

The World's Leading Art Magazine Vol. XXX n° 194 May - June 1997 US \$7 International

Flash Art



Carsten Höller

Alexander Brener - Mariko Mori - Alessandro Raho - Exté
Sergio Vega - Lost Highway - Cityscape Milan - Aperto Portugal



USA & OTHERS \$ 7 • CANADA \$ 10 • GREAT BRITAIN £ 5 • ITALY L. 12.000 • GERMANY DM 17 • HOLLAND g. 16 • FRANCE FF 50 • BELGIUM BF 300 • SWITZERLAND SF 12 • AUSTRIA ÖS 100 • SPAIN Ptas 1000 • AUSTRALIA \$ 12
SUPPLEMENTO N° 194 A FLASH ART N° 203 APRILE - MAGGIO 1997

FOUND FOOTAGE

KLEMENS GASSER & TANJA GRUNERT, COLOGNE

"Found Footage" uses the medium of film as a system of reference for visual art work. The accompanying book explains: *Footage* is the total length of film material, measured in feet, and includes all the material discarded in the process of film production. In this sense, the title is programmatically appropriate for a specifically artistic engagement with cinema. The artists in the exhibition take cinema as a kind of pre-existing "found" situation from which artistic problems can be worked through. To this end, the artists use selected "material" which the cinema won't show (material that ended up on the cutting-room floor), revealing the artificiality of simulated worlds and referring to real backgrounds deliberately suppressed in the production of the films.

Eija-Liisa Ahtila, in the images of her video installation *If 6*

Was 9, fills in the gaps that the commercial pictures of glossy magazines leave out when targeting teenagers. She shows a reality in the lives of teenage girls far beyond established ideals of beauty. From his daily work at the Chicago Zoo, Charly Cho presents *Apocalypse Now/Brookfield (Headhunters)*. It consists of more than 1,000 color photographs which, in parallel, link together screen-shots and snap-shots from the course of the artist's day in a déjà-vu patchwork. Juxtaposing the two worlds, Cho erases the distinction between cinematic staging and "authentic" life, asserting that our own actions are just as staged and cliché-based as those in Hollywood films. Itai Doron projects himself into universally famous film scenes. He assumes the roles of the stars and thus undermines the stylized artificiality of the protagonists. He



Eija-Liisa Ahtila, Filmstill from *If 6 Was 9, 1996*.

presents himself to the viewer as an integrated figure. In so doing, he plausibly satisfies a need on the viewer's part to identify with one of the protagonists. Sarah Morris uses the technique of "expression claiming" in her panel paintings that employ advanced marketing. That is, she overlays her chosen concept with a conceptual field in which the viewer can freely associate.

The exhibition demonstrates the increasingly popular idea of "downloading" from the Internet. It also refers to the borrowing of an image, an idea, or an aesthetic

which, in critical reflected form, flows into the artistic work. This kind of "download" is a specifically 90s phenomenon, in that we do it on the net. It encompasses a kind of altered abstraction. Unfortunately, the show which also included Valie Export, Liam Gillick, Douglas Gordon, and Hiroshi Sugimoto, among others, was crowded by too many participants, and a selection made at random, one which only reflects the curator's own discursive interests.

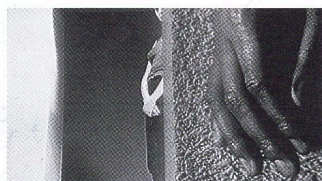
Wolf-Günter Thiel

(Translated from German by Shaun Whiteside)

FULL HOUSE: YOUNG BRITISH ART

KUNSTMUSEUM, WOLFSBURG

"Full House" takes no risks. The 17 invited artists were pretty much "sure things": the current Turner Prize winner Douglas Gordon, Sam Taylor-Wood, Jane & Louise Wilson, and Tracy Emin's video works; Georgina Starr, Angela Bulloch, and Dinos & Jake Chapman, with their "cloned" plastic children, here garlanded with Christmas decorations, are all part of the YBA (Young British Artists) team. Less well known, until recently, are Richard Billingham's stark photographic studies of his own family — harsh social commentary of people just getting by. The only painter represented was Gary Hume. Steven Pippin's photographs that he took with a toilet re-jigged to fulfill the function of a camera were also on view. But the real surprise of the show is the exhibition design and architecture: all the artists have spaces of their own, cleanly circled-off wooden containers that screen each work from the others. They're supposed to symbolize the "character of a city." Yet in fact these spaces within a space don't recall the urban



Steve McQueen, *Stage*, 1996.

realm so much as a collection of crude room-sized transport containers. The effect of this exhibition architecture is twofold, and many of the works benefit from the surroundings, like Angus Fairhurst's *Low Expectations*, which strikes a nice balance between trash and art. And Sarah Lucas's space, papered with daily newspapers, finds an appropriate stage here. On the other hand, the strict isolation of the individual positions once more raises the question of whether the thoroughly hyped positions of the YBA are really anything more than a soldered together "best of" packaging of utterly different aesthetics.

Raimar Stange

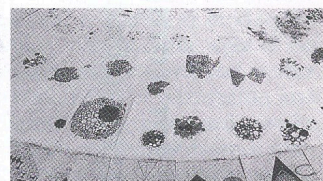
(Translated from German by Shaun Whiteside)

SELECTIONS SPRING '97

THE DRAWING CENTER, NEW YORK

The Drawing Center is making a habit of showing the next up and coming artist. While in 1995 the Drawing Center showed Kara Walker before she blew up in a solo show at Wooster Gardens, this year Shazia Sikander is the star of the exhibition "Selections Spring '97." Like Walker, she is also in the Whitney Biennial. Using vegetable and dry pigments, and watercolor on paper, Sikander creates delicate complex images on paper often no bigger than a standard piece of letter paper. Her colorful figures dance on mauve yellow backgrounds. *Reinventing the Dislocation* is such a gem for its frame in a frame image. At the center a woman sits as a man dangles upside down above her head; diagonal lines act to tie them together perhaps symbolizing a spiritual connection. At the Drawing Center several works of similar imagery were painted directly on the wall creating an interesting enlargement that spoke volumes on the artist's sleight of hand and flexibility with the application of paint.

Oshin Seganian creates



Pauline Stella Sanchez, *g wiz... POP*, detail, 1989-93.

purely abstract monoprints that veer between painting and photography. Forms of nature are referenced though faintly visible. Pauline Stella Sanchez's installation of found mushroom stage props, cartoon color, ink on paper, and computer generated color xeroxes looks kind of like Einstein's studio. Laid out in concentric circles the ink and paper drawings refer to science and technology as much as art and design. On top of some of the drawings are these wonderful bright yellow mushroom sculptures that bring to mind Klein, though in a different primary color.

A good installation of three emerging artists with very distinct visions.

Franklin Sirmans