Jerusalem; Los Angeles County Museum of Art; Museum of Contemporary Art Chicago; The Museum of Modern Art, New York; National Gallery of Canada, Ottawa; Pérez Art Museum Miami; San Francisco Museum of Modern Art; Solomon R. Guggenheim Museum, New York; Tate Gallery, London; Vancouver Art Gallery; and the Walker Art Center, Minneapolis.



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## **THE CONCEPT OF THE JULIA STOSCHEK COLLECTION**

The principle behind the private collection of contemporary art is the aspect of contemporaneity, connected to the aspiration of reflecting social and cultural trends of the respectively current generation. The constantly growing collection is consequently focused in its conception on the moving image from the 1960s onwards and spans a range of disciplines: video, single and multiple image projections of analogous and digital film material, multimedia environments as well as computer and internet based installations, not to mention ephemeral art forms such as performances. The collection currently comprises over 850 works by approximately 250 mostly European and American artists.

## **GENERAL INFORMATION**

### **ARTIST TALK**

1 November 2019, 6:00 p.m., JSC Berlin

An artist talk with Stan Douglas and Diedrich Diederichsen will take place in the cinema room at JSC Berlin, Leipziger Strasse 60 (Entrance: Jerusalemer Strasse). No registration in advance required, free entrance.

### **EXHIBITION OPENING**

30 October 2019, 7:00–10:00 p.m., JSC Berlin

### **EXHIBITION**

2 November 2019 – 1 March 2020

### **OPENING TIMES**

Saturdays & Sundays, 12:00 – 6:00 p.m.

### **ADMISSION**

EUR 5.00

Admission is free for children and adolescents that are 18 years old or younger, school pupils, students, occupational trainees, the disabled, pensioners, the unemployed, and recipients of social security on producing valid identification.

### **PARTIAL DISABLED ACCESS**

Disabled access is to the ground floor of JSC Berlin. The 1<sup>st</sup> floor is not suitable for visitors using a wheelchair or for children's pushchairs. (Access by stairs only, there is no elevator available).



## BERLIN

### **PUBLIC GUIDED TOUR OF THE EXHIBITION IN GERMAN**

Sundays, 3:00 p.m.

### **PUBLIC GUIDED TOUR OF THE EXHIBITION IN ENGLISH**

Saturdays, 3:00 p.m.

Price: EUR 10.00 per person (including admission fee)

Register at <https://www.jsc.art/calendar/>

### **GUIDED TOURS FOR GROUPS**

Please make any inquiries for guided tours for groups by email at [visit.berlin@jsc.art](mailto:visit.berlin@jsc.art)

Price: EUR 20.00 per person for groups of 10 people and more (including admission fee)

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### **PRESS AND PUBLIC RELATIONS**

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