

PHOTOGRAPH BY JEFFREY M. CHAPMAN

CONTEMPORARY PHOTOGRAPHY ART GALLERY

Feature

art, life & cinema

Artists

Julie Becker

Mary-Louise Browne

Com & Com

Laura Cottingham and Leslie Singer

Rodney Graham

Eugene Hansen

Sharon Lockhart

Christian Marclay

Maix Mayer

Tracey Moffatt

Callum Morton

Ann Shelton

Jim Speers

Terry Urbahn

Ronnie van Hout

Steven Wong

Curator

Gregory Burke

FEATURE

art, life & cinema

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Christian Marclay *Telephones* 1993
Image courtesy of Paula Cooper Gallery, New York

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Julie Bekker *Suburban legend (detail)* 1999
Image courtesy of the artist and Greene Naftali Inc., New York

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Interior of the Regent Theatre cinema in 1967, just before conversion to the Sovelt-Brewster Art Gallery
Photographer: unknown

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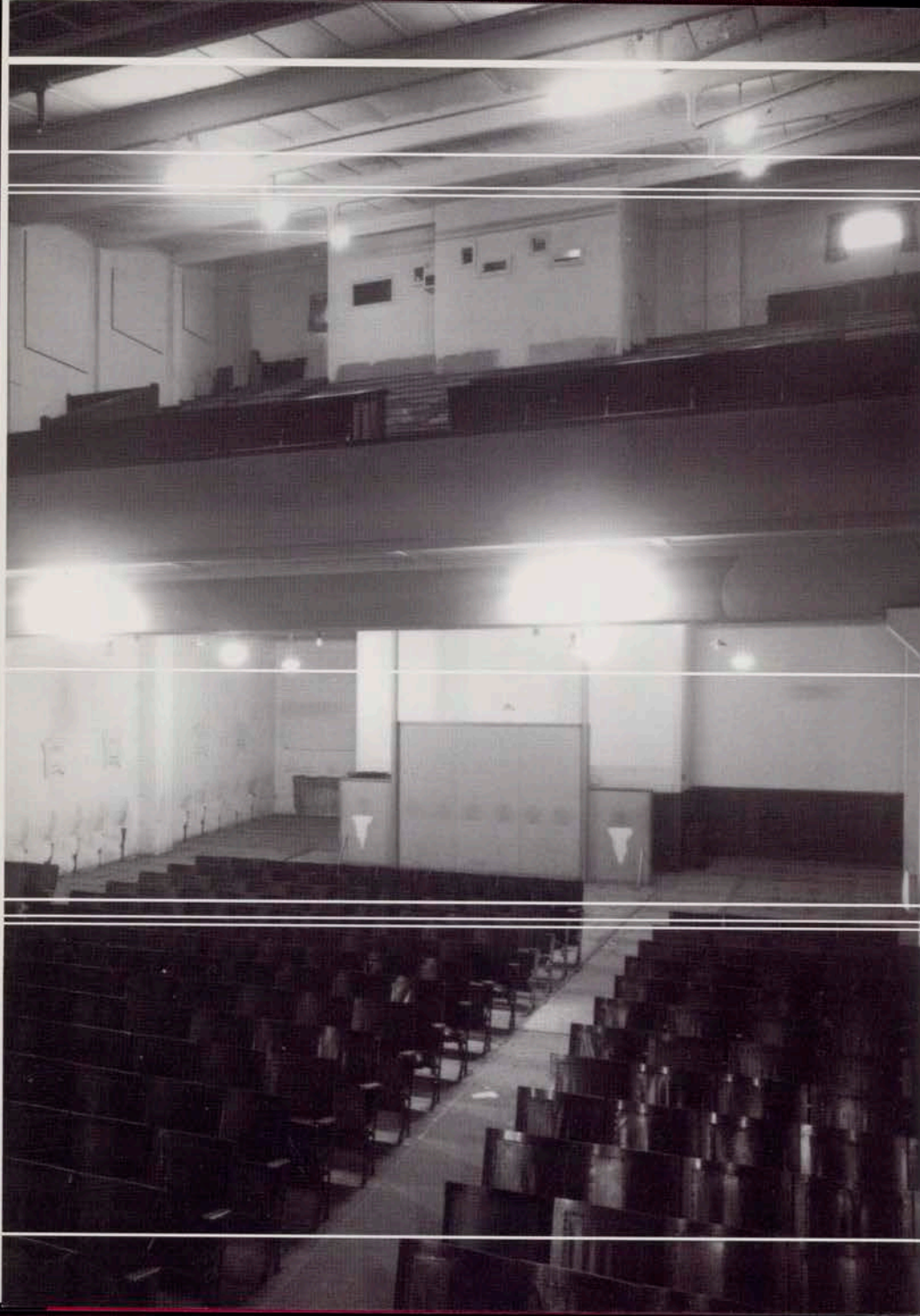
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MULTIPLEX

To those of you who have been faithful to it in return... and to the young at heart... we dedicate this picture.¹

Aspects of feature film experience are tinged with nostalgia, a fact reinforced by those who wistfully remember queuing at the doors to the Govett-Brewster Art Gallery in its former incarnation as a grand old cinema². Notwithstanding the importance of such collective occasions, the decline of the picture palace represents more a loss of filmic innocence than a loss of cinematic experience. Classic feature films from the golden era of Hollywood are likely to be watched by more viewers now than when they were first produced, thanks to the advent of the neighbourhood video store, the multiplex, reruns on 24-hour television movie channels, restored and re-screened prints, the rewind button and the ability to download moving images onto your home computer. Who now has not seen Alfred Hitchcock's *Psycho* 1960?

For those who haven't, and perhaps more importantly for those who have, there is the 1998 remake, which offers the heightened suspense provided by the big screen *and* the heightened reality of colour. The concept of the remake is now ubiquitous, with stock-in-trade characters and plots made-over and synthesised, if not as feature-length films then as commercials, computer games or music videos. Recycling is speeding up - to the point where filmic quotations in advertising at times precede the viewer's experience of the quoted. The language of the advertising pitch, the dramatic and coercive presentation of ideas, itself has origins in cinema in the form of cinematic trailers. It is a language that cues narrative expectation in trailers to breaking-news events, which themselves are not only anticipated by cinema, but also subsequently and rapidly remade. The world we have inherited in the 21st century is strange; a place infused with the cinematic dreams and nightmares of Hollywood meshed with the hyper-real projections of Reality TV, advertising, MTV and cyberspace.

It is also a world besotted and captivated by the culture of the copy, from role-playing to cloning. Most recently entering this world of look-alikes is the hyper-real virtual actor, who is an amalgam of personas, looks and traits without direct reference to reality, a film star who exists only as image. Virtual technologies and characters may finally be replacing the camera-based technologies and actors of cinema, but cinema is a forerunner to virtual reality and played an important role in giving birth to alternative realities, such as the world of Disney. Cinema is reinventing itself, converging with formerly distinct forms such as television, advertising and other aspects of both the real and virtual landscape, a convergence expressed through the culture of the copy. Both the hybridisation of cinema with cyberspace and ultimately

life itself, and the ensuing impact of this convergence on possible roles of the artist, are the focal points of *Feature: art, life and cinema*.

Artists have long explored and worked with the cinematic but it is Andy Warhol who is most famously remembered for turning art's attention to the cultural impact of the feature film, its relationship to celebrity and its power to produce enduring images. He explored the allure of cinema directly in works like *Empire* 1964, an epic, eight-hour film that enhanced the mythic potential of both the skyscraper as image and the filmic image as psychic shrine. Warhol's challenge to the viewing endurance of the audience was echoed 30 years later by Scottish artist Douglas Gordon in *24-hour Psycho* 1993, in which he slowed Hitchcock's film to two frames per second. In this work Gordon repositions the cinema classic spatially and temporally as a metaphysical encounter with heightened and disturbed psychological states. In Gordon's case an existing feature film has replaced the skyscraper as the subject of the film and its point of reference. Only the memory of Hitchcock's original film precedes Gordon's memorialising of the image. The distance between Warhol's *Empire* and Gordon's *24-hour Psycho* marks a dematerialisation of cinema's primary referents, the transformation of material into residual memory and thereby into virtuality.



Douglas Gordon *24-hour Psycho* 1993 (detail)
VHS, black and white, silent 24 hours
courtesy of Lisson Gallery, London

The artists in *Feature* address the aftermath of this transformation. Most grew up and all are working in an era of pervasive cinematic permeability, exploring as a result the increasingly blurred intermediate space between art, life and cinema. Many works in the exhibition focus on ways in which cinematic genres prefigure possibilities for life, art and the persona of the artist. Cindy Sherman, in her *Untitled film still* series of the 1970s, provides an early reference point for this investigation. Engaging the viewer in a sense of compelling narrative, these works follow pictorial devices established by film stills. All depict Sherman playing a solitary female character, enabling her to explore, and through her knowingness disturb, the cinematic projection of stock female identities. The laying bare of inner psychological states of the female subject in these works is revealed to be a set of appearances. Extending this approach, Sharon Lockhart uses the photograph more implicitly as film still in order to examine the stability and exchangeability of appearances. Cinematic cues used to generate narrative expectation, that are explicit in Sherman's works, are altered and thereby impeded in Lockhart's work, as with *Untitled study (re-photographed snapshot*

#8 & #9) 1999. Here she casts both her mother and father in the same role, exploring a transitional space between the fictive and the personal, and consequently the aspects of identity that are established but usually remain concealed within the realm of cinematic and photographic representation.



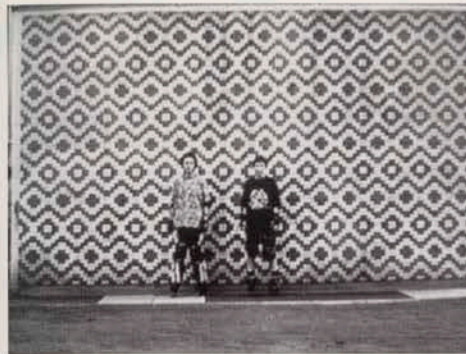
Sharon Lockhart *Untitled study (re-photographed snapshot #8 & #9)* 1999
courtesy of the artist and Blum & Poe, Los Angeles

On the other hand Tracey Moffatt and Gary Hillberg in *Artist* 1999 reverse Sherman's project by cinematically re-presenting Hollywood depictions of the artist, which typically affirm or debunk an idea of the artist as psychically alienated from the general populace. If the latter-day role and persona of the artist are complex we are nevertheless reminded that they are formed partly in response to the clichés presented. What this persona might become is explored more directly by Mary-Louise Browne in *I was destined for greatness* 2001, which forces the reader to imagine or mentally recall the voice of an artist/murderer, as if the character already exists in the ether and is waiting to be embodied. Callum Morton also explores this slippage between the performative as dramatic role-play and the performative as artistic action, in his work *Cellar* 1998. This work simultaneously refers to the cellar in George A. Romero's *Night of the living dead* 1968 (remade in colour in 1990) and the ramp in Vito Acconci's *Seedbed* 1972, under which the artist masturbated when hearing a viewer's footsteps above him. The ambiguous groans that emerge from Morton's work humorously call into question Acconci's aim of blurring the boundary between art, life and the viewer. Despite the potential complicity of the viewer in *Seedbed*, the persona of the artist remains seemingly distinct in that work. By contrast, Morton eliminates this distinction by presenting the artist's persona as a product of both high and low cultural influences.

Other artists in *Feature* more explicitly and self-referentially present the persona of the artist as indeterminate. In *pretty vacant saLOON* 1999, Terry Urbahn simultaneously presents himself as artist, beer-swilling businessman, actor, viewer, voyeur and the subject of surveillance, against a backdrop of sound bites taken from spaghetti westerns. In a similar vein Laura Cottingham and Leslie Singer enact a complex interplay between art, cinema and rock stardom in the work *The Anita Pallenberg story* 1999 - 2000. Involving multiple references to cinema of the 1960s, the work addresses the Rolling Stones circa 1969, the most potent period of identity exchange in the careers of Mick Jagger, Keith Richards and fellow travellers. In the work *C-files: Teil Saga* 2001, the artist syndicate COM & COM presents its combined identity as a corporate brand involving multiple personas: as artists, film producers, actors and multinational corporate figureheads. The feature film alluded to in the work is constantly deferred in favour of its marketing, while the seeming self-centredness of the project is undermined by its reduction of collective personas to caricature. Nevertheless, the narrative of the film is easily deciphered, implying that the matrix of coercive languages that compel us to watch and to believe is not only driven by, but has merged with, the strategies of marketing. The artists, by positioning multiple marketing devices as both artwork and installation, alert the viewer to their power, but in doing so they also question the art museum's critical distance from the cinematically empowered language of the market.

Rodney Graham explores a similar intermediate space between performance, installation, feature film and music video in his work *How I became a ramblin' man* 1999, which depicts the artist as a singing cowboy perpetually wandering an idyllic unpopulated landscape and recounting in musical form an explanation of his predicament to the camera. In this and in previous works such as *Vexation island* 1997 Graham parodies the infiltration of cinema into the artist's and the viewer's subconscious. Given its ambiguous presentation as both fiction and autobiography, the work can also be seen as a metaphor for the predicament of the contemporary artist, with the sense of pathos and neurosis intensifying with each repeat of the looped projection.

Juxtaposed by Graham as a foil to the troubles encountered in the city, the utopian archetype of the pastoral and thereby cultured landscape is long established in art and literature and is now dominantly familiar in advertising and film, as Eugene Hansen also reveals in *Rex's Cybernautic Dreamscape (release candidate b)* 2001. In *Doublet* 2001 Ann Shelton addresses moments when the cinematically dreamed and sentimentalised landscape turns bad, unleashing unsettling psychic forces, a negative attribution more often reserved in cinema for the big city. The opening sequence of Hitchcock's *Psycho* provides an oft-quoted example, inspiring Maix Mayer in his work *Transarchitektur oder Psycho in Dresden* 1998. Here Mayer eschews narrative in favour of hallucinatory rumination on the fundamental interrelationship between cinema and architecture, expressed in the form of the city. Steven



Maix Mayer *Transarchitektur oder Psycho in Dresden (detail)* 1998
courtesy of the artist and Gallery Eigen + Art Berlin

Wong further explores the idea that the city is now envisioned through and for the language of cinema in *Cinema city* 2001, which presents a pictorial history of stills from Japanese cinema rendered in watercolour as a backdrop for a model city mediated via multiple windows and digital screens. Wong models the contemporary city as an expanding and accelerating overlay of images and viewing possibilities.

In his animated and computer-generated projection *Piper Laurie* 2001, Jim Speers presents a crumbling cityscape

where two iridescent signs spell out the names of screen legend Piper Laurie and the urban phantom *The Midnight Rambler*. By linking urban myths of the city to inculcations of cinematic stardom, Speers suggests that both depend more on sign than substance for their iconic power. In particular Speers's audio isolation of Laurie Piper speaking her part in Robert Roussen's *The hustler* 1961, reveals her character as cipher and her role as prop for the narrative rather than medium for communication. This fundamental transparency of cinematic appearance is a concern that links much of the work in *Feature*. More importantly it explores the way these appearances and poses increasingly populate our world and our memories of actual moments and events, thereby conveying dual and disordered qualities of nostalgia and contemporaneity. In *Telephones* 1995 Christian Marclay reorders phantasms from the archive of cinema history that psychically resonate within the subconscious of a globalised world. His characters speak into the telephone, the linkage suggesting breakdowns in communication between themselves and with the viewing subject. If the multiplicity of cinematic ciphers that haunt our world implicitly places limits on what a sense of self could be, then Marclay insinuates that these ciphers may also be producing a subject psychically disintegrated and frustrated in its attempts to communicate.

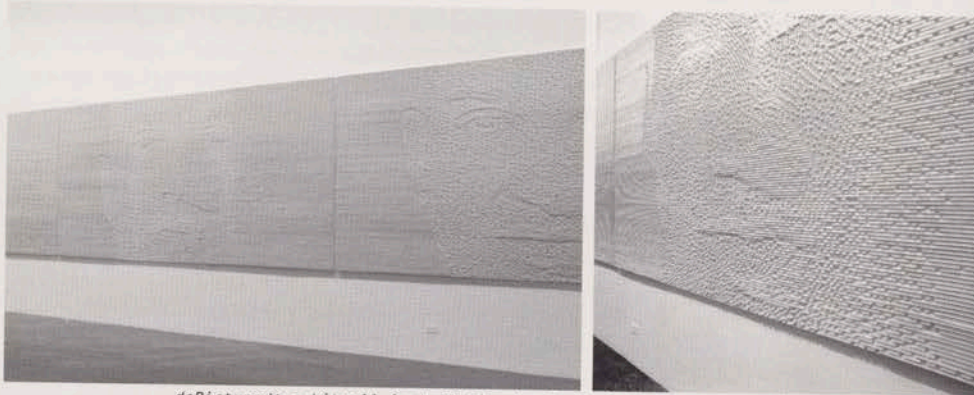
Gregory Burke

1 From the opening sequence to Julie Becker *Suburban Legend* 1999, which in turn quotes the opening sequence to the MGM film *The wizard of Oz* 1939.

2 Following conversion, the Govett-Brewster Art Gallery opened in 1970 with the light/sound interactive installation *Real time* by artist Leon Narbey. The installation was filmed by Narbey and subsequently made into a film of the same name. Narbey himself went on to become a respected cinematographer and film director.

1. FACE

In an experimental project called *dePictured*, the German architect and media artist Christian Möller transmits the faces of the incarcerated and the homeless onto the exterior facades of highway walls and contemporary buildings. These magic structures have a living outer skin, designed to both resist the weather and to function as a system capable of transmitting daylight images. Like human skin, these pixel-matrix surfaces at once protect, project and interact with their surroundings. Unlike early holograms, which used advanced technology to present a visual vocabulary drawn straight from Hallmark greeting cards, Möller's choice of imagery is audaciously on par with the technology. What better counterpoint to the straight, flat lines of contemporary architectural surfaces than the grittiness of human suffering? The surfaces are new. The faces of the prisoners emitted from them, through a grid of one-bit folding pixels like electronic sweat, are worn and haggard.



dePictured: a bitwall installation by Christian Möller 2001 (installation details)
Alyce de Roulet Williamson Gallery, Art Center College of Design, image Steven A. Heller

What makes a face? What makes a face become an image? Möller enthusiastically remarks that he intends the ambience of the architecture to be influenced by the "hardness" and the "piercing eyes" of the prisoners' expressions¹. Pixelated images of these prematurely old, white men radiate from the bland surfaces of highway walls and concrete buildings. *My borrowed misery...*

The architect brings the pictures home into his living room and it surprises him that his two young daughters find them frightening, because the faces of these men aren't really cautionary tales, and they aren't evocations of surveillance. To depict via a process of depiction (the prefix "de-" here is really operative, as in to *deform*, *decapitate*, *deneuter*) entails the estrangement of the image from itself, siphoned off, fed back as interactive architectural detail.

Möller plans to have the images of the prisoners assembled into bit-maps by the prisoners themselves, within the forced-labour system of the prison. In this fascinating project, the prisoners are deployed in depicting themselves - processing the contoured light and shadow of their own faces into... texture. Look, no more messy penal colonies! No more torturous inscription of the sentence of the crime upon the body. The prisoners are becoming ambient. It is both reward and punishment.

2. CINEMA

Everybody's living in the same movie. It's what we want to think. Traveling in Romania in 1998, the James Cameron blockbuster *Titanic* was big news. A stooped and toothless populace dressed in Turkish scarves and ancient bowler hats and poly-cotton knock-off tracksuits, chain-smoking at a tram stop beneath the lavish full-size poster... Kate and Leonardo rising in a passionate embrace above the ocean. The *Titanic* poster was the city's only new contemporary thing.

"Do you like Celine Dion?" a young journalist questioned me intently. A third-generation bootleg of the song *My heart will go on*, quavering from a cassette player at his party in a freezing, tiny room in a rodent-friendly Ceausescu-era building... Clearly there was a Romanian meaning of the movie that went much deeper than its dubbing into any foreign language. It was something about the necessity of fate, the way the victims spent their final hours as forced witnesses to the sinking of the ship.

The Romanians have a national story about a good shepherd who learns about a plot against his life from his favourite lamb "with wool of yellow white", named Miorita. The killers are his ethnic enemies: one is a Vracian, the other Transylvanian. Rather than resist, the good shepherd makes elaborate plans for his own burial in a bed of native soil. (In 1931, the Iron Guard marauded through the eastern Jewish border towns with bayonets and clubs, wearing green shirts and bags of native soil round their necks.) By surrendering to fate, the shepherd enters a kind of paradise described, in nationalist semiotics, as mioritic space. To the Romanians, this is a very happy story.

The essence of movie is transparency. Movies engender multiplicity because they can be read so many ways. There is a butch dyke urban legend that Steven Spielberg's essentialist sci-fi epic *AI: Artificial intelligence* 2001 is in fact an allegory. David, the alienated young robot-boy who is eventually disowned by his adoptive family, is a cipher for the butch girl-child stranded in the parallel universe of the hetero nuclear family.

When sentiment prevails, identity isn't that specific. Movies are us because the people in them aren't anyone. Emotion's always larger than the characters.

3. VERTIGO

Is it a coincidence that Rodney Graham's elliptical reprise of Hitchcock's *To catch a thief* is titled *Fishing on a jetty 2000*? A coincidence because in 1962, Chris Marker made a film called *The jetty*, which was itself a strange homage to Alfred Hitchcock's *Vertigo* 1958. *The jetty* in turn was re-imag-



Rodney Graham *Fishing on a jetty 2000*
two cibachrome prints

image courtesy of Donald Young gallery, Chicago

ined by Terry Gilliam in 1995 as *Twelve monkeys*. But *Vertigo* was a movie Marker couldn't leave behind him: in 1982, two decades after the release of *The jetty*, Marker returns to San Francisco in his movie *Sans soleil* to trail James Stewart's trailing of Kim Novak around the city streets of San Francisco, as Hitchcock first depicted them in *Vertigo*. Although Marker's seen the movie 19 times, he still can't quite recall the story. "It seems to be a question of trailing," Marker writes, "of enigma, of murder, but in truth it's a question of power and freedom, of melancholy and dazzlement, so carefully coded within the style that you could miss it, and not discover immediately that this vertiginous space in reality stands for the vertigo of time..." The transparency of movie invites a multiplication of re-stagings that makes it totally talmudic. The movie is no longer only what it was; it's how it's been reprised. Ronnie van Hout paces in his room carrying a knife as if he were Anthony Perkins from *Psycho* 1960. Acting, in the cinema, is already discontinuous. The "original" is siphoned off so many ways that it becomes a palimpsest.

4. ROLE PLAY

When artists work with cinema, they aren't seeking to create illusion but to intervene in the illusion movies are creating. You do this with your person. The person is already many people. It is not so much a matter of becoming yourself or someone else, as of borrowing and adopting. Like people, personas are completely interchangeable and expendable. The old heroic mode of acting in the theatre, in which the actor verges on a total merging with the role, does not apply here. It's just a look, a piece of costume or a gesture.

In traditional non-western dance and theatre, gestures are repeated as a technology to jump-start inner feeling. There is nothing to "prepare" for, because, the logic goes, a gesture repeated 500 times with infinite precision evokes emotion of its own. The actor's personal memories are less useful than the sheer psycho-physical effect of repetition. Psychoanalysis turns the telescope around on repetition: children play repetitive games to accept the unacceptable and master something they find troubling. A mother leaves; a child throws a ball 100 times in imitation of her leaving. The gesture is employed; it doesn't penetrate the identity of the person. Can personas be the same as gestures? But then perhaps there's only a persona at the centre.

5. PARANOID

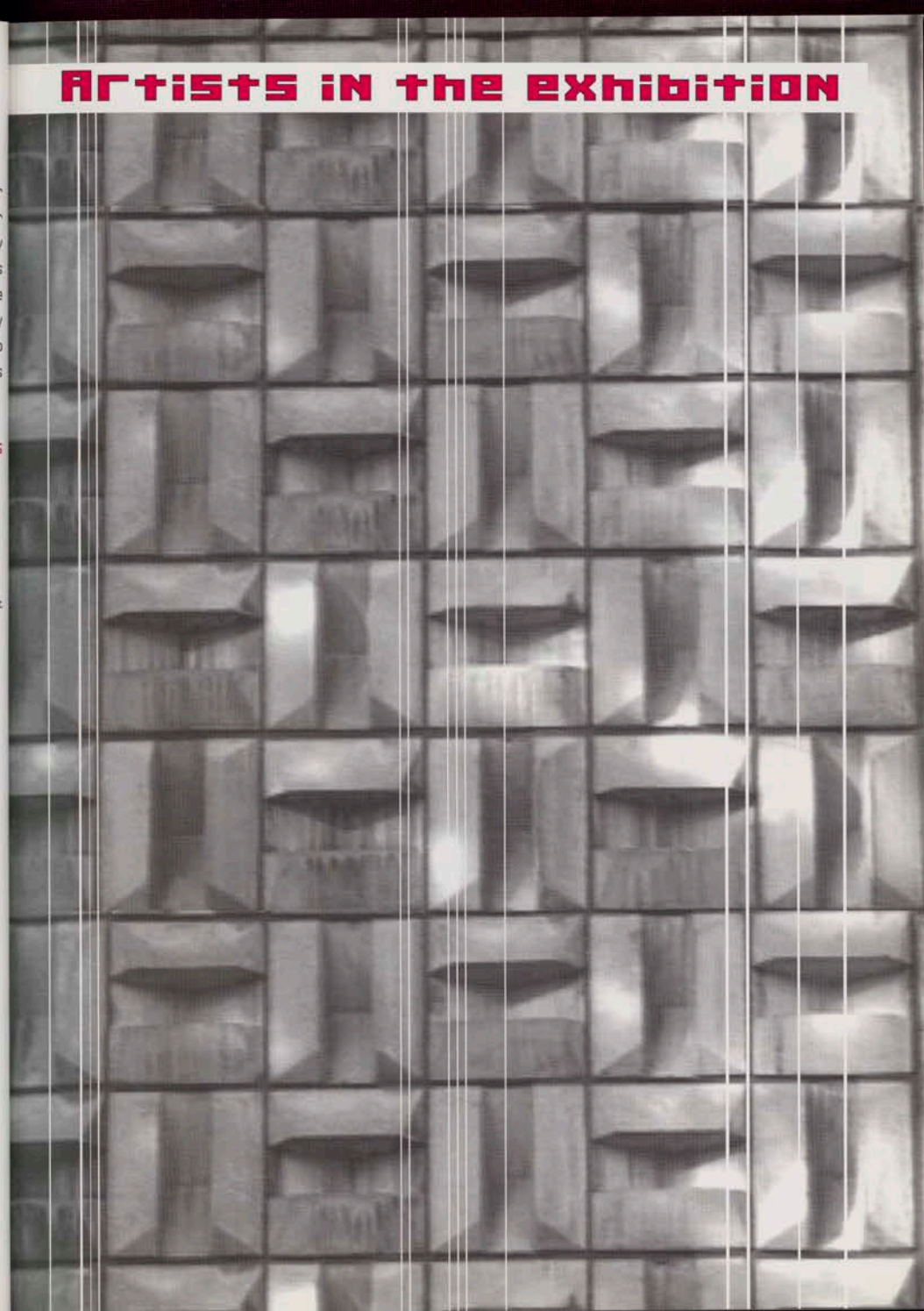
Paranoia is the ability to see the future. Things speed up. If the present is affected by the past, then it also must be affected by the future. The paranoid mind has the ability to penetrate the encrypted-ness of movie. Movies are the perfect death. The content of the movie is sealed forever. The film will always play in exactly the same way and the only thing that changes is the way we view it. The paranoid mind unlocks the messages of movie, discerns a multiplicity of narratives through repeated viewings. In *Valis* 1981 (UK: Bantam Books) Phillip K Dick's paranoid opus, Horselover Fat discovers, after an exhaustive search, that the ancient Gnostics are communicating with him through a movie, *Valis*. He sees the movie 15 times. *Valis* is itself an acronym (Vast-Active-Living-Intelligence-System) and the movie is the perfect conduit for this collapse of present, past and future into continuous time. Word messages are embedded in the movie's soundtrack. The movie's plot functions as the Old Testament of the *Bible*: an institutionally sanctioned reduction of the story. But for the truly mad, it is possible to access an Apocrypha by abstracting plot and character and studying the way the props are moved around. Because the props themselves are symbols... Students of the Kabbala have noted that the characters of the ancient Hebrew alphabet are actually runes depicting sexual acts - to form a sentence is

Artists in the exhibition

to stage an alphabetic orgy. In *Suburban legend* 1999 artist Julie Becker picks up on an urban legend that's been kicking around for 20 years in stoner culture... that the Pink Floyd album *Dark side of the moon* was actually conceived to be a secret soundtrack to *The wizard of Oz*, that generation's favourite childhood movie. If you know the secret-sync point the entire system works - in this video, Becker seems to be proposing a completely realistic function for the artist. If the universe is movie, the artist's job is neither to decode nor to create, but to identify some temporary systems within the chaos.

Chris Kraus

¹ Christian Möller interviewed by Stephen Nowlin *dePictured* Alyce de Roulet Williamson Gallery, Art Center College of Design, Pasadena, October 2001.



JULIE BECKER

"My brother and his stoner friends tried to convince me that the Pink Floyd album *Dark side of the moon* through some karmic occurrence is an alternative soundtrack for America's most beloved family film *The wizard of Oz*. This rumour has achieved cult status since the early seventies and continues to challenge the youth of today who spend hours trying to map the two. The rumour has it that the synching begins with the third roar of the MGM lion. A well-known song in *The wizard of Oz* is *Somewhere over the rainbow*. Notice that the album cover *Dark side of the moon* has a big rainbow on it.

- 3:13 Right after the words "...look around..." - Dorothy looks around.
3:15 "...When at last the work is done..." - the man (Scarecrow) hits his finger with the hammer (to the beat of the drum) and is 'suddenly' done with his work.
00:23 "...Smiles you'll give and tears you'll cry..." - Two men above (Cowardly Lion and Tin Man) are smiling and the man below (Scarecrow) is crying.
8:15 to 8:32 the chimes in *Time* go off precisely at the appearance of Mrs. Gulch (Wicked Witch) on the bicycle and the chimes stop when she gets off the bike.
8:47 Dorothy and the rest of the cast appear to move and react to the rhythm and mood of the music - how groovy.
11:17 "No one told you when to run..." - Dorothy is running away from home but no one told her to.
11:40 During the guitar solo of *Time* the words "past, present and future" are seen the sign of Professor Marvel.
14:52 "...Hear the softly spoken magic spell..." - as Dorothy is leaving the 'magic' wagon of Professor Marvel.
21:38 Song: *Money* "I think I need a lear jet..." - as Glynda appears from the bubble. Maybe she'd prefer a jet over a travelling bubble..hum.
42:40 Dorothy listens for a heartbeat (or lack of one) in the Tin Man's chest as the heartbeat goes to the end of the album.
Note: when the CD repeats and starts back with the heartbeat, coincidentally the Tin Man is singing "if only I had a heart" in the original *Wiz* soundtrack".

works in the exhibition

Suburban legend 1999

VHS tape, VCR with time clock, metal home movie screen, headphone sets, wood shelf unit and bench, suburban legend manuals
courtesy of the artist and Greene Naftali Inc., New York



MARY-LOUISE BROWNE

In *I was destined for greatness* Browne extracts a quotation from Tim Burton's *Batman* 1989 where The Joker (Jack Nicholson) has returned from the dead in a garish transformation. In a scene in the Gotham City Art Museum he says to photographer Vicky Vale (co-star Kim Basinger) "Listen, we mustn't compare ourselves to regular people, we're artists...". The only work spared in The Joker's rampage through the gallery is a work reminiscent of Francis Bacon (a work that depicts the brutality of murder). The Joker's aspiration is that Vale will join with him in "the avant-garde of the new aesthetic" of murder.

Browne has been a collector of words for some time, but just recently has gathered material from cinema. The statement that she singles out in this work is an exaggerated, comic-strip stereotype of artistic behaviour. Browne scales the words up to billboard size in *Montype Grotesque Bold* type until it almost becomes an imperative statement. The viewer is offered a voice, but without an obvious narrator. The sheer physical presence demands acquiescence to the disembodied message, but the spectator is left uncertain, more so when the cinematic reference is exposed. Implicit in this work is allusion to the increasing power of the media, particularly through film.

The Joker's reflection on his own practice presents the artist as a paper thin, comic strip stereotype. Browne recites his text on the aesthetics of murder, and in doing so, conflates together the practice of artist and actor as performers, and as people that use representation as their means of communication.

All quotations from correspondence with the artist

works in the exhibition

I was destined for greatness 2001 >

acrylic, paint 8000 x 1650mm

courtesy of the artist and Bartley Nees Gallery, Wellington

YOU KNOW HOW CONCERNED PEOPLE ARE ABOUT APPEARANCES - THIS IS ATTRACTIVE, THAT'S NOT. WELL, I'VE LEFT ALL THAT BEHIND ME. I NOW DO WHAT OTHER PEOPLE ONLY DREAM. I MAKE ART UNTIL SOMEONE DIES, SEE? I AM THE WORLD'S FIRST FULLY FUNCTIONING HOMICIDAL ARTIST.

LISTEN, WE MUSTN'T COMPARE OURSELVES TO REGULAR PEOPLE. WE'RE ARTISTS. FOR INSTANCE, LET ME CHALLENGE YOU WITH A LITTLE PIECE I DID ... YOU WILL TAKE PICTURES AND RECORD MY WORK. YOU WILL JOIN ME IN THE AVANT GARDE OF THE NEW AESTHETIC.

Laura Cottingham and Leslie Singer

"The Anita Pallenberg Story features professionals in the fine art community - artists, critics, curators... most of our cast members are New Yorkers... I would even suggest that our own narcissism as New Yorkers - for we are very egoistic... explains why it was so easy to assemble the cast... Living in New York we are, in a sense, already living in a movie, breathing in a myth, sustaining ourselves on fantasies, manipulating the plot, believing against all realities in happy endings... There's a sense in which the cast was 'curated' more than 'cast': we chose artists based on their artwork - but we wanted them, not their art products."¹

The concept of fame and celebrity is relatively new to artists. In these works Cottingham and Singer satirize the infamous antics of rock icons such as Mick Jagger and David Bowie. The work has echoes of films by Nicholas Roeg, Jean-Luc Godard and Rainer Werner Fassbinder, particularly Roeg's *Performance* 1970. The photographs recognize the power of the production still as a potent tool in the commerce of musical and artistic production and the construction of celebrity during that period. Cottingham and Singer critique this development by rigorously researching and then adopting the personas of rock stars from album covers, shopping, films and gossip; projecting themselves into the celebrity circle and simulating their lifestyle.

¹ Laura Cottingham "Casting as art and life" 1999-2000 <http://www.kuenstlerhaus.de/haus/PROGRAM/COTTINGHAM/LC02_1.HTML>

works in the exhibition

Socrates and the corruption of youth: Mick and Bowie (Laura and Patterson)

Photo by Ken Okiishi

After Die Bitteren Tranen der Petra von Kant: Anita at the New York Hilton (Cosima)

Photo by Laura Cottingham

After Jean-Luc Godard: cast and crew (Steven, Amy, Cosima, Chuck, Laura, Nicole, Quinn, Leslie, Laura)

Photo by Rainer Ganahl

Brian has the music (Laura)

Photo by Rainer Ganahl

Mick wants drugs, not pizza (Peter Norton, Laura, Patterson)

Photo by Aaron Cobbett

Aladdin Sane and a cubist painting (Patterson)

Photo by Aaron Cobbett

Performance: play with fire (Laura)

Photo by Rainer Ganahl

all works 1999-2000, framed c-type prints, 650 x 950mm



RODNEY GRAHAM

How I became a ramblin' man is one of a recent trilogy of films presented as looped, repeating video projections. These works clearly reveal Graham's interests in the dialectics of cinematic representation. The first, *Vexation Island* 1997 presented at that year's Venice Biennale, featured Graham himself as a buccaneer shipwrecked on an island idyll, replete with palm trees. In *How I became a ramblin' man* Graham ranges on horseback through a Canadian landscape, guitar slung over his back. References to landscape are not specific however; the film is shot in wide-screen meticulous detail, in warm tones and with burnished skies, thereby conjuring up multiple memories of the generalized American West. Drawing on this resilient myth in the American imagination, the work has been compared to film classics such as *The searchers* and *The man who shot Liberty Valance*, while the title recalls Waylon Jennings song *Ramblin Man*. With Graham musically narrating a tale of his disaffection with the city the work also echoes country music and music video genres.

Graham arrives at an idyllic river setting and starts to play his guitar. However, at the conclusion of his song, he rides off on his horse, only to return once more at the beginning of the scene. The circular structure of this nine-minute loop confounds expectations of narrative in any traditional filmic sense by refusing narrative closure. It also reflects Graham's interest in Freud's analysis of repetition's relation to neuroses. By engaging repetition and denying climax Graham comments on fundamental conditions of cinema.

works in the exhibition

How I became a ramblin' man 1999 >

video/sound installation, 35mm film transferred to DVD
courtesy of the artist and Donald Young Gallery, Chicago



EUGENE HANSEN

Montage is a key technique used by Hansen in recent video work. This disruptive process gathers sprawling material from sources, often pillaged from TV, such as *Planet of the apes*, *UFO*, *Star wars: the empire strikes back* and *Plan nine from outer space*. This ad-hoc science fiction is spliced with amateur UFO footage sourced from the net, images of New Zealand landscape shot from a coaster, a screen-saver entitled *Starfield* and a cityscape from a Japanese children's book. Hansen's brand of sprawling, multi-media convergence reflects the ways that cinema prefigures the virtual landscape of the 21st century. In his work the fictional narratives of Hollywood are conflated with concepts of virtuality derived from cyberspace and digital imaging technology.

Hansen's *dreamscape* body of work is focused on landscape, in contrast to a previous series that focused on portrait. However, the same process of seeing through a filtered lens of popular culture is used in both cases. While this work is ostensibly about authorship/ownership and production/reproduction, Hansen's work uses found footage as a floating, mutable marker of identity. Mass produced elements from discount stores typically litter Hansen's installation spaces. In this case, landscape is visioned through pre-conceived clichés of science fiction footage. Any idea of a material landscape is deferred in place of an indiscriminate trawling of cinematic or simulated versions of it. In a stranger-than-fiction twist, contemporary culture saturated with media means that simulations can seem more real than nature itself.

works in the exhibition

Rex's cybernautic dreamscape (release candidate b) 2001 >

mixed media installation dimensions variable

courtesy of the artist, Auckland



Sharon Lockhart

Lockhart works as both filmmaker and photographer and, imaged through the eye of the camera, her photographic images are subtly inscribed by her filmic interests. Operating partly as documentary images, in the way that conceptual artists might use photography as a residue or index of an event, her poignant images deliver signals that cue us to expectations of narratives. At the same time however, they resist narrative closure. Previous works have made explicit reference to experimental films by François Truffaut and John Cassavetes. Her borrowed source material creates a backdrop for an unfolding fiction or narrative of hyper-real proportions, recorded with the acute documentary eye of a photographer in rich cinematic tones. Her immobilised characters and still lives resound with solitude, allowing scope for an audience's psychological projection into the lives of these staged characters and models.

Brilliantly observed, the images reveal everything and nothing about their subjects - a cultivation of enigma. The scenes are calculated, obvious fictions. In the words of curator Dana Self "Lockhart emphasizes the apparatus of the camera, demonstrating a moment of descriptive filmic intervention rather than one of visual storytelling.¹ The poses in her photographs are conspicuous, poised, deliberately suggestive and without closure. Often working in serial format Lockhart uses photography as a mode of operating. Her images come across as film stills, frozen moments in an inevitable, but concealed, off-camera, out-of-frame, plot.

¹ Dana Self "Sharon Lockhart" 1998
<http://www.kemperart.org/large_images/s_lockhart_essay.html>

works in the exhibition

Untitled study (re-photographed snapshot #8 & #9) 1999
chromogenic prints diptych: each 396 x 356mm
collection of Barry Blumberg, Los Angeles

Ben Gazara, Los Angeles, California March 21, 1998 1998
selenium toned silver gelatin print, welded aluminium frame 495 x 578 x 32mm

Covecot Cottage, Acadia, Maine 1998
c-type print 1245 x 1549mm

Untitled 1996>

c-type print 1295 x 1041mm

all courtesy of the artist and Blum & Poe, Los Angeles



Christian Marclay

The logic of a plot may often be supplied by a telephone call linking separate narrative sequences or resolving them. The telephone thus acts as a catalyst for events. The relation between meeting (presence) and separating (absence) of the characters involved in the action is exploited and enhanced through telephone suspense.¹

Sampling sections that use telephones, Marclay's audio-visual choreography is a direct appropriation from cinematic history. Beginning with the antiquated clicking of a dial-up phone, his narrative, montaged from cinema history, dwells on endless simulacra creating new and surprising meanings from found contexts. His works operate at the intersection of music, cinema, installation, sculpture and performance and are an example of an artist borrowing, not just from one media, but from many, amongst a converging range of media.

While the ringing of the telephone is a potent calling, the deafening silence between rings can be a pregnant pause. Marclay's video consummately builds narrative tension with these pauses, which are alternately ripe with anticipation or loaded with trepidation. Moving through a rough narrative, fleeting conversations are grafted together to create improbable connections between protagonists from different decades, moving from desperate dashes to answer a persistent ring, to uncertain and lingering moments with a loved one. At times his characters are preoccupied with a presence that is off-screen. Sometimes, this absence is loaded; none more so than when a connection is inexplicably lost to the 'ether'. "Hello... hello? Hello?..." echoes from the lips of celebrities cut off in mid-phrase. His sequence moves through distinct phases eventually culminating in a flurry of abrupt hang-ups and goodbyes.

¹ Bernhart Schwenk "Christian Marclay" 48th Venice Biennale 1999 p.108

works in the exhibition

Telephones 1995

VHS tape, monitor seven minutes

courtesy of the artist and Margo Leavin Gallery, Los Angeles

image courtesy of Paula Cooper Gallery, New York



Maix Mayer

Alfred Hitchcock's *Psycho* 1960 has been cited as one of the most chilling films of its genre. The superb attention to detail builds a tremendous suspense even though, by today's standards, there is very little content that is visually disturbing. Atmosphere is created through stillness, almost a suspension of time, as the viewer is allowed to absorb the physical space in which the action takes place.

The focus on architecture can be seen in the opening scenes of the film, and this focus is echoed in Mayer's work *Transarchitektur oder Psycho in Dresden*. The text that begins the work is sourced from a famous interview between Hitchcock and François Truffaut where they discuss how the viewer is consecutively led through observation of a city, a building in the city, and then a room in the building. This conceptual narrowing is echoed in Mayer's approach. Mayer has extracted from *Psycho* the relationship between film and architecture and he expands on this idea, saying the "mise en Scene of my film is like a morphing from narration to essay".

There are direct links between *Transarchitektur* and *Psycho*, particularly the reenactment of the infamous shower scene, however, the majority of the imagery consists of architectural stills in and around Dresden. A society's cityscape mirror the shape of that same society. Mayer draws on *Psycho*, where architecture symbolises the "criminal story of the city". He compares this symbolism with the new architecture of Dresden.

All quotations from correspondence with the artist, October 2001

works in the exhibition

Transarchitektur oder Psycho in Dresden 1998

VHS tape 17 minutes 44 seconds

courtesy of the artist and Galerie Eigen + Art, Berlin



Tracey Moffatt

Moffatt's work has for some time been informed by the structure of cinema. Perhaps her most famous works are her photographic series such as *Something more* 1989, *Scarred for life* 1993 and *Up in the Sky* 1997 that draw on the tradition of cinema stills to imply but defer narrative structure. In tandem with her photographic work Moffatt has used film and video in a number of collaborations.

Her work *Heaven* 1997 saw the artist traversing beach locations and recruiting participants to engage and star in her film. Presenting herself as an artist, Moffatt's role was at times tainted with that of voyeur or freak. As artist became flirt however, her recruitment campaign was successful and her participants were made a feature of in her film. Her work *Artist* is a video collaboration, edited by Gary Hillberg. Almost a direct contrast to *Heaven*, *Artist* turns the tables to examine the way that feature films have depicted the artist throughout history.

From scenes describing the first flick of the paintbrush to the infamous act of destroying one's own work, Moffatt and Hillberg rhythmically sample and montage images to compile a portrait of the artist as a Hollywood fabrication and cultural stereotype. Spanning decades of art making as it is perceived and represented via the big and small screen, the work becomes a sharp parody of the inevitably one-dimensional nature of these artist/characters. Acting up for the camera, these characters could be a parallel for rock-star/art-star like bad behaviour, which is at worst indulgent and self-serving.

works in the exhibition

Artist 1999 >

VHS tape 10 minutes

courtesy of the artist and Roslyn Oxley9 Gallery, Sydney



CALLUM MORTON

"There is a work... called *Cellar* which is basically that, an American type cellar. It is an amalgam of Acconci's *Seedbed* with George Romero's *Night of the Living Dead*, a film that was made around the same time as Acconci's piece. The cellar or trapdoor sits up against the wall, its doors closed but leading down underneath the space. There is a sensor inside that, when activated, sets off a motor, green lights and the sound of a gorilla stretched to sound like a generic devil. The motor turns and rattles the door."¹

Morton's works in recent years using architectural models and time-based sequences of events have referenced films and sites from architectural history. Like Vito Acconci's *Seedbed*, Morton's work *Cellar* has a kind of power zone around it, especially as it alludes to a hidden subtext. This technique is a key strategy of thriller or suspense plots, where the viewer knows just enough about a given situation to induce apprehension or foreboding of coming events. The work plays into the horror genre's ability to create psychological and emotional reactions through suspense and suggestion. In *Cellar* however, the clumsy, mechanical cellar is never opened, it merely moves through its sequence. The narrative never unfolds. Morton heedlessly perpetuates the psychological pull of horror exploiting its cathartic impact ad infinitum.

The digital prints *Them* play into the same narratives of hidden terror. The edgy atmosphere of a car parking building is used in conjunction with the impression of surveillance cameras. "I was thinking of Robert Redford breaking into a run when he felt he was being followed after meeting Deep Throat in *All the President's men*. He stops, turns and nothing".

¹ All quotations from correspondence with the artist, November 2001

works in the exhibition

Cellar 1998 >

wood, lights, motor, sound, steel, acrylic paint 1500 x 800 x 400mm
courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Them 2000

five digital prints each 510 x 760mm
courtesy of the artist and Roslyn Oxley9 Gallery, Sydney



ANN SHELTON

Doublet revisits the crime scene of the controversial Parker/Hulme murders of 1954 in Christchurch's Port Hills. The knowledge that this work is based on a crime scene is essential to the reading of the work. Recently re-popularized in the movie *Heavenly creatures* 1994 by Peter Jackson, the two teenage girls that were charged with these sensationalized murders are the kinds of role models that appeal to Shelton. Both works in this exhibition are interested in the portrayal of women of crime, one very real and the other sensation-ally fictional.

The Parker/Hulme case holds particular interest for Shelton, as Juliet Hulme went on, under another name, to become a well-known crime fiction writer. The blurring of fiction and reality was an aspect of the trial in which the girls were convicted. Shelton has photographed the crime scene, many years later, in immaculate and calculated style. The diptych appears scenic unless the viewer is familiar with the site's history, after which: "violence splits the scene both geographically, historically and formally. Paradoxically there is also nothing there but a path in the bush."¹

Runner, another diptych, is shown on twin monitors. Borrowing footage from the film *Caged heat* 1974 by Jonathan Demme, Shelton has slowed and looped the material, playing one screen off against the other. The movie is a lascivious narrative based in a women's prison where woman escape brutality and then break back into the prison to deliver their own form of justice. Shelton's clip singles out a woman running. She forges a link between this moment in *Caged heat* and a similar moment in the movie *Heavenly creatures* where the girls leave the site of the murder at the film's beginning and conclusion.

¹ Correspondence with the artist, November 2001.

works in the exhibition

Doublet (Parker/Hulme crime scene), Victoria park, Christchurch, 2001 2001 >
c-type prints diptych: each 740 x 930
courtesy of the artist and Ivan Anthony Gallery, Auckland

Runner 2000 >
DVD, monitor diptych: each 30 minute loops
courtesy of the artist and Ivan Anthony Gallery, Auckland



JIM SPEERS

Robert Roussen's 1961 psychological drama, *The hustler*, was the inspiration for Jim Speers' work *Piper Laurie*. The title references the female lead of the same name who falls in love with the protagonist (played by Paul Newman). Now regarded as a classic, the movie combines elements of both film noir and western genres.

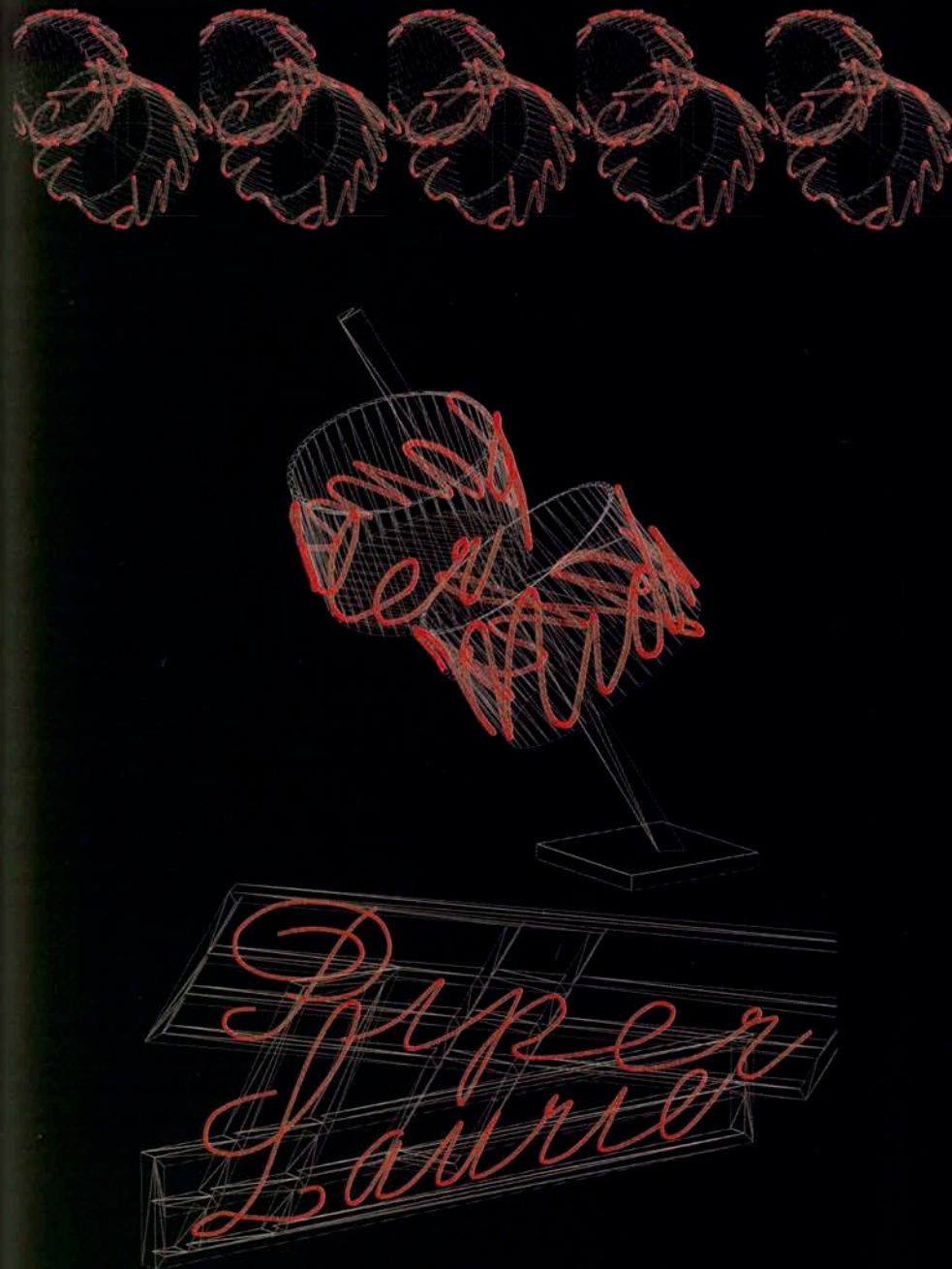
Piper Laurie's name is exalted in Speers' work. The accompanying soundtrack heightens her iconic stature, which features nothing but her voice, reciting lines from *The hustler*. Any image of the actress remains absent, out of view. Speers' work in the past has been likened to abandoned film sets waiting for the leading character to return. The idea of unattainable celebrity and Hollywood ideals is portrayed in Speers' billboard style representation. Our everyday experience of cinema is a virtual one, distanced through signage, posters and commercial media strategies.

Speers' projection consists of a computer-generated animation that takes the viewer on a cinematic journey through a fantasy landscape of architectural structures. Speers' interest in creating architectural spaces and his use of neon light is reminiscent of his earlier lightbox works. Two wire constructions draped with electric pink neon emerge from a pitch-black environment. The neon designs hold calligraphic texts, revealing the words 'Midnight Rambler' and 'Piper Laurie'. The animation takes the viewer into and around the three-dimensional forms, with both close up and bird's eye views. The translucent text held up by this architectural scaffolding evokes classic cinema billboards. The wire constructions appear thin and precarious, stripped back to their bare structure. Speers nostalgically likens his virtual structures to those light-signs in antiquated fairgrounds.

works in the exhibition

Piper Laurie 2001 >

wire frame animated loop transferred to VHS tape, LCD projection
courtesy of the artist and Jensen Gallery, Auckland



Terry Urbahn

The soundtrack to *pretty vacant saLOON* is peppered with dialogue from spaghetti westerns. Urbahn's work in time-based media operates at the intersection of video and music using lo-fi aesthetics. Often projecting himself into his filmed scenarios, he samples found material alongside his own image. Stuttering in an endless loop, this transcribed soundtrack material articulates the clichéd language of violence and hack Hollywood plots that is played against the urban environment.

"Don't die until later"/"Don't die like a pig"
"That's what's kept him goin' until now"
"Just like the greasy rat that you are"
"He's dead!"/"Don't die, I'm your friend"
"I'll kill you"/"Now put the rope around your neck"
"Now make sure the rope is tight"
"It's got to hold the weight of a pig"/"You filthy rat"/"Where is he?"
"I'll ask the questions"/"ohh what a dirty rotten trick of fate"
"I must tell you the truth"/"It's all over"
"Go on, preach me a sermon"
"Outside of evil what else have you managed to do?"
"We're going' for a ride"
"I wish you luck"/"I'm getting myself an easy job"
"You chose your way, I chose mine"/"Go away"
"You talked, you traitor, you talked"/"Well, look who's here"
"How the hell did you get out of that pigsty?"
"When you have to shoot, shoot, don't talk"
"I'll kill them all"/"Watch out!"
"Were you going to die alone?"/"Get the hell out!"
"It's no joke, it's a rope"/"Put yer head in that noose"
"You see, in this world there are two kinds of people, my friend..."
"There's a lot of money"/"Those with loaded guns..."
"We're going to have to earn it"/"...and those who dig"
"Dig, dig, you dig"/"You've got every qualification"
"You wouldn't play a joke on me like that"
"Seems just like old times"/"Why?"/"I just wanted it all"

works in the exhibition

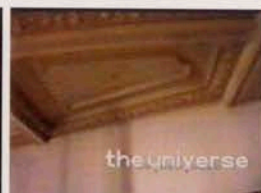
pretty vacant saLOON 1998 >

audio CD and two VHS tapes

courtesy of the artist and Anna Bibby Gallery, Auckland



a boundless cube



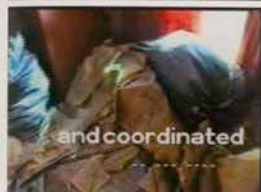
the universe



prove conclusively



vast aggregation



and coordinated



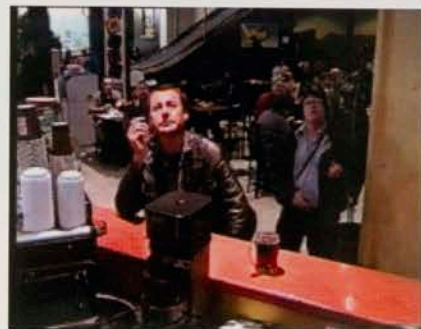
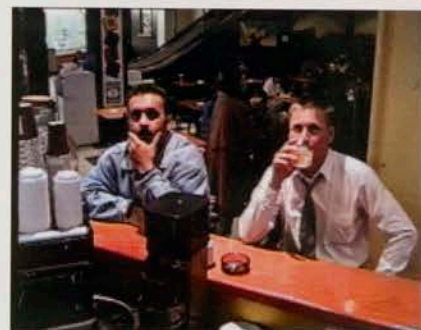
the observable



of a physical



universe is afforded



RONNIE VAN HOUT

"My interest in film started at high school and, of course, I went on to study it at art school. What interested me was how the language of cinema was inherent within still images and the way images could be put together to create meaning. What further attracted me was the way that the images could mean more than what was being shown. I think movies influence your sense of detail too. It's like living in a movie and how that can make your life easier to cope with. You can live in a grimy old place and you can still be happy with it because you've got some image that was in a film that makes it seem bearable."¹

The infamous old, house-on-the-hill from Alfred Hitchcock's 1960 feature film *Psycho* is instantly recognizable in van Hout's miniature replica. The dark house takes on iconic proportions as if it were a main character in Hitchcock's plot. As a model the work debunks the murderous acts that took place there by the troubled Norman Bates. In the original film the window of the house is singled out many times. Bates' dominating mother is seen through the window, and propels suspense through the course of the movie. In van Hout's version, this window is the site of a shadowy projection. In a perplexing self-portrait the projection reveals the artist's figure frantically wielding a knife in the same manner as the murderer in the now-notorious shower scene.

This work projects the artist into a cinematic environment. Never afraid to represent the abject, van Hout casts himself as the Oedipus complex-challenged Bates. The pathos of the artist playing such a role succinctly highlights the tradition of an alienated artist unable to meet his own, and society's expectations. A confused character that oscillates between mother and son, van Hout's artistic identity is conflated with a doubled cinematic identity of urban failure.

¹ Interview by Robin Neate "The king of comedy" *Midwest* #6 1994 p.25

works in the exhibition

Psycho 1999 >

mixed media overall 1180 x 1840 x 615mm irregular
Chartwell Collection, Auckland Art Gallery Toi o Tamaki
image Jennifer French



STEVEN WONG

As an antidote to the cultural imperialism of Hollywood blockbusters, or to the authoritative discourse of film studies, Steven Wong's patient watercolours of Japanese film stills, in the series *Cinema city* could be an alternative form of cinema celebrity worship or memorabilia. Taking on the role of archivist, similar to the 'real' Cinema City industry, Wong records and idolizes fragments and ephemeral moments from cinema.

At the core of *Cinema city* is a DVD camera screening people watching a miniature multi screen cinema that is screening Japanese cinema. "Thus we, as observers of the installation, witness a contained double observation, see the watchers simultaneously watching both themselves and the selected film." Japanese film's positioning as a force in opposition to dominant cinema norms, means that is exiled, reliant on a normative definition of cinema, but always to be simultaneously and inextricably 'other' to it. Paralleling this doubled edge role in global cinema history Wong's watercolours are both a high culture medium, and a prevalent amateur art form.

Making allusion to traditional Japanese painting, the water-colours are monotone, carrying a sense of nostalgia for a by-gone era. The handmade images reframe Japanese cinema history, typically experienced in the West as rarified *Art house* cinema, within the discourse of fine art labour. Reconsidering the mass-produced images of cinema in a unique medium highlights Wong's particular interest to examine the genre of the film still as an object/subject with a discourse of its own.

Cinema city forces "the viewer to look into the very nature of the cinematic gaze... It is an irreducible work: an examination of cinema and its multiple subjects, an archive, a clashing of visual codes, technologies and cultures, and analysis of art, power and representation."

All quotations from correspondence with the artist, November 2001

works in the exhibition

Cinema city 2001 >

watercolour, mini DV, glass installation dimensions variable
courtesy of the artist, London



LEVEL UPON LEVEL

MY MEMORY OF The third MEMORY

Inextricable layers of meaning. Hybrids between fact and fiction. Memory contaminated by a multiplicity of other gazes and other visions. A self irrevocably constructed from these syntheses. This is our contemporary condition, identity more and more befuddled by stories that unfold "elsewhere".



Pierre Huyghe, *The third memory* 1999
double projection, beta digital 10 minutes
©Marian Goodman Gallery Paris and New York

In this last decade, the contemporary art world has seen the gradual affirmation of a generation of artists who, born in the early 1960s, directed a good part of their experimentation towards the mechanisms of entertainment, the structures of seduction of cinema, television, advertising, etc. Through a working of "soft deconstruction" of these mechanisms, taking up the lessons of situationism, of some structuralist philosophy, of a few artistic experiences of the 1970s, but also with a new awareness and a certain cynicism, artists like Pierre Bismuth, Maurizio Cattelan, Douglas Gordon, Pierre Huyghe, Philippe Parreno and others have concentrated their attention on the conditions of production and reception of these structures of seduction and consensus, and on the ways in which they permeate our daily lives. More than the mechanisms themselves, and beyond any direct political denunciation, the relationships that we have with these mechanisms are brought to light: our condition of characters in an eternal quotidian spectacle, where desire, memory, seduction, imagination and daily life are confounded and interact with one another. For these artists, cinema, more than any other instrument of entertainment like video games and virtual reality, is still the main instrument of hybridisation and exchange with the real, the privileged structure of investigation.

It is no longer a question of cinema as magical ritual, as epiphany and revelation of a dream world that so fascinated, for example, Federico Fellini; the relationship this generation has with the cinema is mediated by video-cassettes and, more recently, by DVD, aids with which one can see and see again, chop, mix, slow down and vivisection the vision. Nothing is approached

as sacred anymore, but as a liberal rapport with a vast archive of images and stories¹. Samples, copies, cut-ups and citations are the favoured linguistic instruments.

In this line of experimentation, between entertainment and analysis, surely one of the most successful examples is Pierre Huyghe's *The third memory* 1999. Huyghe's work takes its cue from a news event which also inspired a famous Sidney Lumet film, with Al Pacino as protagonist, *Dog day afternoon* 1975. The story, in summary: in August 1973, John Wojtowicz, with the help of his friend Sal, decided to rob a bank in Brooklyn. The declared motivation was that of paying for a sex-change operation for the man Wojtowicz had married (Ernest Aron). Owing to their amateurish capacities, their attempt to hold the bank's workers hostage was quickly transformed into a police siege of the bank. For 14 hours, Wojtowicz negotiated with the police for his freedom and the release of the hostages, and was finally arrested at the end of his escape attempt. The event was transmitted live on television, perhaps the first time that a breaking-news episode became a source of entertainment for millions of people. American spectators followed those hours of unfolding events as they would a captivating television film with a new, incredible fragrance of reality. With its perfect mix of key elements like sex, money and violence, that live event constituted an early example of so-called Reality TV.

To this incident, exemplary in itself (as "media-isation" of the event, the "scandalous" motive for the robbery, Lumet's film reconstruction), Huyghe recently returned, adding or provoking new layers of connections and meanings to those that already existed. The work is composed of two parts: one room presents some documents taken from newspapers and television reports of the time that reconstruct the events. In another room, the artist has installed a triple video-projection that alternates scenes from Lumet's film, images from the live television coverage and a "new" version of the facts, shot by Huyghe. In this "third version" the bank has been summarily reconstructed in a studio, and a few actors have been called in to re-enact the scenes of the robbery. Wojtowicz himself, who served six years in prison and has since led a normal life as a free citizen, is the main actor who guides us to a reconstruction of those hours.²

But what reconstruction? Which events? What reality? Perhaps also in order to modify the image of the desperate robber given in the film, a bit improvised and decidedly too human, the "new-old" Wojtowicz appears, now more settled into his role as a criminal. Without showing any sign of remorse and with consummate acting ability and the rather self-satisfied swagger and sureness of a worldly wise criminal (like those we see in so many Martin Scorsese films) Wojtowicz indicates to the actors of the remake how events really occurred inside the bank and how to recite their parts.³ He corrects the imperfections of Lumet's film, which at the time had been considered an innovative example of cinematic realism: thus, a role-play becomes the instrument for reconstructing the "true" reality of facts, which had been modified by cinematic fiction!

But obviously, awareness of Lumet's film could not have helped but influence the reconstruction of those hours, the memory the protagonist himself has of them, 25 years later. The title "The third memory" is presumably that interweaving of direct recollection of events and mediated memory of the cinematic reconstruction. It is an inextricable hybrid, open to continuous transit among its levels. Besides, Lumet's film had already furnished the image of a man perfectly at ease in the role of lead actor, with which Wojtowicz quickly found himself invested. Wojtowicz's frequent sallies onto the sidewalk in front of the bank are moments of great theatre, in which the robber argues with the police, talks with the inspector, harangues the crowd and quickly manages to beguile his audience and become a media hero. All the people he encounters in those hours greet him with admiration, as if they were meeting a star, forgetting the moral implications of his gesture. As American tabloid shows would teach us, it doesn't matter why you're famous, just that you're famous! Really, one has the impression that that sidewalk is the stage, the podium, the set for this new star-in-spite-of-himself, and the bank is the dressing room⁴ where he rehearses lines and actions. In fact, his nervous and jumpy movements, the shouts, the running from one side of the sidewalk to the other, the populist gestures (throwing bank notes to the crowd) seem like the tools of trade of some rock star of the era (1972), of a Mick Jagger up on a stage, while the Stones are still in the dressing room. Furthermore, the film gives an account of the relationships of the characters involved in that event (the protagonist, but also a few other figures and even some bit players), with its media-isation. When Sonny (the false name Wojtowicz gives the police: an umpteenth sign of a new identity) is telephone interviewed live on television, he tells the journalist, "We are entertaining... I want something back from this", claiming his rights as the main actor in the show going out on the air, in the bank, as on television.

Huyghe's work, then, gives life to an incredible series of feedbacks, creating an inextricable interweaving of fiction and reality that has reverberations even today (in fact, it is precisely the temporal dimension that has always fascinated Huyghe and other artists of his generation⁵). The Wojtowicz of today is, in fact, a fat 60-year-old fellow, more like a mafia boss than the agile and nervous haranguer portrayed by Al Pacino. He resembles more certain figures from the news and from cinematic fiction than he does himself on the screen. Time has transformed him into something different; perhaps into what he should have been on that day of the robbery, or what the entertainment industry insists he is. He has become part of a gallery of fictional figures, as if to better cohere to that statute that history has given him.

To state it philosophically, borrowing from John Locke, "I am what I remember myself being"; identity is an aspect of memory. But for artists born at the dawn of show-biz society this memory passes irredeemably through the recollection of other lives that we have not really lived, other personages whom we occasionally find ourselves inhabiting, in a bewildering play of reflections and copies, superimpositions and dissolves. For this reason *The third memory* is truly an exemplary work, perhaps even didactic, pedagogical (as the artist himself has declared⁷): the perfect demonstration of the intertwining between reality and fiction we experience in our daily lives,

of how our personalities, our very identities and our way of communicating with the world are irremediably influenced by this complex stratification. Wojtowicz is truly a symbolic figure for all of us who act out a life made up of an infinitely complex and multi-layered sum of memories and experiences. Like prisoners of the enchantment of a multiple identity, suspended between reality and artifice and befuddled by so many other figures that live within us and possess us, we act out fragments of other lives, for a few seconds or for years, waiting for a new show.

Luca Cerizza

1 There are many examples that demonstrate the influence of the video recorder in the realisation of a few of these artists' works. One glaring example declared by the author himself is *24 hour Psycho* 1993 and *Through a looking glass* 1999 both by Douglas Gordon. The same goes for all of Pierre Huyghe's remakes, a few film works by Pierre Bismuth, and Candice Breitz's cut-ups. Obviously, thanks to DVD, film can today be utilised even more "surgically".

2 As in other of the French artist's works the procedure of the remake is used, albeit in a technically more sophisticated way (when compared and contrasted with films such as Pier Paolo Pasolini's *Uccellacci e Uccellini* 1966, Wim Wenders's *Der Amerikanische Freund* 1977 and Alfred Hitchcock's *Rear window* 1954) and is contrasted with other materials to create a multiple and complex vision of the relations between chronicle, fiction and enjoyment.

3 Further, in Huyghe's work, Wojtowicz himself declares that Martin Scorsese's films inspired him in making his robbery attempt, specifically the cinematic scenes of robbery and the acting of Al Pacino or Robert De Niro.

4 We can also note another interesting interweaving suggested by the film: the link between show business and alternative lifestyles (the bisexuality of the protagonist, married with two children, but re-married to a man who wants to become a woman). To continue the parallel with rock music, how can we not recall that these are the years of Glam-Rock, with the triumph of cross-dressing, sexual ambiguity and androgyny (David Bowie, Lou Reed and Mick Jagger, for example)?

5 In the wake of the experimentation by these artists, Gus van Sant's remake of *Psycho* 1998, a film that is perhaps a failure from an entertainment point of view, is a conceptually unexceptional work but one that is rich in cues.

6 The same type of feedback mechanism can be applied to public figures who are the subject of imitations and caricatures by actors.

7 Nu: *Nordic Arts Review* VIII #3/4, 2001 (interview). Perhaps in a way that is similar to Dan Graham in works that attempt to create in the viewer an awareness of the mechanisms in play.

Artist biographies

JULIE BECKER

1972 born in Los Angeles, California. Lives and works in Los Angeles

Selected solo exhibitions

- 2001 *In synch: cinema & sound in the work of Julie Becker & Christian Marclay* Whitney Museum of American Art, New York
1997 Kunsthalle Zurich, Switzerland

Selected group exhibitions

- 2001 *The slide area* James Van Damme Gallery, Brussels
2000 *Julie Becker/Dan Graham* China Art Objects, Los Angeles
Trailer Greene Naftali Gallery, New York
1999 *Peace* Museum for Gegenwartskunst, Zurich
Cinema cinema - contemporary art and the cinematic experience Van Abbe Museum, The Netherlands
1997 *Model terrains* Carnegie Museum of Art, Pittsburgh
Stills: emerging photography in the 1990s Walker Art Center, Minneapolis
Defamiliar: Julie Becker, Miles Coolidge, Thomas Demand Regen Projects, Los Angeles
1996 *Universalis 23 Biental Internacional* São Paulo

Further reading

- 2001 Mark von Schlegell, "Sparkle girl" *Art & text* #72 February-April pp. 44-49
Markus Muller "Julie Becker: the invisible is real (Walter de Maria)" *Afterall* #2
1999 Henry Max "Another girl another planet" *Flash art* May June p. 61
Michael Gibbs "Cinema cinema" *Art monthly* #225 April pp. 24-26
1998 *Michael Darling LA or Lilliput?* California: Long Beach Museum of Art
1997 Bernhard Burgi *Julie Becker* (interview) Switzerland: Kunsthalle Zurich
Christoph Grunenberg "Unsolved mysteries" *Gothic transmutations in late twentieth century art* Boston: ICA
1996 Chris Kraus *Universalis 23 Biental Internacional* São Paulo, Brazil

MARY-LOUISE BROWNE

1957 born in Auckland, New Zealand. Lives and works in Auckland

Selected solo exhibitions

- 2001 *Seven steps to heaven* Civic Centre, Wellington (permanent installation)
2000 *Out of character* City Gallery, Wellington
1996 *Body to soul* Botanical Gardens, Wellington (permanent installation)

Selected group exhibitions

- 2000 *Language matters: works by six New Zealand artists* Adam Art Gallery, Victoria University, Wellington
1999 *Word: international language artists* Museum of Contemporary Art, Sydney
1998 *Leap of faith: contemporary New Zealand art 1998* Govett-Brewster Art Gallery, New Plymouth
1994 *Station to station: the way of the cross* Auckland City Art Gallery
1993 *Alter/image: feminism and representation in New Zealand art* City Gallery, Wellington; Auckland City Art Gallery
1990 *Now see hear!* Wellington City Art Gallery

Further reading

- 2000 Hanna Scott *In glorious dreams* Govett Brewster Art Gallery, New Plymouth
2000 Anna Miles "Large grey area" *Out of character* City Gallery, Wellington
2000 Elizabeth Knox "Trepanned" *Out of character* City Gallery, Wellington
2000 Christina Barton *Language matters* Adam Art Gallery, Wellington
1993 Christina Barton and Deborah Lawler-Dormer (eds) *Alter/image: feminism and representation in New Zealand art 1973-1993* City Gallery, Wellington and Auckland City Art Gallery

COM & COM

Marcus Gossolt 1969 born St. Gallen / Johannes M. Hedinger 1971 born St. Gallen
Living and working in Zurich, Switzerland and Berlin, Germany

Selected collaborative, solo exhibitions

- 2001 Shed im Eisenwerk, Frauenfeld
2000 Kunsthaus Zürich
1999 Gallery Scott Thatcher, New York
Raum für aktuelle Kunst, Lucerne
1998 Galerie Sima, Nürnberg

Selected group exhibitions

- 2001 *Plateau of Humankind* 49th Venice Biennale, Venice
Soros Center of Contemporary Art, Kyiv, Ukraine
Firemousegod: cult and fame Galerie Barbara Thumm, Berlin
Pandaemonium Biennial of Moving Images, LUX-Center, London
Zurich-urban Diary Galerie Bob van Orsouw, Zurich
2000 *Ostschweizer kunstschaffen* Kunstmuseum St. Gallen.
Kunstzene Zürich Hürlimann Areal, Zurich
Viper Internationales Film Festival, Basel
No vacances Galerie Barbara Thumm, Berlin
Z2000 Akademie der Künste, Berlin
International videoprogramm Galerie Barbara Thumm, Berlin (touring)
Badischer Kunstverein, Karlsruhe
1999 *Sozialmaschine geld* O.K. Zentrum für Gegenwartskunst, Linz
Xposition Swiss Institute, New York
Art pleasure Linienstrasse 155, Berlin

Further reading

- 2001 T. Bezzola, 'Com & Com, C-files: Tell Saga' 49th Venice Biennale *Plateau of Humankind*, Venice
T. Bezzola et al. *In Hoc Signo Vincas* edition five, Zurich
M. Gossolt and J.M. Hedinger *The odyssey* Zürich: Com & Com
P. Meier, 'We are #1' NZZ March 8, p. 44
H. Renggli, 'Wo Kleinbürger und Starkünstler sich treffen' *Tages-Anzeiger* March 16, p. 58
2000 J.M. Hedinger *C-Files: Tell Saga - Das Buch zum Film* Zurich: Kunsthaus Zürich
D. Baumann et al. *The Book of Com & Com* Zürich: Com & Com
K. Bitterli, 'Kunst zwischen Kommerz und Kommunikation' *Kunstforum International* 152, pp. 220
C. Blasé, 'Der ultimative Schweiz-Schweiz Film-Film' *Blitz Review* 639
D. Singer, 'Trashkunst gegen die Einsamkeit' *Tages-Anzeiger*, September 23, pp. 40
L. Vachtova, 'Optische Attacken auf die Klassiker' *Weltwoche* September, 14, p. 55
1999 D. Baumann et al. *The book of Com & Com* Zurich: Com & Com
D. Baumann and G. Hattinger 'Interview with Com & Com' *Sozialmaschine geld* Berlin: O.K Zentrum für Gegenwartskunst Linz
T. Feuerstein, 'COMmix & COMMunity' *K-Bulletin* 1 Helmhaus Zurich and Exner Allee Wien, p. 58
1998 M. Gossolt and J.M. Hedinger *Die odyssee* Zürich: Com & Com
G. Mack, 'Com & Com in der Galerie Sima' *Das Kunst-Bulletin* Zürich, 11, p. 42

Laura Cottingham AND LESLIE SINGER

Laura Cottingham 1959 born Cincinnati, Ohio / Leslie Singer 1963 born Washington, D.C.
Living and working in New York

Selected collaborative solo exhibitions

- 2001 Project Room, Shoshana Wayne Gallery, Santa Monica
2000 Postmasters Gallery, New York
It's a man's world (with Klaus vom Bruch) Galerie Nächst St. Stephan, Vienna
Cologne Media Park with the Neuer Aachen Kunstverein
1999 *LOVE, SEX, FAME and the life of the image* Künstlerhaus Stuttgart
1998 *Not for sale* Apex Art, New York

Selected group exhibitions

- 2001 *Firemousegod: cult and fame* Galerie Barbara Thumm, Berlin
2000 *Post-pop, post-punk* Museum of Contemporary Art, Washington DC
The American century Whitney Museum of American Art, New York
1998 *New documentaries* The Museum of Modern Art, New York

Collaborative filmography

- 2000 *The Anita Pallenberg Story* (77 minutes)
1998 *Not for sale: feminism and art in the USA during the 1970s* (90 minutes)

Further reading

- 2000 Gisland Nabakowski "Laura Cottingham and The Anita Pallenberg Story" *EIKON* Vienna, #32, pp. 52-53
Roger M. Buerge, "Laura Cottingham & Leslie Singer: The Anita Pallenberg Story" *Springerin* Vienna, BandVI, Heft 2000, pp. 78-79
Sarah Valdez "The Anita Pallenberg Story" *Art in America* October, pp. 167-168
1999 Kaelen Wilson-Goldie "The Anita Pallenberg Story" *Black Book* 99-00, pp. 66-68
Gilda Williams "Not For Sale" *Art Monthly* UK, p. 223

Books by Cottingham

- 2000 *Seeing through the seventies: essays on feminism and art* Amsterdam: G & B Arts International
Combien de "sales" féministes faut-il pour changer une ampoule Lyon: Éditions Tahin
1996 *Lesbians are so chic...* London: Cassell

Related videos by Singer

- 1994 *Taking back the dolls* (43 minutes)
1988 *Hot rox* (38 minutes)

RODNEY GRAHAM

1949 born Vancouver, Canada. Lives and works in Vancouver

Selected solo exhibitions

- 2001 *The Invention of Kinetophone* 303 Gallery, New York; Gallerie Nelson, Paris
Milwaukee Art Museum, Milwaukee, Wisconsin
Hamburger Bahnhof, Berlin
What is happy, baby? Lisson Gallery, London
Galerie Nelson, Art Basel, Basel
- 2000 *Some works with sound waves, some works with light waves, and some other experimental works* Kunstverein München and Westfälischer Kunstverein, Münster
Presentation House Gallery, Vancouver
- 1999 *How I became a ramblin' man* Donald Young Gallery, Chicago
Vexation Island Museum of Contemporary Art, Miami
Rodney Graham - cinema, music, video Kunsthalle Wien, Vienna
- 1998 *Rodney Graham* Wexner Center for the Arts, Columbus

Selected group exhibitions

- 2001 *9th Biennale of moving images* Musée d'Art Moderne et Contemporain, Geneva
Neue Welt Frankfurter Kunstverein, Frankfurt
Black Box Kunstmuseum Bern
Art/Music: rock, pop, techno Museum of Contemporary Art, Sydney
- 2000 *Flight patterns* Museum of Contemporary Art, Los Angeles
Drive: power>progress>desire Govett-Brewster Art Gallery, New Plymouth

Further reading

- 2001 Gregory Burke "Odyssey in the supermarket" *Bright Paradise* Auckland Art Gallery pp. 106-109
- 1999 Alexander Alberro et al. *Rodney Graham: cinema, music, video* Brussels: Yves Gevaert/Kunsthalle Vienna

EUGENE HANSEN

1969 born in Otahuhu, Auckland, New Zealand (Ngati Maniapoto, Tainui). Lives and works in Auckland

Selected solo exhibitions

- 1998 *Some kind of ... landscape* Lopdell House, Auckland
- 1997 *An untitled landscape* Ivan Anthony Gallery, Auckland
- 1995 *House 23A* Gallery, Auckland

Selected group exhibitions

- 2001 *Techno Maaori* City Gallery, Wellington; Pataka Porirua Museum
Show ponies Room 401, Auckland
- 2000 *Plastika* Govett-Brewster Art Gallery, New Plymouth
Filter corporation (with Marcus Williams) George Fraser Gallery, Auckland
- 1999 *Hiko: new energies in Maaori art* Robert McDougall Art Gallery, Christchurch
- 1998 *Close quarters* Monash University Gallery (touring)
- 1997 *Long white dream cloud* (with Marcus Williams) George Fraser Gallery, Auckland
Light works Manawatu Art Gallery, Palmerston North
He puawaitanga whakairoa Govett-Brewster Art Gallery, New Plymouth
White out Auckland Art Gallery Toi o Tamaki
- 1995 *Stop making sense* (with Anton Parsons) City Gallery, Wellington

Further reading

- 2001 Deidre Brown *Techno Maaori* Wellington: City Gallery; Porirua: Pataka Porirua Museum of Arts and Cultures (CD ROM)
- 2000 Tina Barton and Miriam Harris *Filter: Eugene Hansen/Marcus Williams* Auckland: Rim Books
- 1999 Jonathan Mane-Wheoki and Deidre Brown *Hiko* Robert McDougall Art Gallery
- 1998 Miriam Harris "Long white dream cloud" *Art and Asia Pacific* V17 pp. 98-99
- Tina Barton et al. *Close Quarters* Monash University Gallery, Melbourne/Australian Centre for Contemporary Art

SHARON LOCKHART

1964 born Norwood, Massachusetts. Lives and works in Los Angeles, California

Selected solo exhibitions

- 2001 *Sharon Lockhart* Museum of Contemporary Art, Chicago
- 2000 MAK - Austrian Museum of Applied Arts, Vienna
Wako Works of Art, Tokyo
- 1999 *Sharon Lockhart* Musuem Boijmans van Beuningen, Rotterdam (touring)
- 1998 *Goshogaoka girl's basketball team* Friedrich Petzel Gallery, New York; Blum & Poe, Santa Monica

Selected group exhibitions

- 2001 *Made in California: art, image and identity 1900-2000* Los Angeles County Museum of Art
Public offerings Museum of Contemporary Art, Los Angeles
- 2000 *Elysian fields* Musée National d'Art Moderne, Centre Georges Pompidou, Paris
- 1999 *Moving images: film reflection in art* Galerie für Zeitgenössische Kunst, Leipzig
Cinema cinema - contemporary art and the cinematic experience Van Abbemuseum, The Netherlands
- 1998 *Choreography for the camera* Walker Art Center, Minneapolis
- 1997 *Scene of the crime* UCLA Armand Hammer Museum of Art, Los Angeles

Further reading

- 2001 *Sharon Lockhart* Chicago: Museum of Contemporary Art/Hatje
Howard Singerman (ed) *Public offerings* Los Angeles: Museum of Contemporary Art
- 1999 *Cinema cinema: contemporary art and the cinematic experience* Eindhoven: Stedelijk Van Abbe Museum
Wiehager Renate (ed) *Moving images: film reflection in art* Leipzig: Galerie für Zeitgenössische Kunst
- 1998 *Sharon Lockhart* Santa Monica: Blum & Poe/Tokyo: Wako works of art
- 1996 Kerry Brougher *Art and film since 1945: hall of mirrors* Los Angeles: Museum of Contemporary Art

CHRISTIAN MARCLAY

1955 born San Rafael, California. Lives and works in New York

Selected solo exhibitions

- 2001 *Christian Marclay* Museum of Contemporary Art, Chicago
Christian Marclay: guitar drag Gallery Koyanagi, Tokyo
- 2000 *The sounds at Christmas* New Museum of Contemporary Art, New York
- 1997 *Arranged and conducted* Kunsthaus Zurich

Selected group exhibitions

- 2000 *Volume: bed of sound* PS1 Contemporary Art Center, Long Island
Sonic boom: the art of sound Hayward Gallery, London
- 1999 *Videodrome* New Museum of Contemporary Art, New York
Notorious, Alfred Hitchcock and contemporary art Museum of Modern Art, Oxford (touring)
- 1998 *White noise* Kunsthalle Bern
- 1996 *Art and film since 1945: hall of mirrors* Museum of Contemporary Art Los Angeles

Further reading

- 1999 Bernhart Schwenk "Telephones 1995" *48th Venice Biennale* Italy: Venice Biennale
- 1995 Russell Ferguson *Amplification* Venice: San Stae

Selected performances

- 2000 *The sounds of Christmas* New Museum of Contemporary Art, New York
- 1999 *Do Chinese postmen ring twice too?* The Kitchen, New York
- 1996 *Graffiti composition* Sonambiente Festival, Berlin

MAIX MAYER

1960 Born Leipzig. Lives and works in Berlin, Germany

Selected solo exhibitions

- 2001 *Vakuole* Hospitalhof, Stuttgart
2000 Galerie Eigen + Art, Leipzig
1999 Galerie F.M. Schwarz, Köln
Galerie Waltraud Matt, Lichtenstein
1998 *Go east* Wollongong City Gallery, Australia (touring)
Plaza Gallery, Tokyo

Selected group exhibitions

- 2000 *Kondensation* Centre for Contemporary Art, Warsaw
1997 *Für l'idice* Museum für zeitgenössische Kunst, Prague
Lust and last Germanisches National Museum Nürnberg
1996 *Der Blick ins 21ste* Kunstverein, Düsseldorf
Idee & Idylle Galerie Rähnitzgasse, Dresden

Further reading

- 1994 *Minima media* medienbiennale Leipzig
1992 *2nd Internationale Foto-Triennale* Esslingen, Stuttgart
Humpty Dumpty's kaleidoscope - a new generation of German artists Museum of Contemporary Art, Sydney

Selected filmography

- 2001 *Subfiction 2* (two films, each 20 minutes)
2000 *Subfiction 1* (30 minutes)

TRACEY MOFFATT

1960 born Brisbane, Australia. Lives and works in New York

Selected solo exhibitions

- 2000 Matthew Marks Gallery, New York
1999 *Free falling* Institute of Contemporary Art, Boston
1997 *Free falling* Dia Center for the Arts, New York
1995 *Short takes* ArtPace, San Antonio
Guapa (goodlooking) Karyn Lovegrove, Melbourne; Mori Gallery, Sydney

Selected group exhibitions

- 2001 *Contagion::* The Film Archive, Wellington
2000 *Flight patterns* Museum of Contemporary Art, Los Angeles
1998 *Life is a bitch* De Appel Foundation, Amsterdam
1997 *Site Santa Fe* Santa Fe
1996 *The spiral village* Museo d'Arte Moderna di Torino, Turin
Jurassic technologies 10th Sydney Biennale

Selected filmography

- 1999 *Lip* 10 minute video (with Gary Hillberg)
1997 *Heaven* 28 minutes, video
1995 *My island home* music video with Christine Anu

Further reading

- 2000 *Flight patterns* Museum of Contemporary Art, Los Angeles
1998 Justin Spring "Hunters and collectors" *Art & text* #60 February-April pp. 60-65
1997 Franklin Sirmans "Tracey Moffatt: so many stories to tell" *Flash art* V30 #195 Summer pp. 118-121

CALLUM MORTON

1965 born Montreal, Canada. Lives and works in Melbourne, Australia

Selected solo exhibitions

- 2000 *Malice in Blunderland* Galleri Tommy Lund, Copenhagen
1999 *International style* Roslyn Oxley9 Gallery, Sydney; Santa Monica Museum of Art, Los Angeles
1998 *Cellar* First Floor, Melbourne
1997 *Now and then* Govett-Brewster Art Gallery, New Plymouth
Something more Teststrip, Auckland
1996 *Been there* Artspace, Sydney

Selected group exhibitions

- 2000 *Rent* Overgaden, Copenhagen
1999 *Signs of life* Melbourne International Biennial, Melbourne
The Queen is dead Stills Gallery, Edinburgh
Facsimile LAC Gallery, Caracas
1997 *Art <=> advertising* Robert Lindsay Gallery, Melbourne

Further reading

- 2000 Charles Green "Callum Morton" *Artforum* V38 #7 March p. 140
1999 Clayton Campbell *Callum Morton* Santa Monica Museum of Art
1998 David Cross "Strolling: the art of arcades, boulevards, barricades, publicity" *Like* #7, pp. 46-47
1997 Giovanni Intra *Now and then* New Plymouth: Govett-Brewster Art Gallery
Power Corruption and Lies Brisbane: Institute of Modern Art
Deborah Hennessy "Art lover's lost highway" *Broadsheet* V26, # 2, Winter
World speak dumb Melbourne: Karyn Lovegrove Gallery

ANN SHELTON

1967 born Timaru, New Zealand. Lives and works in Vancouver, Canada and Auckland, New Zealand

Selected solo exhibitions

- 2000 *The strip* Experimental Art Foundation, Adelaide
Abigail's party Adam Art Gallery, Victoria University, Wellington
1998 *Cabin fever* Fiat Lux, Auckland
New work Castle Gallery, Christchurch
1997-8 *Red eye: Ann Shelton* Artspace, Auckland (touring)

Selected group exhibitions

- 2001 *Bright paradise* Auckland Art Gallery
Heatwave: recent additions to the permanent collection Govett-Brewster Art Gallery, New Plymouth
2000 *A girl in every port* (with Yvonne Todd) Ivan Anthony Gallery, Auckland
Mobile The Australian Centre for Photography, Sydney
1999 *We really care* Room 3 Gallery, Auckland
Wonderlands Govett-Brewster Art Gallery, New Plymouth
1996 *Pink bits* (with Joyce Campbell) The High Street Project, Christchurch

Further reading

- 2001 Allan Smith *Bright Paradise* Auckland Art Gallery
Sarah Gibson "Nostalgia as cure" *Art New Zealand* 98 Autumn pp. 48-50
2000 Gregory Burke and Hanna Scott *Drive: power>progress>desire* Govett-Brewster Art Gallery
Chris Chapman *The strip: Ann Shelton* Adelaide: Experimental Art Foundation
Daniel Malone *A bird's eye view* Teststrip Auckland: Micrograph series
Hanna Scott *In glorious dreams* Govett-Brewster Art Gallery, New Plymouth
1997 Ron Brownson (ed) *Red eye: Ann Shelton* Auckland: Rim publishing

JIM SPEERS

1970 born in Kalabo, Zambia. Lives and works in Auckland, New Zealand

Selected solo exhibitions

- 2000 *Tiffany's Kyoto* Artspace, Auckland
1999 *United foods* Waikato Museum of Art and History, Hamilton
Sister city no sound Jensen Gallery, Auckland
1998 *The natural world* Artspace, Auckland
1997 *Cigarettes and real estate* Manawatu Art Gallery, Palmerston North
Skyliner Physics room, Christchurch
1996 *D & C yellow* Artspace, Auckland
1995 *Perfida* High Street Project, Christchurch

Selected group exhibitions

- 2001 *Heatwave: recent additions to the permanent collection* Govett-Brewster Art Gallery, New Plymouth
2000 *Plastika* Govett-Brewster Art Gallery, New Plymouth
The crystal chain gang Auckland Art Gallery Toi o Tamaki
1999 *Nostalgia for the future* Artspace, Auckland
1998 *Leap of faith* Govett-Brewster Art Gallery, New Plymouth
Everyday 11th Biennale of Sydney Art Gallery of New South Wales, Sydney
1997 *Now showing: artists go to the movies* Film Centre, Wellington

Further reading

- 2000 Allan Smith *The crystal chain gain: prismatic geometry in recent art* Auckland Art Gallery
1998 Robert Leonard "Jim Speers" *Everyday 11th Biennale of Sydney* pp. 202-203
1997 Robin Neate and Jim Speers *Cigarettes and real estate* Wellington
Robin Neate and Stuart McKenzie *Now showing: artists go to the movies* The Film Centre, Wellington

TERRY URBANH

1961 born New Plymouth, New Zealand. Lives and works in Wellington

Selected solo exhibitions

- 2001 *Prole art threat* Anna Bibby gallery, Auckland
Sleep debt Penthouse and Pavement, Melbourne
1999 *saLOON* Anna Bibby Gallery, Auckland
saLOON II New Work Studio, Wellington
1998 *The karaokes* (touring)
1997 *Urban museum reality service* New Work Studio, Wellington
1995 *Alien space* Govett-Brewster Art Gallery, New Plymouth

Selected group exhibitions

- 2001 *Prospect 2001 - new art New Zealand* City Gallery, Wellington
Heatwave: recent additions to the permanent collection Govett-Brewster Art Gallery, New Plymouth
2000 *That's entertainment* The Physics Room, Christchurch
1999 *PALeo NeoVideo: chapters from the history of video art in New Zealand* The Film Centre, Wellington
Wonderlands Govett-Brewster Art Gallery, New Plymouth
1998 *Close Quarters: Contemporary art from Australia and New Zealand* Monash University Gallery (touring)

Further reading

- 2000 Jim Barr and Mary Barr *Who do I think I am?* Auckland: Artspace
Julian Holcroft "Urbahn mythology" *Like* #12 Winter p. 31
1999 Christina Barton "Fabricating archives" *Artlink* V19, #1, pp. 22-26
Justin Paton Terry Urbahn's *The karaokes* Auckland Art Gallery
1997 Robin Neate "Terry Urbahn" *Art & Text* #58, pp. 95-96
1995 *Hangover* Govett-Brewster Art Gallery et al

RONNIE VAN HOUT

1962 born in Christchurch, New Zealand. Lives and works in Melbourne, Australia

Selected solo exhibitions

- 2001 *Only the only* Art Gallery of New South Wales, Sydney
In the road Darren Knight Gallery, Sydney
1999 *Am I talking to me?* International Studio Programme, New York
1998 *Island of complaint* Ivan Anthony Gallery, Auckland
1997 *Invisible man* Artspace, Auckland
1996 *I'm OK* Govett-Brewster Art Gallery, New Plymouth
Mephitis Dunedin Public Art Gallery

Selected group exhibitions

- 2001 *Tomorrow people* The Physics Room, Christchurch and Lord Mori Gallery, Los Angeles
Bright paradise Auckland Art Gallery
Multi-stylus programme Auckland Art Gallery
2000 *Wonderlands* Govett-Brewster Art Gallery
1999 *Toi toi toi* Museum Fridericianum, Kassel
1997 *Premillennial tension* (with Michael Stevenson) Darren Knight Gallery, Sydney (touring)
1996 *Hangover* Govett-Brewster Art Gallery et al

Further reading

- 2001 Simon Rees "Picture this:" *Only the only* Art Gallery of New South Wales, Sydney
1999 *Toi toi toi* Museum Fridericianum, Kassel; Auckland Art Gallery Toi o Tamaki
1997 Ronnie van Hout and Michael Stevenson *Pre-millennial* Sydney: Darren Knight Gallery
Robert Leonard "Overimpressed" *Art & Text* #57 May-July pp. 32-34
1996 John Hurrell "In search of intelligent life" *I'm OK* Govett-Brewster Art Gallery

STEVEN WONG

1964 born Singapore. Lives and works in London

Selected solo exhibitions

- 2001 *Hyaku Nen Ni Wataru Nihon - 100 years of Japanese cinema: excerpt* Damtsa Habersz, London

Selected group exhibitions

- 2001 *Century city* London-Big Blue, Tate Modern, London
2000 *King of Kung Fu* Chen Mi Ji Cultural Production, Hong Kong, China
1998 *The road* Espace Culturel F. Mitterrand, Hotel de Ville, Beauvais, France
I candy - LA in flux Rosamund Felsen Gallery, Los Angeles
Martin Catalyst Arts, Belfast; Waygood Gallery, Newcastle
1995 *Monsterism* @ <http://www.sfsu.edu/infoarts/monster/ism.html>; 954 Broadway, San Francisco

Further reading

- 2000 Holger Liebs "One country, two systems" *Süddeutsche Zeitung* 22/23 July
King of Kung Fu: origin myths and film heroes Chen Mi Ji Cultural Production, Hong Kong
1998 Paul Usherwood "Martin" *Art Monthly* UK #216 May p. 35
1996 "Words fail me" *A text for a counter top* London: A Languid Endeavor

Selected film/video screenings and performances

- 1996 *Conversations with LB and BL, Department of Titles, from the Orinoco Basin to the center, the films of Tim Asch and Napoleon Chagnon, the Yanomamö and ethnography* Dickson Art Center, UCLA, Los Angeles, 2 June (film screening and lecture)
4 Days at 2160E Dickson Art Center, UCLA, Los Angeles February 3-4, 10-11 (film screening)
1995 *Night and fog* (film and video screening) and *Text and image - real time, fake space, fake time, real space* (lecture) Dixon Art Centre, UCLA, Los Angeles, 12 April
1994 *Unannounced performance* "I walked into the offices of Singapore Airlines Main Office and recited the Singapore National Pledge in Mandarin over a bullhorn, 8 March, 3pm, 5678 Wilshire Blvd, Los Angeles, CA 90036"



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GOVETT-BREWSTER
ART GALLERY

Govett-Brewster Art Gallery

The Govett-Brewster Art Gallery is a museum that aims to foster the development and interpretation of contemporary art.



Embassy of Switzerland
Wellington

Notes on the contributors

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Curator and co-editor of *Feature*, Gregory Burke is Director of the Govett-Brewster Art Gallery. Recent publications and exhibitions include Christopher Williams *Poetry must be made by all!*, *Transform the world!* and *Drive: power>progress>desire*.

Luca Cerizza

Luca Cerizza is a critic and curator based in Berlin and Milan. Recent curatorial projects include: *Perspectives (sound architectures)* and *Strategies against architecture III*.

Chris Kraus

Chris Kraus is a writer and critic based in Los Angeles. She is the author of *Aliens & anorexia*, *I love Dick*, and the forthcoming novel *Torpor*.

Hanna Scott

Co-editor of the *Feature* publication, Hanna Scott is Art Development Curator at the Govett-Brewster Art Gallery. Recent projects include *Drive: power>progress>desire* and *Deep down: Joyce Campbell*.

Renata Rizzo Silveira

Publication designer of *Feature*, Renata Rizzo Silveira is Design Coordinator at the Govett-Brewster Art Gallery. Recent design projects include *The long dream of waking: Len Lye centenary 1901-2001* and *Deep down: Joyce Campbell*.



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