

HACKING HABITAT

ART OF CONTROL — 26.02–06.06.2016

JOHAN GRIMONPREZ: Trading in Fear and its Alternatives

On Thursday 12 may HACKING HABITAT artist Johan Grimonprez, known from the *DIALH-I-S-T-O-R-Y* (1997) foreshadowing the events of September 11, tells about his documentary films. Feature film documentary *Shadow World*, premiering last month at the Tribeca Film Festival NY, surpasses all expectations. On international arms trade in a world where paranoia and anxiety management have the upper hand.

Artist and filmmaker Johan Grimonprez achieved international acclaim at dOCUMENTA X in Kassel 1997 with his film on air hijackings since the 1970s and how these changed news reporting. The film analyzed compellingly how the media participates in the construction of our perceived reality. In 2009, Grimonprez made *Double Take*, which targets the global rise of 'fear-as-commodity'. It premiered at Sundance and Berlin, and traveled the international film festival circuit, winning several Best Director awards. His film and curatorial projects have been exhibited at museums worldwide, and his works are part of the permanent collections of the Centre Georges Pompidou (Paris), the Kanazawa Art Museum (Japan) and Tate Modern (London). Grimonprez lives in Brussels and New York, teaching at School of Visual Arts. In 2012, Cinema Scope ranked him among "Best 50 Filmmakers Under 50" in the world.

Shadow World is a documentary about the international weapons trade. The film is based on Andrew Feinstein's book "The Shadow World: Inside the Global Arms Trade" (2011). The book exposes the "parallel world of money, corruption, deceit and death" behind the trade in arms. Key interviews with Jeremy Scahill, Chris Hedges, Michael Hardt, Noam Chomsky, Frans de Waal. Grimonprez: "the contemporary condition of what it is to be human calls into question the relevance of politics today, if not already collapsed under the weight of information overload and mass deception." To him present political debate "having shrunk into mere fear management & paranoia suddenly seems the only sensible state of being. Easier to claim the end of the world than to imagine political alternatives.

Everyday Words Disappear (2015), screened at HACKING HABITAT and based on an interview with Michael Hardt, introduces love as a political concept. Grimonprez: "Shying away from getting stuck into merely critiquing social evil, I began exploring alternatives. It's indeed important to say what we don't want, but more crucial is to point at what we actually do want." The film not only exposes the world as stage for war, it offers alternatives to the paradigm of greed and the trade in anxiety and fear.

Practical information for visitors

There are limited places so please sign in via info@hackinghabitat.com

Information and contact: www.hackinghabitat.com

This event is free but a ticket for the exhibition is mandatory

For editors

For additional information, images or to meet one of the artists or artistic director Ine Gevers, contact our communication department: Rianne Riemens +31(06)29276896,

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Invitation Johan Grimonprez: Trading in Fear and its Alternatives Thursday Mai 12th 6 p.m. at the former library of the prison, Wolvenplein 27. On *Everyday Words Disappear* and his other films. Talk is in ENGLISH.

Invitation Floris van Delft, Straf, theater/performance on punishment as principle. Try-out 12/13 May. Première Friday 14 May

HACKING HABITAT thanks the following funds and sponsors:

Mondriaan Fonds, VSBfonds, The Art of Impact, Stimuleringsfonds Creatieve Industrie, Fonds 21, Prins Bernhard Cultuurfonds, Stichting DOEN, Janivo Stichting, Stichting Democratie & Media, kfHein fonds, SIDN Fonds, Fentener van Vlissingen Fonds, Fonds voor Cultuurparticipatie, Boellaard Fonds, Sichtung Dialoog, Goethe-Institut, Utrecht University, Province Utrecht, Municipality Utrecht, Free International University/Tierrafino, Akzo Nobel, Twynstra Gudde, National Military Museum, Hooghiemstra, TivoliVredenburg, National Ombudsman, Nai010 publishers, Grafiplaza and Autobahn design agency.