

PROMISED LANDSCAPES BY IMRAN CHANNA

September 8, 2022 by
ecinemaacademy
[Leave a comment](#)

What is the relationship between colonial images of landscapes and video game environments? How can images represent instruments of dominance? Promised Land allows the visitor to navigate through deserted landscapes which Imran Channa meticulously designed and drew from Eye's collection of former Dutch East Indies films.

Project Space (Eye) 5–11 September, free entrance.

Channa's Promised Land is a video game which acts as a film. Without a specific task or storyline, the film is developed when the player interacts with it, creating its narrative through navigation.

With this work, Channa tests the limits and different imaginations produced by the archive. He is concerned by the possibility of creating future conditions for archival material, especially within the time and discourse of the "digital dark age".

His approach to this project is to create a super-utopian land based on the limited information from the archival material. A landscape that acts as a metaphor for different ideological purposes, which is both beautiful and alienating.

Imran Channa developed this installation during his tenure as Eye Artist-in-Residence 2021/2022.

About Imran Channa

Channa is a Pakistani visual artist living and working in Pakistan and the Netherlands. Channa works with different art media (installation, drawing, painting, digital, moving image and sculpture). He draws attention to the ingredients required for the process of documentation, highlighting how history is recorded, framed and manufactured via photography, archaeology and literature. Channa is interested in the role played by these modes in the perversion of knowledge and the construction of consciousness.

The Eye Artist and Scholar-in-Residence programme is sponsored by Ladies Eye and FC Waterboys. Special thanks to Sony and Mondriaan Fund.



7 SEPT: IMRAN CHANNA: LANDSCAPES, CONSCIOUSNESS, COLONIALISM

Eye's Artist in Residence, Imran Channa, presents the works he created using Eye's collection. The programme includes the screening of Channa's feature-length film *Allegory of Cave Men*, an introduction by artist, writer and former director of the Jan van Eyck Academy Lex ter Braak and a conversation moderated by Eye's senior curator Mark Paul Meyer.

Imran Channa is interested in landscapes as a representation of national identity and consequently also as an instrument of colonial dominance. Over the past years as Eye's Artist in Residence Channa worked with the collection of Eye to create two new works: *Promised Land* and *Allegory of Cave Men*. *Promised Land* is an interactive three-channel installation that allows the visitor to take a wander through landscapes meticulously designed and drawn and inspired by films that were made in the former Dutch East Indies. The second project, *Allegory of Cave Men*, is a feature-length film which takes us into a journey through different interwoven realities, times and events with seven different stories told by seven sleepers in a cave shot in the Province of Sindh in Pakistan. Each personal, poetic and political narration offers a complex journey into a dream-like state to the deep dark places where some truths are hidden to be dug up and tell a story. Each narration is followed and supported by a visual collage with footage from Eye's collection.

The Village Detective: A Song Cycle The programme will be followed by the screening of Bill Morrison's *The Village Detective: A Song Cycle* (tickets are sold separately). A film which examines the life of Soviet actor Mikhail Zharov after several reels of 35mm film were discovered off the coast of Iceland in 2016.

