

(February 13 & 20)

2— The Front Room

ALIX PEARLSTEIN



Existing in a realm between theater, cinema, and reality television, Alix Pearlstein's dramatic video installations cast a spotlight on the savagery of primary human instincts and interaction. In *Goldrush* (2008), a seemingly invaluable object—a white rectangular panel—is placed in the middle of a black box theater. A group of nine, each dressed in metallic gold, set upon the task of ripping it apart. In desperate acts of violence, traced with sexual aggression, each actor tears, taunts, fights and climbs over the others, in a greedy gathering up of every last shard.

(February 13 & 20)

Alix Pearlstein was born and currently lives and works in New York. Recent solo exhibitions have been presented at The Kitchen, New York (2008), and MIT List Visual Arts Center, Cambridge, Massachusetts (2006). Pearlstein has exhibited her films in the U.S. and internationally, including at White Columns, New York; Contemporary Art Center Cincinnati; IFA Film Center, New York; Center for Contemporary Art, Tel Aviv; Museum of Contemporary Art, Panama City; and Art Production Fund, Los Angeles.

Image:

Goldrush, 2008

High-definition color video with
sound, 3 minutes 5 seconds

Courtesy of the artist

General support for the Contemporary's exhibitions program is generously provided by the Whitaker Foundation; The Andy Warhol Foundation for the Visual Arts; William E. Weiss Foundation; Regional Arts Commission; Missouri Arts Council, a state agency; Nancy Reynolds and Dwyer Brown; Arts and Education Council; and members of the Contemporary Art Museum St. Louis.



Contemporary Art Museum St. Louis
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(February 15 & 22)

Aurélien Froment was born in 1976 in Angers, France, and he lives and works in Dublin and Paris. In 2008, he presented solo shows at FRAC Champagne-Argonne in Reims, France; Motive Gallery, Amsterdam; and Palais de Tokyo, Paris. He has shown work in recent group exhibitions that include Frankfurter Kunstverein (2008); Casino Luxembourg (2008); Museum of Contemporary Art, Rijeka, Croatia (2007); De Appel, Amsterdam (2006); Musée d'art contemporain, Lyon (2005); and Centre pour l'image contemporaine, Geneva (2000), among others.

Image:

Théâtre de Poche, 2008

HD color video, 12 minutes

Courtesy of the artist and Store Gallery, London

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(February 12 & 19)

2— The Front Room

CLEMENS VON WEDEMEYER



German artist Clemens von Wedemeyer addresses the absurdity of socio-historical phenomena by appropriating classic films, accompanied by research material and documentary footage. *Big Business* (2002), a remake of the 1929 Laurel and Hardy comedy, follows the harebrained escapades of two salesmen—played by prison inmates—who manage to demolish a house and wreck a car. Wedemeyer's update takes place not in the sunny suburbs, but in a detention center. The accompanying film, *The Making of Big Business* (2002), documents the inmates' time working for a building program in which project houses are systematically constructed and destroyed.

(February 12 & 19)

Clemens von Wedemeyer was born in 1974 in Göttingen, Germany, and he currently resides in Berlin and Leipzig. Recent solo exhibitions include Barbican Center, London (2009); Kölnischer Kunstverein, Cologne (2006); and P.S.1 Contemporary Art, New York (2006). His work was also presented at the *Seventh Shanghai Biennale*; *16th Biennale of Sydney*, Australia; MOCA Cleveland; Mass MoCA, North Adams, Massachusetts; Deutsche Guggenheim, Berlin; Kunsthalle Düsseldorf; Heidelberger Kunstverein; *Skulptur Projekte Münster*, Germany; CCA Wattis Institute for Contemporary Arts, San Francisco; Centre Georges Pompidou, Paris; *4th Biennale of contemporary art*, Berlin; and the 2005 *Moscow Biennale of Contemporary Art*, Moscow, among others.

Image:

Big Business (still), 2002

Color video with sound, 25 minutes

Courtesy of the artist

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(February 11 & 18)

2— The Front Room

SUNG HWAN KIM



Simultaneously taking on the roles of director, performer, editor, composer, and narrator, Korean artist Sung Hwan Kim creates dreamlike videos which examine misremembered information and the subjective nature of history. Kim disrupts linear projection through the use of sharp editing and illogical sequencing, while maintaining a loose narrative structure and aesthetic coherence. In *The Front Room*, Kim presents *Dog Video* (2006), in which the artist, masked and costumed, re-enacts scenes from a family life that puts in stark juxtaposition the protagonist's new Dutch home with his native Korean one.

(February 11 & 18)

Sung Hwan Kim was born in 1975 in Seoul, Korea, and he lives and works in New York. Solo exhibitions, performances and screenings have been presented at Project Arts Center, Dublin (2007); Huis aan de Werf, Utrecht (2006); Portland Institute of Contemporary Art / TBA Festival and Northwest Film Center (2005); and Total Museum, Seoul (2003). Kim has also exhibited at Gwangju Biennale, Korea (2008); ZKM, Karlsruhe, Germany (2007); de Appel, Amsterdam (2007); BAK, Utrecht (2006); Living Art Museum, Reykjavik, Iceland (2006); Leeum Samsung Museum of Art, Seoul, Korea (2006); and Museum Het Valkhof, Nijmegen (2005/06), among others.

Image:

Dog Video (still), 2006

Color video with sound, 7 minutes

Musical collaborator: David Michael

Digregorio (aka dogr)

Courtesy of the artist and Wilkinson

Gallery, London

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(February 14 & 21)

2— The Front Room

SVEN AUGUSTIJNEN



In his early work, Belgian artist Sven Augustijnen juggled words and texts in an enquiry into the properties of his materials, and in recent years, he has begun series of “portraits” that blur the lines between fantasy and reality. In *The Front Room*, Augustijnen presents *L'École des Pickpockets* (2000) (The Pickpockets' School), in which the camera observes the teachings of two master petty-thefts on the invisible sleights-of-hand—a true “work of an artist.” Appealing to our voyeuristic nature, the camera follows its subjects closely, yet the documentary-style presentation of this clandestine lesson leaves the viewer struggling to distinguish between fact and fiction.

(February 14 & 21)

Sven Augustijnen was born in 1970 in Brussels, Belgium, where he currently lives and works. His films have been presented throughout Europe, including: *Documenta*, Kassel, Germany; Centre d'Art Contemporain, Fribourg, Switzerland; Van Abbemuseum, Eindhoven, the Netherlands; Museo Nacional Centro de Arte Reina Sofia, Madrid; MuHKA, Antwerp; Casino, Forum d'art contemporain, Luxembourg, France; De Appel, Amsterdam; and the Palais des Beaux-Arts, Fondation Roi Baudouin, Brussels, among many other venues.

Image:

L'École des Pickpockets, 2000

Color video with sound, 48 minutes

Courtesy of the artist and Auguste Orts, Brussels

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