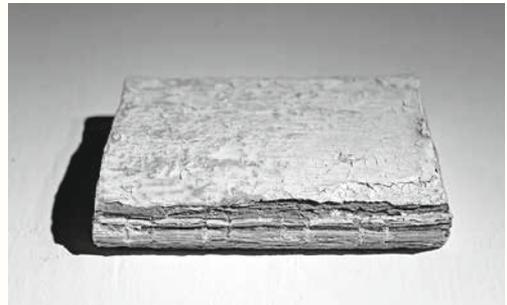


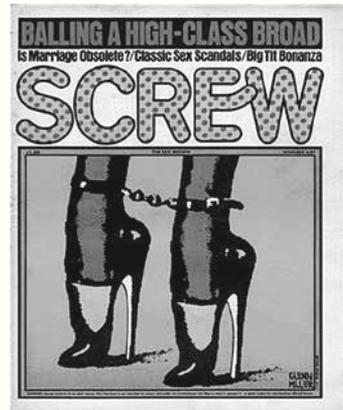
# Torrent

What We Talk About  
When We Talk About Practice  
Conversation with  
Enoch Cheung,  
Choi Yan Chi and Cally Yu

Annie Lai-Kuen Wan  
Monumental Time



Paul Winstanley  
Idea Mind Image



David Platzker  
Hooking up – Ephemera  
as Critical Source

Issue No. 1

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# Torrent

# Spring

# 2013

# Issue No. 1

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Colophon

Publication

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Burger Collection

Concept

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The art bulletin *Torrent* is published by Burger Collection. The aim is to provide a focused analysis of artistic practices and the institutional, cultural, and ideological contexts that influence its production and reception. The publication will include source materials, conversations, and artist commissions alongside research texts and essays. There is no formal publishing schedule, each issue is approached as an individual project, its arrival is dictated by the timeline of the research and making processes involved. *Torrent* has been created in conjunction with the *Theory/Conversations* section realized within *Quadrilogy*, Burger Collection's exhibition and research project, curated by Daniel Kurjaković (available to view online at [quadrilogy.org](http://quadrilogy.org)).

*Torrent No. 1* has been published to coincide with Burger Collection's long-term exhibition platform and research project conceived and realized with 1a space, an independent arts organization in Hong Kong; and its inaugural project *I Think It Rains* (May 17–June 30, 2013, at the heritage site of the Cattle Depot Artist Village in To Kwa Wan, Kowloon). *I Think It Rains* represents a further installment of *Quadrilogy*. The pilot edition of *Torrent* was published in June 2012 on the occasion of Nalini Malani's video/shadow play *In Search of Vanished Blood* (2012) presented at Documenta 13, with Burger Collection acting as patron for the project.



24 OCTOBRE - CINEMA 2 - 19h

MAN 2: Right to Left

Man 1: Left to Right

CALL SHEET

PRODUCTION TITLE: ASYMPTOT or Dropping a large sheet of glass on the ground from shoulder

DAY: Saturday DATE: 25/08/2012 DAY: 2 OF 3 CALL TIME: 9:00

DIRECTOR	Name: <u>Vittorio Santoro</u>	Telephone: <u>06 77 05 01 36</u>
PRODUCER		
UPM		
1 <sup>st</sup> AD	<u>Valentin Bouleir/H.H</u>	
LOC. MANAGER	<u>06 32 82 41 15 / 07 86 41 91 80</u>	
SET PHONE	<u>V. Santoro 06 77 05 01 36</u>	
LOCATION ADDRESS:		

PRODUCTION #	
SHUTTLE CALL:	
SET CALL	<u>9:00</u>
1 <sup>st</sup> MEAL:	
WRAP:	
WEATHER:	<u>Aversa: 17° - 20° Aversa: 20° - 25° Aversa (Public): 17° - 22° + Lux 8m hour</u>

SET	SCENE	CAST	D/N	PAGES	LOCATION (at 6:30)
Kiosk - <del>Bonch</del>	11	G. Romano	M	P.14	172 Blvd Saint Germain, Paris 6 <sup>eme</sup>
street in front of redish door	8	G. Romano	M	P.12	7 rue Bermand Polliu, 6 <sup>eme</sup>
street front of table	9	G. Romano	M	P.13	Café la Fayette 188, 1 <sup>er</sup> St Germain
Bench - street	12 a	M. Blossano/Therese	M	P.14	Bench near Lux embayn
Bench - street	12 c-d	M. Blossano/Therese	M	P.14	Rue de Courcva Hotel de l'avear
Landscape * 16 a	15-16	G. Romano/Linda	AP	P.4	Near Gare Saint Lazare
street	16A/16B	G. Romano/M. Blossano	AP	P.5	155 rue Buffon, Paris 5 <sup>eme</sup>
Street	6 / 7	M. Blossano	S	P.8	155 rue Buffon, Paris 5 <sup>eme</sup>

CAST	PART OF	MAKEUP CALL	SET CALL	SCENES	REMARKS
1 Genarimo Romano	MAN 2	/	9:00	11, 8, 9, 15-16, 6/7	
2 Myrca Blossano	MAN 1	/	12:00	12a, 12c-d, 16A/B	
3 Theodora Berninich	YOUNG GIRL	/	AP	12a, 12c-d	
4 Linda Jensen	Woman	/	AP	15-16	
5					
6					
7					
8					
9					

ATMOSPHERE AND Extras	Set call
TWO YOUNG MEN (THANK SCENE)	
Scene: 6 / 7	

SPECIAL INSTRUCTIONS
Bring: chalk
Suits

CREW	NAME	CALL
1	Cinematography Adrian Tuermaro	
2	Assis Camera Keni Ullman	
3	On Ver	
4	Assis Directors Valentin Pouchier	
5	Therese Hurper	

Reservation for Bistrot-T!  
3 rue Jouye Rouve  
75020 PARIS  
France  
01 48 49 3970

33 rue du Pont neuf  
Au chieu qui fume  
01 42 36 07 42

## 4) Source Material–Artist Contribution

### Vittorio Santoro Dropping a Large Sheet of Glass from Shoulder Height, 2012

HD video transferred to  
Blu-Ray Disc, b/w  
sound (stereo), 16' 14"

#### Credits

A filmic work by  
Vittorio Santoro

HD video transferred to  
Blu-Ray Disc, b/w  
sound (stereo), 16' 14''

Filmed on location in Paris  
on 24/25/26 August, 2012

Director of photography  
Adrian Tavernaro

#### Players

Man 1 (Marco Blessano),  
Man 2 (Gennarino  
Romano), Woman waving  
and speaking (Linda  
Jensen), Young man  
building a house of cards  
(Adrian McGrath), Young  
woman on bench  
(Théodora Domenech),  
Poète public (Antoine  
Bérard)

Assistant camera  
Roni Ulmann

Assistant directors  
Hannah Harper and  
Valentin Bouhelier

*Dropping a Large Sheet of Glass from Shoulder Height* is the most recent filmic work of Vittorio Santoro. As a way to disclose some of the layers behind the making of the film, this display incorporates an array of documents that led to its production. It includes stills and extracts from the script; drawings detailing the movements of the camera and positioning of the actors and props; pages from the artist's note- and sketch books; a call sheet—a form that offers a complete account of the filming schedule and the personnel and equipment required for shooting on any given day –and quotes taken from a conversation with the artist. During the film, the viewer follows the routes of two different men through Paris. These two undefined characters traverse the city in a seemingly disjointed manner, one coming from the East and the other from the West. The locations they pass do not fit with stereotypical representations of the French capital. The sites delineating the route of this “alternative geography” are associated with the lives of artists who have may have worked or resided there; the factual specificities of which are purposely kept a mystery. A number of separate sequences assimilated within the stream and structure of the film offer some art-historical references for the viewer—restaged moments that evoke, for example, the painting *Boy Building a House of Cards* (1735) by Jean-Baptiste Siméon Chardin. Conversely, the overall fluidity, occasionally underscored with specific pieces by Jazz musician

## 4) Source Material–Artist Contribution

Thelonious Monk, or by the young film composer Flavio Motalla, gets the viewer in a state of suspense as they follow the progression of the two figures through the streets. Even if the two men eventually seem to meet, the film—formally reminiscent of experimental modernist movies of the first half of the 20th century—leaves the question hanging whether their meeting is a chance encounter or a predetermined rendezvous. Positioned at a table, they might be actors turning the photograph *Les Buveurs* (1929/1930) by Surrealist artist Paul Nougé into a real-time activity. An audible ring tone signals the end of the film before it loops back and appears to begin again. The viewer is left without narrative closure. (Hannah Harper)

Edition, Sound design,  
Grading

Adrian Tavernaro  
and Vittorio Santoro

Original music by  
Flavio Motalla

Additional music  
“chordially” (1971) by  
Thelonious Monk, used  
by kind permission of  
D.A. Music and Alan  
Bates of Candid  
Productions, London

Thanks

Phillipe-Alain Michaud  
and Jonathan Pouthier  
(Centre Pompidou,  
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Jérôme Poggi and Simon  
Poulain (Galerie Jérôme  
Poggi, Paris), Bruno  
Ribeyron-Montmartin,  
Patrick Lafièvre,  
Piergiorgio Pepe and  
Iordanis Kerenidis,  
Vadim Grigorian,  
Gabriel Katzenstein and  
Daniel Kurjaković

# Film

Paris  
23 avril  
2012

See photo Man Ray  
"Photographie de  
groupe à la central  
mus." 1924

Photo. → camera stay  
frozen → the move →  
the leave one after another  
→ Camera pan zoom in  
to the type writer → keep  
Zooming → one sees finger write

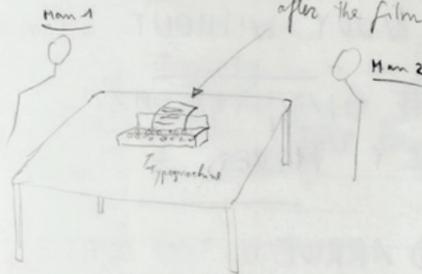
vertical  
writing

Tanger, 9.5.  
2012

after a photo  
of Paul Klee

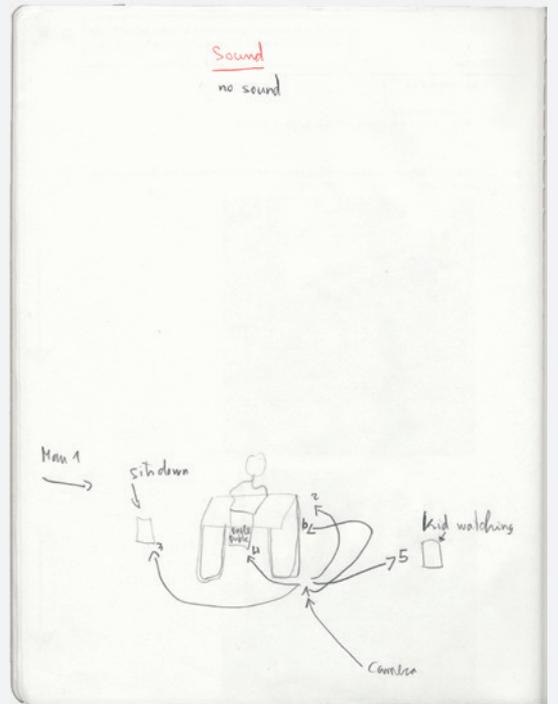
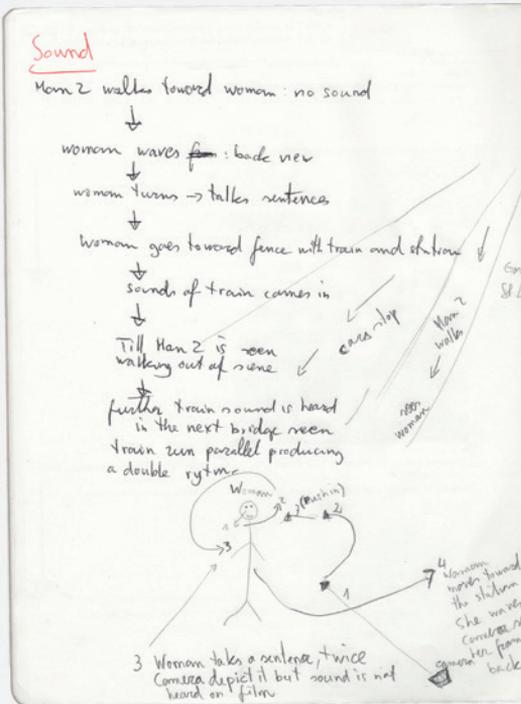
Video 2012

this text should be erased  
after the film production...



Man 1 writes what seem to be a declaration of  
some sentences, Man 2 seem to enter to him but  
answers other kind of sentences. the camera zooms  
on the sheet of paper. On the fade out a telephone  
rings. fade to black









Vittorio Santoro



#### on the sound

how much do i participate in the environment that is around me? i think that is something people ask themselves consciously or unconsciously; and i wanted to enhance this through the partial omission of sound...

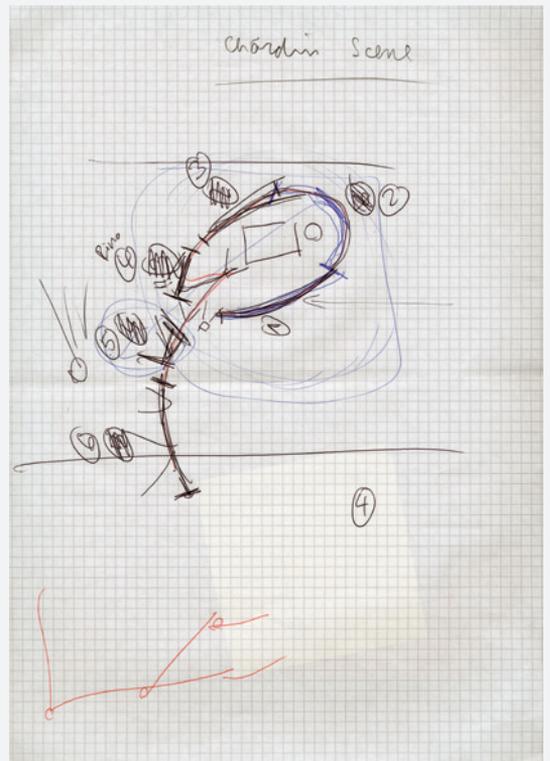
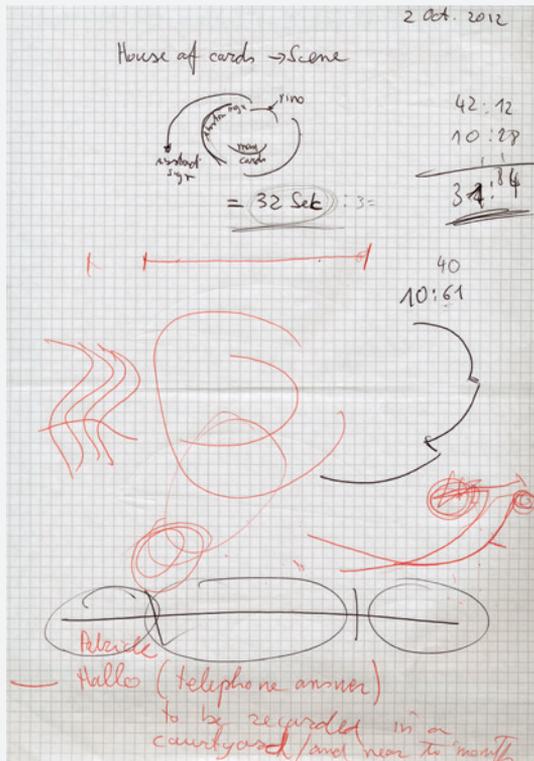
#### on the music

the musical soundtrack features one of the last recordings of thelonious monk. the particular track is a pure merging of chords. it doesn't emphasize a particular scene, but echoes the overall visual structure... how can we come to accept the filmic narrative through fragments, that appear disparate on one hand and coherent on the other? to me, the occasional discordance evokes the act of looking at a broken mirror. for the second part of the soundtrack i asked young film composer flavio motalla to conceive a short piece in three fragments. each fragment is an entity on its own, but also relates to the previous: variation and progress. we used this piece for the "boy building a house of cards"-scene, the turning point.



## on rapture/absorption

generally speaking art, maybe, is primarily the construction of a moment of rapture... it is about this specific moment when you are spellbound by things or a situation, that might not make sense—but you are rapt. in our society it is hard to find those moments, and when it happens it is bliss.







on false expectations

as opposed to what viewers might expect, i put the important part in the middle of the movie, that i like to call the 'turning point'...

once you start to be involved in the narrative, you are left alone...

the film might refer to itself... but it can also refer to a certain urge to 'look' for a narrative...

the film develops very fluidly, but in terms of visual network it is very dense, I like this kind of contrast...

you have to put the elements on the dissecting table of your mind; the film provides you with information; you need to do something with it...



**p. 17**

**MAN 1 is always seen walking from left to right**  
**MAN 2 is always seen walking from right to left**

SCENES (+ Takes) 21a,b, 22a

**Exterior: day**  
 - Courtyard (31 rue Chapon, Paris 3ème, Les Marais)




Scene 21 - **Man 1** looks slightly off view of camera.  
take a

Scene 21 - Camera from above: the two men seem to not look at each other.  
take b They are touching gently with their respective hands the typewriter.

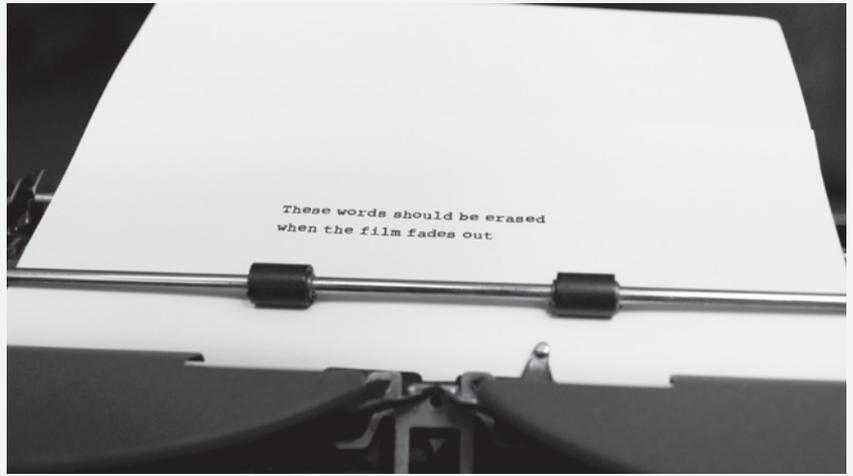
Scene 22 - Camera push in slowly on the scene and further on the sheet of paper.  
take a Camera pushes in further on. She now decipher the text. The text reads:  
 „These words should be erased when the film fades out“.

Film starts to fade out. Before film fades out completely, a phone ring is heard.

*Handwritten note:* telephone booth sequence returns (different takes) with telephone ring

on the idea

in every work there is a message, and you just have to find a machine to disentangle it... does the meeting of the two men happen by chance or is it premeditated? if there is a message, this one could be the one...



### on elimination

in the postproduction we cut a lot of stuff because i thought some clips where too long, they became too visually pleasing, too 'cinematographic', so we cut them out, because i had the feeling that a certain kind of spareness would lead to concentration... as well as the use of the black and white would help to amalgamate the various scenes better and to support the idea that holding your breath is sometimes like starting to hear voices inside your head...

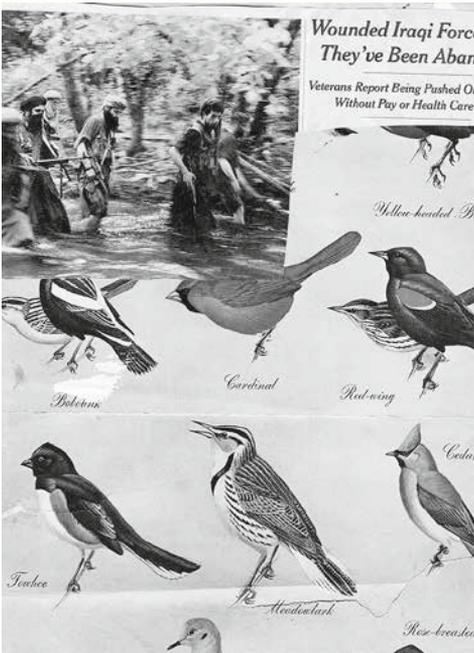


Torrent

# No. 1

Vittorio Santoro  
Dropping a Large Sheet of Glass  
from Shoulder Height

Lawrence Weiner  
& THAT WAS THE TROUBLE WITH  
ARISTOTLE...



Martha Colburn  
Triumph of the Wild I & II



Burger COLLECTION®

Source Material—Artist Contributions  
Conversations