

# Finite Eyes



An evening of  
sound  
performance  
and moving image

By  
anorak  
& Ora Clementi

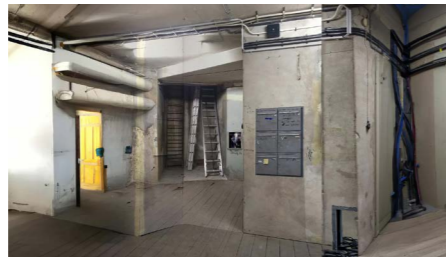
Featuring work by  
Basma al-Sharif,  
Tolia Astakhishvili  
& James Richards,  
Charles Bernstein,  
Ora Clementi,  
Marguerite Duras,  
and Dani ReStack

Doors open 7pm  
Performances 8–11pm  
Followed by a DJ set by  
Krzysztof Bagiński

**Premiere: Saturday 23 September 2023**

**anorak**

Gottlieb-Dunkel-Straße 43/44  
8th floor / 12099 Berlin  
[www.anorakanorak.com](http://www.anorakanorak.com)



A collaboration between the curatorial collective anorak and the experimental music duo Ora Clementi, *Finite Eyes* brings together live-performance, pre-recorded sound, and moving image in an evening exploring the emotive pull and mobilising force of utopian visions.

In this new collaboration with anorak, cole and Rushford return to central questions surrounding interpretation, the function of memory, and sound within both listener and performer, merging curatorial and compositional techniques. A bespoke setting designed by anorak forms the environment for three new music sets, which are put in dialogue with film and sound works by various artists, reflecting on how seemingly empirical information is manipulated and transformed through the interplay of speech, voice-over, and moving image.

Teetering on the borderline where the ephemeral realm of the imaginary converges with situated experiences, *Finite Eyes* raises questions about how utopian visions are informed by collective fantasies that in turn shape perceptions, memories, and imagined futures.

*Finite Eyes* will be presented on Saturday 18 November 2023 at Württembergischer Kunstverein Stuttgart.



## PROGRAMME

- SET I** Ora Clementi, *O'*, live performance microphones, objects, playback, and interventions, 2023, 10:00 mins
- SET II** *The imagination, filler up of the void, is essentially a liar* (Screening)  
 Emily Dickinson, *I Felt a Funeral in My Brain*, 1861, read by Julie Harris, audio, 0:56 mins  
 Basma al-Sharif, *High Noon*, [The Mojave Desert, Los Angeles, and Onomichi], 2014, 16mm transferred to digital, excerpt of an endless loop, video, colour, sound, 3:35 mins  
 Basma al-Sharif, *Turkish Delight*, [Amman], 2010, super 8mm transferred to digital, 2:46 mins  
 Charles Bernstein, *1-100*, 1969, audio, 3:27 mins  
 Dani ReStack, *Show & Tell in the land of Milk & Honey*, [US] 2007, video, colour, sound, 13:00 mins  
 Bill Lyons, *Amish Building Move!*, 2022, appropriated video excerpt, 4:00 mins  
 Marguerite Duras, *Les Mains Négatives*, [France], 1979, 14:00 mins  
 Tolia Astakhishvili & James Richards, [*I Remember (Depth of Flattened Cruelty)*], 2023, 10:00 mins
- PAUSE
- SET III** Ora Clementi, live performance, *Folie à deux*, portable organ, and interventions, 2023, 10:00 mins
- SET IV** Ora Clementi, *Forest of Familiar Materials*, live performance, voices, instruments, electronics, 2023, 20:00 mins
- SET V** DJ set by Krzysztof Bagiński

## PART 1

### I PERFORMANCE (10 mins)

Ora Clementi, *O'*, live performance, microphones, objects, playback, and interventions, 2023

### II SCREENING (53 mins)

*I felt a Funeral, in my Brain*, (340)  
 By Emily Dickinson

I felt a Funeral, in my Brain,  
 And Mourners to and fro  
 Kept treading—treading—till it seemed  
 That Sense was breaking through—  
 And when they all were seated,  
 A Service, like a Drum—  
 Kept beating—beating—till I thought  
 My mind was going numb—

And then I heard them lift a Box  
 And creak across my Soul  
 With those same Boots of Lead, again,  
 Then Space—began to toll,

As all the Heavens were a Bell,  
 And Being, but an Ear,  
 And I, and Silence, some strange Race,  
 Wrecked, solitary, here—  
 And then a Plank in Reason, broke,  
 And I dropped down, and down—  
 And hit a World, at every plunge,  
 And Finished knowing—then—

Basma al-Sharif, *High Noon*, 2014

*High Noon* is the meeting between the Southern Californian landscape with that of the South-Eastern landscape of Onomichi Japan as an experience of the gravitational pull towards the center of the earth, with the knowledge that we are sometimes standing on the world upside down. We briefly glimpse each landscape as a dizzying series of loops that repeat themselves endlessly.

Soundtrack: L.A. Takedown, special edition of *Top Down (Heater On)* for High Noon

Basma al-Sharif, *Turkish Delight*, 2010

Short sequences spontaneously filmed in the interiors of homes in Amman, Jordan, just after their inhabitants have left, are interwoven frame-by-frame over a looped soundtrack of single words into near abstraction. The words are ingredients to a recipe, the homes are the artist's relatives and acquaintances. A gestural response to the migration of Palestinians to Jordan, to political refugees who settle neighboring countries waiting for conflict to end, and refugees with nowhere to return to. *Turkish Delight* is about the banality of exile.

Sound: the voice of Huda Abdel-Shafi

Charles Bernstein, *1-100*, 1969

The passing of time, measured by a human voice counting from 1-100, becomes emotionally charged as we reach the inevitable conclusion.

**Dani ReStack, *Show & Tell in the land of Milk & Honey*, 2007**

In this piece Dani ReStack recounts to camera her experiences of living and working in Israel, the fabled land of milk and honey of childhood lessons. With time spent in a metal factory and a battery farm for chickens, her harrowing tale includes stories of sexual harassment and sick birds. Against this background, there are idyllic images of bees and flowers, cows and calves, intimate caresses, dead birds. Every thing is worthy of Dani's gaze, and is transformed by the encounter, becoming more human or sacred, and we are closer to the pain and beauty of being alive.

**Bill Lyons, *Amish Building Move!*, 2022, (appropriated video excerpt)**

300 men, all dressed in the same blue workers' uniform, join in a communal muscular effort to move a barn. Two cameras capture the scene, one handheld, in the centre of the action, the other a hovering drone surveilling the scene from above.

**Marguerite Duras, *Les Mains Négatives*, 1979**

Shot just before dawn and uniquely composed of traveling shots, the film is a slow advance from Paris de la Republique to the Champs Elysees. The agonizing moan of Amy Flammer's violin score mingles with the cries of love emitted from Marguerite Duras on the soundtrack. Destined for the first prehistoric men who pressed their painted hands on cave walls, but also calling out to the marginalized population of drop-outs, outcasts, and emigrants. — B. Sarrut

**James Richards, Tolia Astakhishvili, *I Remember (Depth of Flattened Cruelty)*, 2023**

*I Remember (Depth of Flattened Cruelty)* is a new collaborative work by Tolia Astakhishvili and James Richards drawing on an ongoing visual dialogue between the two artists. Parts of previous works are transferred into a new digital animation. The soundtrack, developed with composer Max Bloching, incorporates music and field recordings that both reinforce and undermine the movements of the projected images.

PAUSE

PART 2

III PERFORMANCE (10 mins)

**Ora Clementi, *Folie à deux*, live performance, portative organ, and interventions, 2023**

IV PERFORMANCE (20 mins)

**Ora Clementi, *Forest of Familiar Materials*, live performance, voices, instruments, electronics, 2023**

V DJ SET Krzysztof Bagiński

**Ora Clementi** is the duo of Canadian sound artist crys cole and Australian composer/performer James Rushford. Distinct, disorienting and highly performative, their work examines voice and vocal mirroring through pre-conscious speech processes and the codified abstraction of found texts, supported by a vast battery of handmade instruments, electronics, and hyper-colour processing.

**anorak** is a curatorial collective and independent art space run by Lukas Ludwig and Johanna Markert. anorak offers a space for sincere and mutual exchange enabling artists to produce, present and critically discuss their work. Shaped by long-term collaborations with artists and cultural institutions, they develop unique presentation formats with a focus on artists' moving image, sound, and performance.

Images

Cover: Dani ReStack, *Show & Tell in the Land of Milk & Honey*, 2007 (still image)

p. 2: Tolia Astakhishvili & James Richards, *I Remember (Depth of Flattened Cruelty)*, 2023, 2023, film still.

Courtesy the artists; Cabinet, London; Isabella Bortolozzi, Berlin; Rodeo, London/Piraeus; LC Queisser, Tbilisi

p. 3: Ibid., Installation view, Haus am Waldsee

**Composition and music by**  
Ora Clementi  
(crys cole & James Rushford)

**Curated, commissioned and produced by**  
anorak  
(Lukas Ludwig & Johanna Markert)

**In cooperation with**  
Württembergischer Kunstverein,  
Akademie Schloss Solitude

**Production manager and press**  
Daria Bertram

**Sound recording**  
Manuel Pessoa de Lima,

**Thanks to**  
Daniella Shreir, James Richards,  
Jules Reidy, Tom Rosenberg,  
the Anorak e. V. members and board

**Supported by**  
Musikfonds

