

Mémoire de l'Avenir -- Memory of the Future

12.10 -
09.11.
2019

MONUMENT

⊕ violence



Peter Brandt

MONUMENT TO VIOLENCE
Peter Brandt
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Pourquoi n'existe-t-il pas de monuments commémoratifs aux victimes de violences comme il existe des monuments aux morts ? C'est la question que pose l'artiste danois Peter Brandt dont l'exposition personnelle, présentée à mémoire de l'Avenir du 12 octobre au 9 novembre, propose de poser la première pierre.

La violence : acte de force physique, psychologique, verbale ou passive de nature qui cause ou est destiné à causer du tort.

L'œuvre de Peter Brandt, tirée de ses expériences personnelles de la violence, cherche à traduire de manière plastique son universalité. En explorant d'abord ses origines, rappelant que la violence se manifeste tant dans la sphère intime que publique, qu'elle peut être infligée par la famille, par des inconnus, par la société, qu'elle peut être autant physique que psychologique et qu'elle touche aveuglément à tout âge de la vie, tous les genres, tous les environnements socio-économiques ou culturels.

En explorant ensuite ses conséquences sur les victimes, survivantes, qui partagent toutes des symptômes post-traumatiques irréversibles touchant au plus profond de leur personnalité et qui s'expriment par des sentiments tels que la honte, l'aliénation, la perte de confiance en soi, en l'autre...

Dans certaines œuvres, comme *UNSPEAKABLE, 100 Years of Violation* ou encore *Black sun*, l'artiste intègre à son langage des techniques de guérison issues des cultures orientales ou occidentales. Si les techniques diffèrent ou peuvent se compléter, l'expérience de la violence et ses conséquences sont bien universelles.

Le travail de Peter Brandt s'axe de manière récurrente sur la remise en cause de l'«ordre masculin» comme facteur de violence, qui, en empêchant l'expression des singularités de chacun, engendre rejet et discriminations.

Pour cette exposition *Monument of Violence*, Peter Brandt a produit des œuvres empreintes d'une forme de douceur qui contrastent avec les messages puissants qu'elles véhiculent. A l'instar de cette vidéo *I did not invite you into my body* qui présente une succession de textes monotypes, comme s'ils avaient été écrits par un enfant victime, assemblés à un enregistrement sonore de souffles. L'ensemble constitue un paysage mental qui met l'accent sur les sentiments d'aliénation et de dissociation.

Si de fait la violence se fait connaître par les images, les récits, les expériences personnelles ou vécues par les proches, Peter Brandt nous place à la juste distance pour faire appel, de la même manière que les monuments commémoratifs sur la place publique, à notre devoir de mémoire, à notre devoir d'agir collectivement et individuellement pour changer en profondeur les mécanismes qui produisent cette violence, et créer les conditions nécessaires pour reconnaître et protéger les victimes.

Commissaires de l'exposition : Margalit Berriet - Marie-Cécile Berdaguer

L'exposition *Monument to Violence* est soutenue par la Danish Arts Foundation et la L.F. Foghts Grant.

Why there are no memorials to victims of violence as there are memorials for the dead? This is the question asked by the Danish artist Peter Brandt, who proposes to lay the first stone to a monument to violence via his solo exhibition at Mémoire de l'Avenir, from October 12th to November 9th.

Violence is a physical, psychological, verbal or passive act of force that may cause or is intended to cause harm.

Peter Brandt's work, drawn from personal experiences of violence, seeks also to address to all. By first exploring the origins of violence, reminding that violence manifests itself also in private as in the public sphere, and it can be inflicted within the family, as by strangers or by society as a whole. Violence, physical as psychological may affect any age, any gender, as any socio-economic or cultural spheres in societies.

Then, by exploring its consequences on the victims, who all, without exception, share irreversible post-traumatic symptoms, that are most times deeply ingrained in their personality, and been expressed through feelings of shame, alienation, loss of self-confidence, loss of 'other'...

In some works, such as in *UNSPEAKABLE, 100 Years of Violation* or in *Black Sun*, the artist seeks to translate into artistic language some healing techniques from Eastern or Western cultures. If the techniques differ or can balance each other, the experience of violence and its consequences are often quite universal.

Peter Brandt's work focuses repeatedly on the questioning of the "masculine order" as a factor of violence, which, by preventing the expression of the singularities of each, generates rejection and discrimination.

For this exhibition *Monument to Violence*, Peter Brandt has produced soft-spoken works that contrast with the powerful messages they convey. Like the video *I did not invite you into my body* which presents a succession of monotype texts, as if they had been written by a child victim, assembled to a sound recording of breaths; the whole constituting a mental landscape that emphasizes feelings of alienation and dissociation.

If in fact the violence is known, through images, stories, through personal experiences or lived by kinsfolks, Peter Brandt places us at the right distance to call for our attention, in the same way as the commemorative monuments in the public square do, as our duty is to remember, our duty is to act! To act collectively and individually and to profoundly change the mechanisms that produce this violence, while generate the conditions necessary to recognize and to protect the victims.

Curators: Margalit Berriet - Marie-Cécile Berdaguer

The exhibition is supported by The Danish Arts Foundation and L.F. Foghts Grant.

Peter Brandt (DK 1966) a étudié à la Royal Danish Academy of Fine Arts de Copenhague et au Royal Institute of Arts de Stockholm. Ses œuvres sont influencées par le body art féministe des années 1970, les théories du trauma, les études sur la masculinité et l'histoire de l'art. Le corps est le médium de prédilection de Peter Brandt, que ce soit à travers la performance, la photographie, la vidéo ou dans son travail plastique.

En janvier 2018 Peter Brandt présentait dans une exposition personnelle «The Image as The Witness» à Mémoire de l'Avenir et en 2016, le Västerås Art Museum en Suède a organisé «Post Trauma Documents», une exposition rétrospective de son travail des années 2000 à 2016.

Parmi les expositions collectives récentes, citons «Yes and More No» Espace Thorigny, Paris, 2018, «Between The Lines» The Womens Museum, Kongsvinger, Norvège, 2018, «Shaking The Habitual: What is your Utopia? Meter Artspace, Copenhague 2018, «L'homme, la femme et la mer», Musée des arts nouveaux, Pärnu, Estonie 2017, «EXITUS: Death, Grief and Melancholy» Gallery F15, Moss Norway, 2017/Galerie im Körnerpark, Berlin 2015.

Peter Brandt été invité en résidence à la Fondation Delfina de Londres, à la Cité Internationale des Arts à Paris, au Circolo Scandinavo de Rome et a reçu plusieurs bourses de la Danish Arts Foundation ou encore de la Queen Ingrid Roman Foundation parmi d'autres.

Peter Brandt (DK 1966) studied at The Royal Danish Academy of Fine Arts in Copenhagen and at The Royal Institute of Arts in Stockholm.

Brandt's works is influenced by 1970s feminist body art, trauma theory, masculinity studies and art historical material. The body is Brandt's most vital material either in direct performative photographs and video works or in the making of hand-crafted works in a wide range of materials.

Brandt's latest solo show was "The Image as The Witness" at Memory of The Future in Paris in 2018 and in 2016 did Västerås Art Museum in Sweden organize "Post Trauma Documents" a comprehensive mid-career survey exhibition with selected works from 2000-2016.

Recent group exhibitions include "Yes and More No" Espace Thorigny, Paris, 2018, "Between The Lines" The Womens Museum, Kongsvinger, Norway, 2018, "Shaking The Habitual: What is your Utopia? Meter Artspace, Copenhagen 2018, "Man, Woman and The Sea" the Museum of New Art, Pärnu, Estonia 2017, "EXITUS: Death, Grief and Melancholy" Gallery F15, Moss Norway, 2017/Galerie im Körnerpark, Berlin 2015.

Brandt has been awarded residences at Delfina Foundation, London, Cité Internationale des Arts, Paris, Circolo Scandinavo, Rome and is the recipient of several grants from The Danish Arts Foundation, Queen Ingrid Roman Foundation and others.

Monument to violence

Violence is an act of physical, psychological, verbal, or passive that causes or is intended to cause harm.

Violence is a relatively common type of human behaviour that occurs throughout the world. Each year, 1.4 million people worldwide lose their lives to violence. For every person who dies as a result of violence, many more are injured and suffer from a range of physical, sexual, and mental health problems.

Violence has huge negative effects on those who witness or experience it, From homicide through assault, robbery or sexual abuse up to domestic violence, violence typically involves the expression of anger, of an hostility and of a desire to hurt someone and will cause a huge injustice in victims of all categories; The negative effects of violence, by those who experience or witness violence, may develop a variety of problems, including anxiety, depression, insecurity, anger, at times poor anger management and or social skills, pathological lying, manipulative behaviour, impulsiveness, and lack of empathy.

However, the arts will often propose strong mechanisms to respond to identity-based violence and its continuing effects. A Performance studies scholar Diana Taylor witness; "artist-activists use performance to intervene in political contexts, struggles, and debates."

The arts can provide people with tools and expertise to express and to also understand the root and causes of acts of violence, as to educate and involve others, offering ways to listen and to accept, and even to prevent.

The power of the arts are to drive people to see, to hear, to identify, to think analytically and to confront the enduring realities of present-past-future events, as also of violence. Artists, via their works, are often the advocate of inquiries of beauty and of ethics of all matters at once, cherishing a world where the rights of all beings, as of nature are respected; a world where no one need to feel vulnerable because of their distinctiveness. Individuals must know that they're part of a community where one can hear you, see you and believe in you and in your words and in your memories.

The arts are also ways of proposing different ways of confronting and combating ferocities, while also raise awareness that it is an issue every one of us must challenge.

The Arts reflect and represents societies within its entire spectrum of behavior's, its activities, its emotions, its ideas, its perceptions as well as its vision of splendors; a mirror of as its entire journey(s).

The arts offer clarity to sensitive and intuitive emotions, just the place where one may meet with the "other".... artists offer different ways of presenting, and no one can remain insensitive to the emotions of shame and of hurt, as of joy and of wonder and as of the untold.

Peter's art work merged from self-experiences, yet it aims to communicate with a large number of people, reminding that violence's can be found as easily within your own intimate life, as out in the public, weather coming from cherished persons or from act of war and or from other collective acts; violence may affect the young as the old, it goes beyond genders and beyond cultural/ social or economic questions.

No matter from where it springs, one can and must express his or her feelings, as of her, his shames, dishonor, thoughts, impressions, wounds, disgraces and also know how to express the bliss of healings... as these will easily reach the "others", as part of, complex, yet also thoughtful, sensitive community of beings.

Margalit Berriet

LES OEUVRES TEXTILES

TEXTILE ARTWORK

Le tissu est un médium récurrent dans l'œuvre de l'artiste. Pour évoquer les mutations physiques et psychiques des êtres vivants Peter Brandt choisi de mettre en scène une certaine fragilité de la forme. Pour Peter Brandt, le tissu est porteur de mémoire, d'émotions et d'histoire.

Fabric is a recurring medium in the artist's work; To evoke physical and psychological mutations of Human beings, Peter Brandt's stages a certain fragility of form. For Peter Brandt, fabric is a carrier of memory, emotions and histories.

Monument to Sexual Violence

Pourquoi n'y a-t-il pas de monument à la violence sexuelle ?..... alors.... j'en ai fait un moi-même. PB

Dans cette œuvre Peter Brandt choisi la soie comme matériau de base, un tissu comme métaphore du corps, vulnérable et résilient à la fois. Il a procédé à un délavement du tissu sur lequel il vient décrire une des problématiques majeures à laquelle font face les victimes de crimes sexuels : sans témoins il n'y a pas d'histoire, ce qui les empêche de témoigner dans l'appréhension de ne pas être cru. Enfin il vient coudre des pièces de tissus, marqueurs tangible de blessures invisibles.

Why is there no monument to sexual violence?..... so... I made one myself. PB

In this work Peter Brandt chose silk as basic material. Fabric as a metaphor for the body, both the vulnerable and resilient. First he bleached and washed the fabric on which he describes one of the major problem faced by victims of sexual crimes: without witnesses there is no story. This can prevents them from testifying in the apprehension of not being believed. Finally, he comes to sew pieces of fabric, tangible markers of invisible wounds.



Monument to Sexual Violence - Bleached silk, thread, watercolor, pencil 330x135 cm. 2018

UNSPEAKABLE

Dans UNSPEAKABLE, l'artiste intègre à son langage des techniques de guérison issues de la médecine traditionnelle chinoise qui considère le corps comme un système composée d'énergies circulantes. Dans les cas de traumatismes, ces énergies s'échappent du corps. La MTC cherche à stopper ces fuites afin de rééquilibrer le corps et lentement le guérir. UNSPEAKABLE est une métaphore de ce phénomène que l'artiste figure par des trous et des coupures. Le papier carbone utilisé est celui employé également dans l'œuvre vidéo I did not invite you into my body. Les aquarelles se basent sur les couleurs du système chakra et les signes textiles figurent à la fois l'incident et la victime et proposent un modèle de souvenirs de l'agression elle-même.

In this work, the artist integrates into his language healing techniques from traditional Chinese medicine, which considers the body as a system composed of circulating energies. In cases of trauma, these energies escape from the body. The TCM seeks to stop these leaks in order to rebalance the body and slowly heal it. "UNSPEAKABLE" is a metaphor for this phenomenon that the artist represents through holes and cuts. The carbon paper used is the one used in the video work I did not invite you into my body. The watercolours are based on the colours of the chakra system and the textile signs represent both the incident and the victim and provide a model of memories of the attack itself.



UNSPEAKABLE - Fabric, used carbon paper, textile signs, watercolor, Indian ink 174x144 cm. 2018

Offerets kendskab til gerningsmand,
gerningsmand er:

Gerningsmand ukendt
Kollega
Medstuderende el. lign.
Autoritetsforhold, chef
Ansæt under offer
Autoritetsforhold, lærer
Elev
Autoritetsforhold træner/klubleder
Klubmedlem/ går til træning
Autoritetsforhold, behandler/plejer
Patient
Autoritetsforhold, offentlig person,
politi mv.
Autoritetsforhold, taxachauffør
Kunde/Klient
Advokat
Medindsat
Nabo
Frivillig hjælpearbejde
Familie/forældre
Familie, søskende/stedsøskende
Familie, barn
Familie, øvrig
Stedfar /pappfar
Ven af familie
Egen ven/bekendt
Kæreste, nuværende
Kæreste, tidligere
Samlever/sgtefælle, nuværende
Samlever/sgtefælle, tidligere
Boer på samme institution som offer
Tilfældig bekendt, mødt indenfor 24 timer
Kontakt via internet
Kontakt via telefon (f.eks. trafikpunkt)
Andet, beskriv i kodebogen
Uoplyst



100 Years of Violation - Silk, thread, pencil, automatic writing, wood 2 x 300x300 cm. 2015

100 Years of Violation (100 ans de violation)

Cette œuvre a été réalisée dans le cadre d'une exposition célébrant le 100e anniversaire du droit de vote des femmes au Danemark en 2015. Malgré l'importance des avancées opérées dans le pays en faveur de l'égalité Hommes Femmes, les agressions sexuelles et les viols touchent quotidiennement le Danemark. L'œuvre *100 Years of Violation* investit ce phénomène en alliant à la fois des éléments concrets mentionnés dans le rapport du Conseil danois de prévention du crime (2009) avec l'écriture automatique, influencée par l'idée vertigineuse du nombre de victimes de ces crimes sur les 100 dernières années.

Peter Brandt a travaillé l'écriture automatique* pour donner une «voix» aux victimes de viol auxquelles il a inclus des fragments de ce rapport majeur sur les agressions sexuelles au Danemark. Le rapport décrit entre autre les processus qui amènent au crime, par exemple comment leurs auteurs prennent contact avec les victimes, il décrit également de manière très précise les différents types de scènes de crime touchant les femmes, quels types d'abus sexuel et comment leurs auteurs empêchent les victimes de signaler les crimes...

***L'écriture automatique est une méthode littéraire qui implique ce qui sort de l'inconscient ou des forces extérieures. L'idée est de «créer» sans considérations esthétiques et morales. Cette technique a d'abord été utilisée dans le spiritisme, mais a depuis été utilisée par les surréalistes et des artistes tels que Susan Hiller (US/UK 1940 - 2019) et est également employé comme un outil thérapeutique donnant accès à l'inconscient.**

This work was made especially for an exhibition acknowledging the 100th year anniversary of women's right-to-vote in Denmark in 2015.

Despite the significant progress made in the country towards gender equality, sexual assault and rape affect in Denmark, on a daily basis. The work *100 Years of Violation* invests this phenomenon by combining elements from The Danish Crime Prevention Council report (2009) with an imagined chorus of victims through the use of automatic writing.

Peter Brandt worked on automatic writing* to give a «voice» to rape victims and he includes fragments of this major report on sexual assault from Denmark in his work. The report describes, among other things, the processes that lead to crime; for example, how their perpetrators contact the victims. It also describes very precisely the different types of crime scenes affecting women, what types of sexual abuse and how their perpetrators prevent victims from reporting crimes...

*Automatic writing is a literary method that involves what comes out of the unconscious or from external forces. The idea is to "create" without aesthetic and moral considerations. The technique was first used in spiritualism but has since been used by the Surrealists and artists such as Susan Hiller (US/UK 1940 - 2019) and is also being used as a therapeutic tool to get access to the unconsciousness.

Données provenant de crimes réels ayant été commis au Danemark. Elles figurent dans un rapport majeur danois sur les viols, et les agressions sexuelle.

Data from actual crimes that have been committed in Denmark. They are included in a major Danish report on rape and sexual assault.

Titre du rapport : Le viol signalé : l'objet, la méthode et le matériel de base de l'étude. **Auteurs :** Flemming Balvig, Bjarne Laursen, Karin Sten Madsen, Maj-Britt Elise Martinussen, Katrine Sidenius. **Publié par** le Conseil danois de prévention du crime. **Année :** 2009. **Resumé:** Une étude a été réalisée dans le but de décrire et d'élucider les viols signalés par les femmes à la police au Danemark dans les années 2000-2002. Cette étude a été réalisée sous l'angle des sciences sociales et sanitaires.

Title of report: Rape being reported: the focus, method and basic material of the study. **Authors:** Flemming Balvig, Bjarne Laursen, Karin Sten Madsen, Maj-Britt Elise Martinussen, Katrine Sidenius. **Published by** The Crime Prevention Council. **Year:** 2009. **Resume:** A study has been carried out, the purpose of which was to describe and elucidate the rapes that women reported to the police in Denmark in the years 2000-02 from the point of view of social and health science.

THE CRIME SCENE:

Single family home / villa indoors
Single family home / villa outdoors
Multi-family house / townhouses indoors
Apartment block / terraced house outdoors
Residential property - indoor
Residential property - outdoor
Common areas, Elevator
Residential property, outdoor common area
Guesthouse
College
Tent / caravan / camper
Cottage, indoor
Holiday home, outdoors
Colony garden, indoors
Colony garden, outdoors
Nursing home
Collective
Hostel / welfare home
Prison / Jail
Health institution
Other, describe in the codebook
Unknown

BUSINESS LOCATION:

The victim's workplace
The perpetrator's workplace
Superstore / arcade
Service station / local shops
Restaurant / fast food restaurant
Rest area by motorway or similar.
Motel / hotel
Other, describe in the codebook
unknown

PUBLIC AND OTHER BUILDINGS:

High school and college area
High school / boarding school
High School
library
Hospital / clinic / doctor's office

Religious locality
Fitness Centre
Sports and or swimming pool (incl. outdoor facilities)
Public toilet
Congress Centre / banqueting room
Public office building
Factory / industrial area
Warehouse / storage
Available business or office space
Empty industrial building
Unoccupied residential property
Shed / outbuilding / barn
Military area
Tunnel
S-train / subway station
Railway station
Bus Terminal
Marina / jetty / pier
Airport
Other, describe in the codebook
Unknown.

OUTDOOR SITES:

Front / back (yard) in habitation
Playground, green area
School yard
Beach
Exercise path / bike path
School Paths / local trails
Hiking Trails
Public park / facility
Forest / plantation
Public road
Alley / roll
Forest road / gravel road
Main road / highway
Resting place
Bridge
Ditch
Bus stop
Campsite
Gravel pit / quarry
Construction site
Landfill
Agriculture

Field
Cemetery
Other, describe in codebook
Unknown

PARKING:

Parking in the mall
Park and ride walk
Outdoor parking
Parking at sports and arcade grounds
Parking on transition to second
Vehicle
Indoor parking (above and underground)
Other, describe in the codebook
Unknown

TRANSPORT-RELATED SITES:

Car (not taxi)
Motorcycle / Moped
Cab
Bus
S-train, subway
Regional / long-distance
The boat / ferry
Plane
Other, describe in the codebook
Unknown

WATER:

Lake / pond
River
Smaller streams (river and stream)
Beach
Sea
Sewer
Channel
Other,
Other, describe in the codebook
Unknown

THE VICTIM'S KNOWLEDGE OF THE

PERPETRATOR IS:

Perpetrator unknown
Colleague
Co-students or similar.
Authority Relations, boss
Employed, below the victim
Authorities, teacher
Student Coach / club leader
Club Member >participating in club activities<
Authority matters, caretaker
Patient
Authority matters, public person
Police, etc.
Authority, taxi driver
Customer / Client
Lawyer
Fellow inmate
Neighbour
Volunteer, charity work
Family / Parents
Family, siblings / step siblings
Family / child
Family, other
Stepfather
Friend of family
Own friend / acquaintance
boyfriend, current
Boyfriend, former
Cohabitant / spouse, formerly
Residents of the same institution, within 24 hours
Random acquaintance, met within 24 hours
Contact via the internet
Contact via telephone
Other, describe in codebook
Unknown

PROCEDURE FOR CONTACTING THE VICTIM:

Relative, connected to the home
Befriend victim
Drugged victim
Used / abused an authority

Acted as a person of authority
Acted as a businessman
Appeared as customer / client
Ask for help / information
Asked the victim to model
Wanted to show the victim something
Offered jobs / money / treat / toys etc.
Offered help
Offered transportation
Caused / staged an accident
Arranged fake police checks
Suggested family problems / illness
Phone / wrote / advertised
Contacted the victim via the internet
Caused another person to lure the victim
Offered sex
Lay in wait in building
Wait in / near the victim's vehicle
Lay in wait outside
Crept into the victim
The victim slept
Immediately took strangulation
Hit immediately with hands / fist / club
Stack the victim immediately
Instantly shot the victim
Other, describe in the codebook
None

WHAT SEXUAL ACTS OCCURRED OR WERE ATTEMPTED:

Bite
Shaved / cut / tore / cut pubic hair
Shaved / cut / tore / cut head hair
Shaved / cut / tore / cut other areas
Beat genitals with hands / fists
Beat on genitals with object
Kicked
Choking with hands (without death)
Choking with rope (without death)
Strangled
Bondage
Suspension of the body
Blindfolded
Whipped
Burnt
Cut

Physical torture
Damaged body openings / genitals
Electric shock
Urinated on victim
Feces on victim
The victim was given a bath
The victim forced sex with animals
Other, describe in codebook
None

PRECAUTIONS TO AVOID ARREST:

Persuaded the victim not to report
Threatened the victim's life / body
Threatened the victim's family
Threatened the victim property
Was disguised
Wear gloves
Bar mask
Covered the victim's eyes / face
Gagged the victim
Interrupted / covered lighting
Used scanner (police radio)
Used watchman
Removed or destroyed «technical» tracks
Removed or destroyed linens
Force the victim to take a bath
Used condom
Interrupted phone / stole cell phone
Used victim's car or other
Transport vehicle useless
Drugged victim
Tied the victim
Gave false name
Killed the victim
Other, write in codebook
No precautions
Unknown

LES OEUVRES VIDÉO

VIDEO ARTWORK

Peter Brandt utilise le médium vidéo non pas pour le mouvement qu'il donne à voir mais comme d'un outil au service d'un processus, employé pour figurer visuellement un paysage mental, un état psychologique brisé.

Dans les deux vidéos présentées dans l'exposition il assemble des images fixes pour les faire défiler à la manière d'un diaporama, tantôt pour raconter une histoire et en maîtriser son rythme de lecture et sa sonorité, tantôt pour figurer la notion d'effacement et d'apparition.

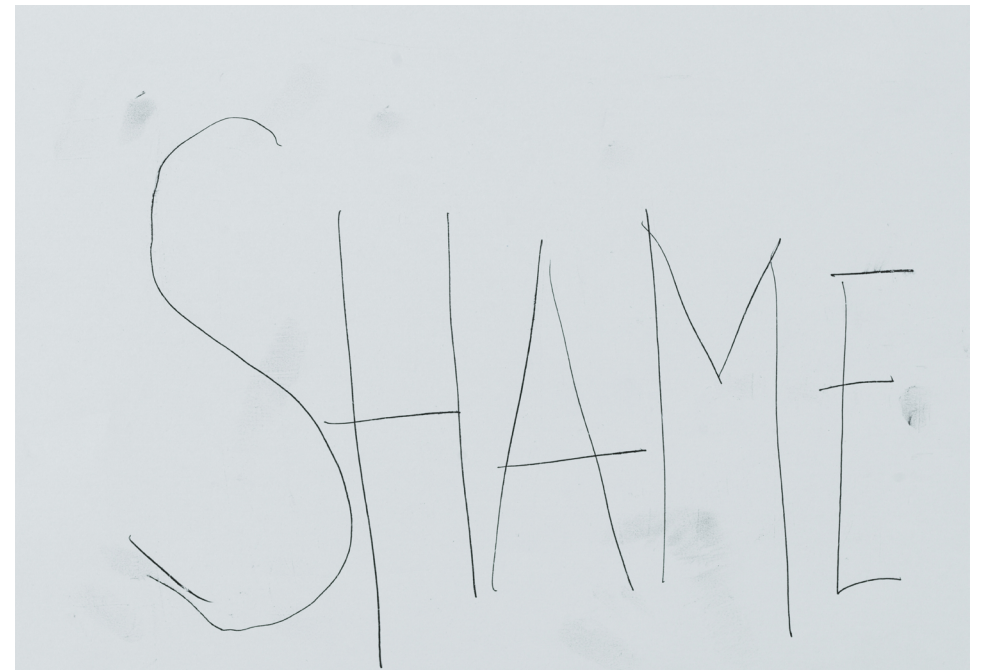
Peter Brandt uses the video medium not only for the movement effect it offers the viewer to look at, but also as a tool dedicated to a process, used to visually represent a mental landscape, a broken psychological state.

In the two videos presented in the exhibition he assembles motionless images to scroll through them like a slideshow; sometimes to tell a story and control its rhythm of reading and sound, sometimes to represent the notion of erasure and appearance.

I did not invite you into my body

I did not invite you into my body est une oeuvre vidéo qui met en récit l'histoire d'une agression sexuelle telle qu'elle a été vécue du point de vue d'un enfant. La vidéo donne à voir un récit composé d'une série de monotypes textuels. Chaque image a exactement la même durée. Le son est composé d'enregistrements de respiration et de mouvements du corps qui, ensemble, créent un paysage mental mettant l'accent sur les sentiments d'aliénation et de dissociation.

I did not invite you into my body is a video about a sexual assault as was experienced/and or seen from a child's perspective. The video is constructed by a narrative made of a series of text monoprints. Each frame has exactly the same duration. The soundscape is made of recordings of breathing and body movement that together creates a mental landscape; those emphasis feelings of alienation and dissociation.



An Investigation About a Still

La vidéo *An Investigation About a Still* a été travaillée à partir de photographies autoportrait prises par l'artiste quelques semaines après son agression à Rome en 2002. Dans le paysage sonore, l'artiste cherche à reconstituer sa vision de l'agression elle-même.

En jouant sur l'apparition et la disparition de la figure, Peter Brandt propose de reproduire à la fois le phénomène de dégradation culturelle de la victime, le déni de sa position de victime et, *in fine*, la destruction de l'image de soi.

The video *An Investigation About a Still* was based on self-portraits taken by the artist a few weeks after his attack in Rome in 2002. In the soundscape, the artist seeks to reconstruct his vision of the aggression itself.

By playing on the appearance and disappearance of the figure, Peter Brandt proposes to reproduce both the phenomenon of cultural degradation of the victim, the denial of his position as a victim and, in the end, the destruction of the image itself.



LA PHOTOGRAPHIE

THE PHOTOGRAPHY

La photographie dans la pratique de Peter Brandt est un outil pour documenter le corps et ses transformations, où l'appareil devient et agit comme sujet regardant. Il emploie la série pour fragmenter le temps et rendre perceptible l'évolution des émotions (sentiments). Ce dispositif lui permet également de rendre visible l'aspect à la fois tangible et intangible de la blessure. La photographie est également pour l'artiste un médium de revendication qu'il emploie de manière performative.

Photography in Peter Brandt's practice is a tool to document the body and its transformations, where the camera becomes and acts as a looking eye. He uses the series to fragment time and make the evolution of emotions (feelings) perceptible. This device also allows him to make visible both the tangible and intangible aspect of the wound. Photography is also for the artist a medium of claim that he uses in a performative way.

Rising

***Rising* est une série de photos de la main de l'artiste prise avec son téléphone portable durant un séjour à l'hôpital en 2017.**

Les gestes se déploient du poing en colère à son ouverture. La basse qualité des images en noir et blanc vient se confronter avec les photos médico-légales prises par la police afin d'enquêter sur des actes criminels. L'oeuvre questionne la masculinité blessée, l'ordre masculin plus largement à travers la place du le pouvoir et les structures patriarcales au sein de la Culture.

***Rising* is a series of photos of the artist's hand taken with his mobile phone a during his stay in the hospital in 2017.**

The gestures unfold from the angry fist to its opening. The low quality of the black and white images is compared with forensic photos taken by the police to investigate criminal acts. The work questions wounded masculinity, the male order more broadly, through the place of power and patriarchal structures within Culture.





Black Sun - 3 Ink Jet print (30x32,70 cm) (40x29,50) (40x26,60) 2016/19

Black Sun

Le titre de l'œuvre est tiré du livre de Julia Kristeva «Black Sun : Depression and Melancholia» (1987) où Kristeva aborde la mélancolie dans le contexte de l'art, de la littérature, de la philosophie, de l'histoire des religions et des cultures, ainsi que de la psychanalyse.

Perdre son identité et vivre dans un monde qui a perdu son sens sont des sentiments que développent souvent les personnes victimes de violence. A cela peut s'ajouter la perte du langage ou l'incapacité de communiquer l'indicible ce qui renforce l'isolement et le développement de dépressions sévères.

L'œuvre *Black Sun* cherche à donner corps à ces sentiments à travers une série d'autoportraits de l'artiste face au miroir, où l'enclenchement du flash crée un effacement de la figure. Dans une pièce indéfinie, l'artiste provoque également une forme d'enfermement du corps accentuée par la disparition du visage.

The title is taken from Julia Kristeva's book "Black Sun: Depression and Melancholia" (1987) where Kristeva addresses the subject of melancholia, examining this phenomenon in the context of art, literature, philosophy, the history of religion and culture, as well as psychoanalysis.

Losing one's identity and living in a world that has lost its meaning are feelings that are often developed by people who are victims of violence. To this thoughts can be added the loss of language or the inability to communicate the unspeakable, which reinforces isolation and the development of severe depression.

The work *Black Sun* seeks to give substance to these feelings through a series of self-portraits of the artist facing the mirror, where the activation of the flash creates an erasure of the figure. In an indefinite piece, the artist also provokes a form of confinement of the body accentuated by the disappearance of the face.

Aftermath

En 2002, lors d'une résidence à l'Institut culturel danois de Rome, Peter Brandt a été violemment agressé à proximité du bâtiment. Suite à cette attaque il a produit une série d'œuvres qui tendent à fournir une analyse personnelle de la notion de trauma avec un intérêt tout particulier pour le lien entre le genre et l'expérience traumatique, telle que la question du comportement ou de la réaction du masculin face à la violence.

Trois projets majeurs en ont découlé : "I Died In Italy But No One Knows It" (2007-10), "Post Trauma Documents" (2011-15) et "Mourning" (2016-19) qui constitueront son prochain livre "No Safe Place" qui sera publié en 2020.

Il s'est rendu sur les lieux du crime à plusieurs reprises au fil des années, ce lieu qui a changé sa vie. En 2019 il y est retourné pour la dernière fois, il a pris ce cliché et a décidé de ne jamais revenir.

In 2002, during a residency at the Danish Cultural Institute in Rome, Peter Brandt was violently attacked near the building. Following this attack, he produced a series of works that aimed to provide a personal analysis of the notion of trauma with a particular interest in the link between gender and traumatic experience, such as the question of male behaviour or reaction to violence.

Three major projects have resulted: «I Died In Italy But No One Knows It» (2007-10), «Post Trauma Documents» (2011-15) and «Mourning» (2016-19) which will constitute his next book «No Safe Place» to be published in 2020. He has visited the crime scene several times over the years, a place that has changed his life. In 2019 he returned for the last time, he took this picture and decided never to come back.



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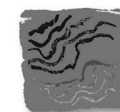
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