

Noufaux Riche

Saturday May 12, 2007

Curatorial Statement

New "Fake" Rich

Noufaux Riche evolved from the idea that money is no longer material – It exists primarily as data, electronic transfers, and binary symbols. Since money has become an invisible concept, it allows for one to conjure and create ideas of value and wealth.

Noufaux Riche represents a culture that seeks meaning and wealth beyond materiality. Presented as an event, the value lies within time and space. Video art, performance and music, are all time-based mediums that contain no object of value. They express through experience, and the flow of invisible content. Packaged in a one-off event, Noufaux Riche becomes the intangible wealth of community, culture, and convergence.

Video appeared to be the absolute medium to demonstrate the immateriality of value. Video has always played a major role in artists' desire to seek meaning, and instinct towards the subversion of existing systems.

More recently with its movement into digital domain, video art has embraced new aesthetics, new realities, and new narratives. The works presented here involve these concepts on different levels. From the pure demonstration of the immateriality of the pixel, to the subversion of symbols of wealth, to the detournement of narrative, to the creation of new aesthetics and new realities, the work either proceeds to deconstruct the content, or reinvent a value system.

Noufaux Riche embodies an element of pretense, play, and false elevation, in this superfluous concept of wealth. It incites a spirit of dreaming, inventing, and celebrating one's own world, while being blissfully oblivious to an unchanged reality.

Video List

Black or White , 1'46", 2004 / **Wuttin Chansataboot**, Thailand
Deleted Scenes , 9'44" 2002 / **Alex Pensato**, Canada
As They Pass , 6'45", 2006 / **Brigitta Boedenauer**, Austria
Etchings , 5'23", 2003 / **Dawn Scarfe**, UK
Desert Walker , 2'12", 2006 / **Luke Fischbeck + Sarah Ra Ra**, US
Suitwatcher's Anonymous , 6'34", 2003 / **Erik Schmidt**, Germany
The Fox Hunt , 6'58", 2006 / **Discriminating Gentlemen's Club**, Canada
The Polarbear Split , 6'08", 2006 / **Martin Skauen**, Norway
Untitled , 2'18", 2006 / **Luke Fischbeck + Sarah Ra Ra**, US
Sliding Whites , 8'38", 2003 / **Eric Siu Chi-man**, Hong Kong
Untitled 5'19", 2006 / **Luke Fischbeck + Sarah Ra Ra**, US
Membrane , 14'18", 2006 / **Zbigniew Karkowski + Atsuko Nojiri**, Japan

Artist Statement

Black or White , 1'46", 2004

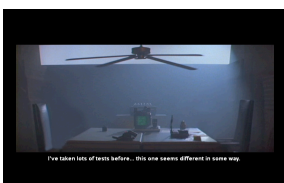


Wuttin Chansataboot, Thailand

In RGB world, [0,0,0] is for black and [255,255,255] is for white. What's black or white in the world we live this moment?

Graduated from Department of Fine Arts (Graphic Art), Faculty of Architecture at King Mongkut's Institute of Technology Ladkrabang (KMIT'L) in April 2005. I'm now working as a freelance motion graphic artist and independent director for music videos, short film and presentation video in Thailand. I like to mix different textures in my work, e.g. live-action footages, drawing and graphical CG elements to express what in my mind, also try some new techniques in experimental pieces to create my individual style & art form.

Deleted Scenes , 9'44" 2002

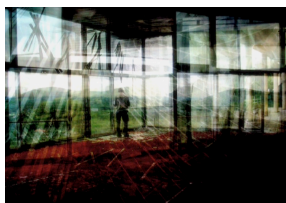


Alex Pensato, Canada

In my project Deleted Scenes I used post-production techniques to remove all traces of the actors from the opening sequence of the futuristic film Blade Runner. I wanted to deconstruct the sequence of a film that has ingrained itself in the unconscious minds of many. In a way it is an attempt to uncover structures and techniques employed in constructing a dream vision of the future - a future which we draw closer to in time and that, with regards to the specific date of its creation, we draw further away from - in fact we lay right in the middle of these two times.

The *Deleted Scenes* does not so much present a new vision of the future, but provides some tools to its deconstruction and re-negotiation.

As They Pass , 6'45", 2006 Brigitta Boedenauer, Austria



This film is about the concept of memory. Images from the Kahlenberg-Hotel/Vienna are compiled, deconstructed and de-contextualized. Narrative logic of space and time is ignored. A subjective, emotive interpretation causes the evolution from collection to process to product. The intersection of these categories shows the disassociation between lived and narrated experience, being and representing, which is at the heart of our mediated society.

Changed her focus from analogue photography and film towards digital video. In her work she reorganizes geometric and anatomic dominated image collections in a recursive compositing process, using a set of video applications and developing environments. With her videos she tries to generate emotive sequences from reassembling stills (photographic images, graphics, sketches etc.) into animated trajectories beyond their original context.

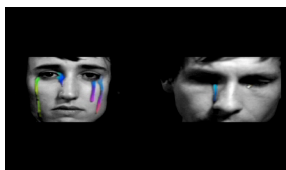
Etchings , 5'23", 2003 Dawn Scarfe, UK



Etchings was developed during the artist's residency* in The Old Dairy, a listed building in Headington Park, Oxford, UK, 2003. Dawn found the Dairy to be a very evocative space, with interesting acoustic properties. She observed how sounds from outside reverberated through the space, and how different patterns of light filtered through the windows over time. Interested in uncovering more of the sonic character of the space, Dawn began a series of actions to 'sound' the Dairy as if it were an instrument, using found materials such as sticks and chains to scrape along the walls, drop on to the floor, and to play the air. She noticed how it was possible to get a wide range of tones from swinging a stick at different speeds, and the Etchings video documents the artist's attempts to play scales with a stick in the space. The footage is played in slow motion to highlight the reverberant effects of the artist's actions, and to emphasize the physicality of the resulting impressions made in the air.

web: www.dawnscarfe.co.uk

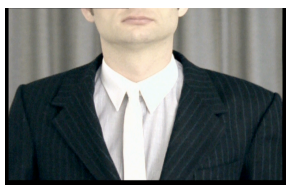
Various , 2006 Luke Fischbeck + Sarah Ra Ra, US



Luke and Sarah live in a very small freestanding house in Los Angeles. They are attempting to grow as much of the food they eat as possible. They make music together as "lucky dragons" or as "glaciers" and also large-scale collaborative drawings and prints as "sumi ink club". When asked to describe their agenda in art making, they say equality, balance, harmony, beauty, plenty, and joy. But that's not very specific. Specifically, everything they make addresses in some way acts of giving and owning, group identity, speaking--especially using one's own voice in magic ways, and beyond that--spirits and ghosts and mirrors and twins and multiples and uncanny dancing.

web: www.hawksandsparrows.org | www.glaciersofnice.com

Suitwatcher's Anonymous , 6'34", 2003 Erik Schmidt, Germany



Suitwatcher's Anonymous abducts the viewer – in dreamlike, fragmented images – into the world of a young, well-dressed suit-wearer, played by the artist, who confers strenuously via conference telephone beside a swimming pool on a roof terrace. This situation of a "young urban professional", with all the accompanying lifestyle attributes, suddenly shifts when the suit-wearer falls into the pool. What initially appears to be a disaster – death by drowning – becomes lightheartedly fun play. Caressed by blue liquid, the suit-wearer sheds his shoes and jacket and, without any shortness of breath, enjoys himself under water. This poetic figure overlaps images of perfectly styled, posing suit-wearers, passing over to a third scene. In stage-like surroundings, the suit-wearer begins whipping a black leather couch with his belt until he tears the couch's surface and finally falls backward onto it with an insane expression.

The Fox Hunt , 6'58", 2006 Discriminating Gentlemen's Club, Canada



From the DGC ~ CGA Lodge to the icy surface of the mighty St. Laurent, the gentlemen track and eliminate a most peculiar fox. Invigorated by Trancelvania's sonic meanderings the video provides a glimpse at the world the DGC ~ CGA maintain for their own pleasures.

Realized in the tradition of auto-fiction and self-fashioning The Discriminating Gentlemen's Club Le club des gentils hommes avertis [DGC CGA] aim to reintroduce the magic of the concept and the charm of the real. In a culture of appearances, décor and pageantry, our objective is to implement full ostentation and conjure up the most gentlemanly of images. Founded by François Lemieux and Robin Simpson in 2002 this inter-disciplinary collective is driven by a select group of young artists and maintains honorary chapters in Melbourne, Australia and Birmingham, UK.

web: www.dgc-cga.org

The Polarbear Split , 6'08" , 2006 / Pencil on paper, 70 x 600cm Martin Skauen, Norway



This 6 meter long drawing is based on the civilization of the New World. It is a charged map of humanity at its most unhinged, dealing irreverently with the subject of fanaticism and how it manifests itself in religion, sex and youth culture. The subject matter is politically charged, but Skauen manages to avoid self-righteousness and inject humour into what is otherwise a morally desolate portrait of civilization.

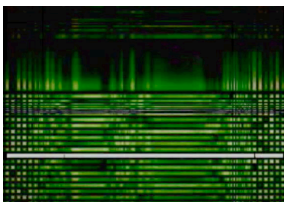
Skauen has filmed the drawing, which he refers to as a 'script', and specifically composed music with his band Det Svenska Folket, to accompany the film. The camera sweeps over and settles on Skauens' detailed depictions of manic people and hybrid creatures, pulling the viewer into an, often, uncomfortable encounter with the darker sides of humanity. The drama, pathos and detail of the drawing are exaggerated by the motion and focus of the camera and the charismatic soundtrack.
web: www.martinskaugen.com

Sliding Whites , 8'38" , 2003 Eric Siu Chi-man, Hong Kong



'White as color is just a fluid concept. White of ice, white of paper, white of milk, white of cloud... white of air, liquid and solid, the whites are all different and each of them owns unique property. The fusion of Materials and Eyes reveals the truth of colors. Sliding Whites --- an experiment on the TV cells, the representation of color and the originality of digital image.'

Membrane , 14'18" , 2006 Zbigniew Karkowski (sound) + Atsuko Nojiri (video), Japan



Zbigniew Karkowski is a Polish-Swedish composer/musician presently living and working in Tokyo, Japan. He has worked professionally in the areas of written contemporary music, industrial music, pop music and experimental performance for the last 11 years. His work has been performed throughout Europe, North America, Australia, and Japan. He is active in the underground noise scene in Japan.

Atsuko Nojiri is a video artist born 1978 in Tokyo, Japan. She works as independent artist, and has presented her work at KaiZen Gallery (Tokyo), Sonar Festival(Spain), Radar Espacio de Exploracion Sonora Festival (Mexico), and Lausanne Underground Film Festival (Switzerland). She is currently developing material to be released on Asphodel label in San Francisco.



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