

VÄRN, 2014
 Redit
 HD video, colour,
 stereo, 15 min

Monday 23.9



The sweeping wind, the creaking sound of an old, grotesque building, long panning shots of concrete walls, pitch-dark interiors and a final cathartic opening onto the monocultural fields in the early night, this film above all exudes a *sense of place*. It does so not just in the geographical sense but also in the narrative and formal sense: Nature and culture are – in every possible way – interwoven.

But if nature is formalized by culture and if culture is constantly eroded by nature, how can one ever try to grasp this chiasm of mind and matter? Skoog chooses to let the less immediately material element of sound tell the tale of culture and to let the intensified material aspect of the camera grasp the ever expanding nature. In this way he achieves a kind of tranquil tension between cultural and natural history.

NOSFERATU, 2017
 VHS to HD Video,
 colour, stereo, 23 min

Tuesday 24.9



The shadow of a tall and hunched man moves around a labyrinthine apartment full of bookcases, video tapes and plastic bags – like a modern Max Schreck who is restlessly looking for something that has been lost forever. The mystery and melancholy from Murnau's vampire classic is preserved in John Skoog's interpretation of 'Nosferatu', which is a (self-)portrait of the Swedish 'outsider artist' Richard Vogel, with whom Skoog has created his latest film work. A film that gives a new meaning and dignity to the concept of Scandinavian Expressionism by

being filmed on an antiquated video format and copied from an antique video projector, whose three colours constantly threaten to dissolve the porous picture into a vacuum of abstraction. The recently deceased Vogel was a close friend of Skoog's family, but lived a quiet life dedicated to accumulating hours of videotaped television shows and almost aggressively meaningless own projects, which in an almost lexical fashion document the welfare state's invisible corners and waste products in countless works.

All works: Courtesy of the artist and Pilar Corrias, London.



6X JOHN SKOOG

19–24.9
 c-salen

6 short films/6 days

NORDISK PANORAMA
 MALMÖ KONSTHALL

SENT PÅ JORDEN, 2011

Late on Earth
HD video, colour,
stereo, 13 min
Thursday 19.9



The French auteur and writer Jean Epstein once wrote that fatigue is photogenic. The tiredness of faces or things or even landscapes seems to emanate with a desire to be filmed. The cinema thus awakens what almost seems to be sleeping.

In *Sent på Jorden* Skoog brings forth the inhabitants and the flatlands of Skåne in light of a contemporary civilizational fatigue.

These mundane realities of people and places quiver with a quiet and restful exhaustion. Which cinema itself is making visible.

In the opening scene we see a *Rückenfigur* of a girl smoking a cigarette in a cornfield surrounded by violet skies in the horizon. She seems tired but not exposed, at the same time part of the world and completely isolated from it.

FÖRÅR, 2013

Early Spring
HD video, colour,
stereo, 17 min
Friday 20.9



Förår gives a portrait of the violence inherent in the most common industrial machinery and technological instruments. No technology is devoid of agency. Here, Skoog's case in point is the everyday use of hunting rifles.

The film follows the rifle as an agent in itself and its life in the hands of local citizens in a Swedish village.

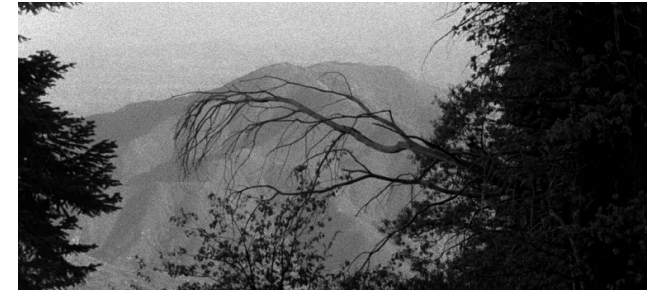
This hurls us back to the very birth of

cinema. In the 1880s the French physiologist Etienne-Jules Marey invented a chronophotographic gun with which he captured birds in flight. The fired gun contained 12 glass plates with the continuous movement of birds across the sky.

The metaphor of "shooting" a film is not really a metaphor at all.

SHADOWLAND, 2014

16mm to HD-Video,
colour, stereo, 14 min
Saturday 21.9



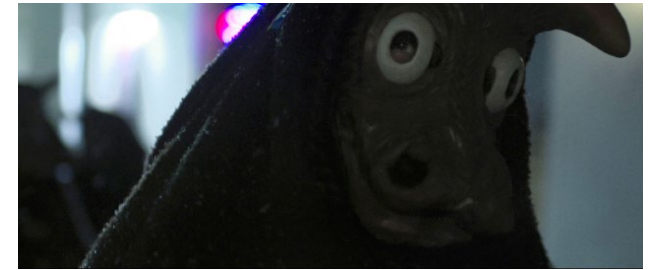
This is a subtle reenactment of the topography and filmmaking in the American West. It lingers on the iconographic imagery and atmospheric resonance of places and their geographical meaning from earlier films.

Skoog seems to suggest a layering of cultural artifacts (the history of American

filmmaking) within geography itself. At this point we can never look at Monument Valley outside the scope of a John Ford film. However, Skoog attempts to make these landscapes appear anew by escalating their filmic heritage. Landscapes cannot talk, even though movies can.

FEDERSEE, 2014

HD video, colour,
stereo, 8 min
Sunday 22.9
Artist talk with
John Skoog 2.30 pm



Federsee presents us with a tangible, ethnographic portrait of a ritual in a disenchanted world. The unmasked face of a participant sitting inside a public bus appears to be ethnology in the most graphic sense of the term.

In this film Skoog shows us that he is a camera man. The ethnographic material

formed by the camera provides unlimited variation: It should not be reduced to any dogmatic formula; academic or artistic. Indeed, it *cannot* be reduced to dogma since nothing can explain away everything. This multiplicity of the cinematographic image seems to be at once its great impenetrability and the source of its greatest strength.