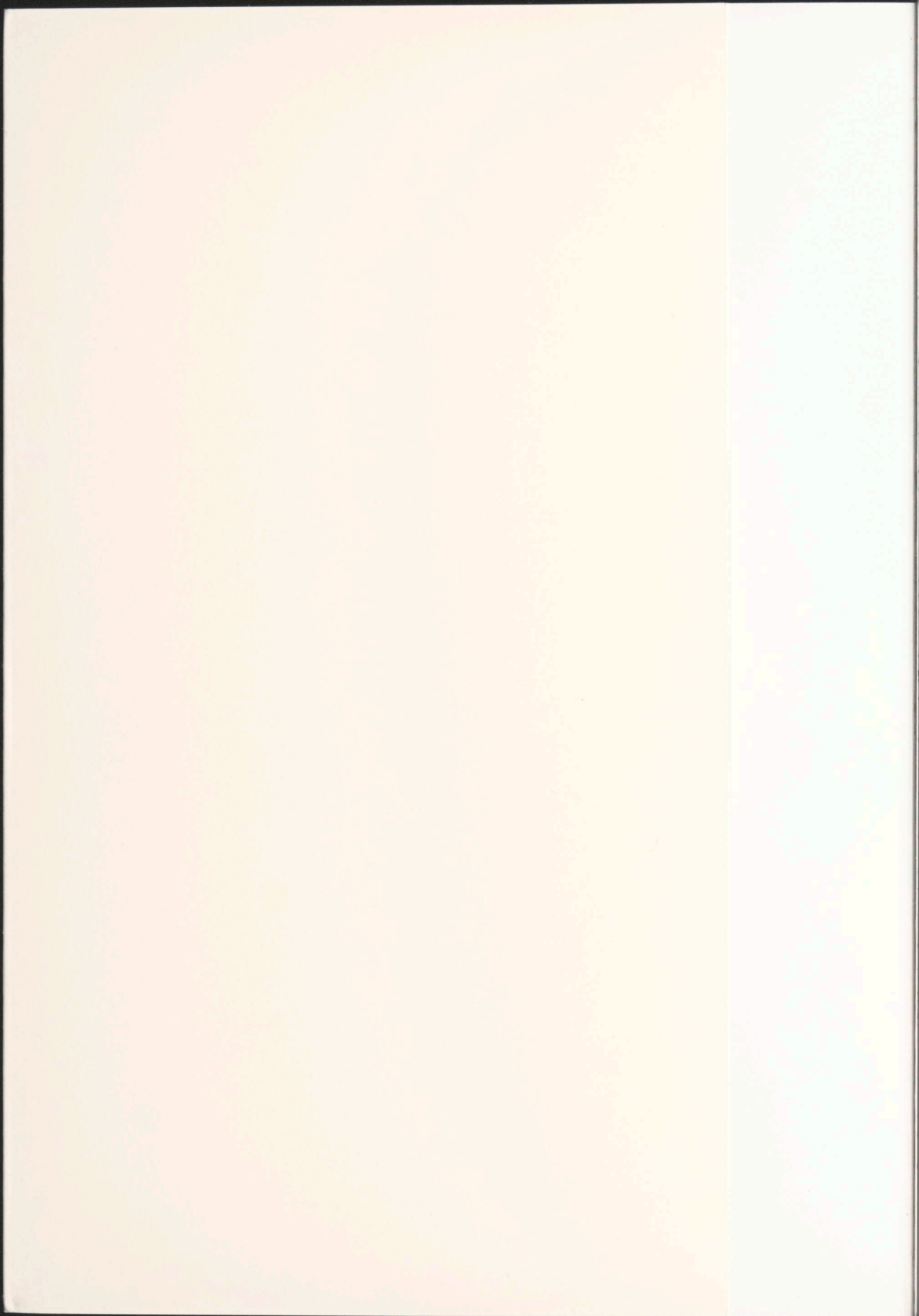
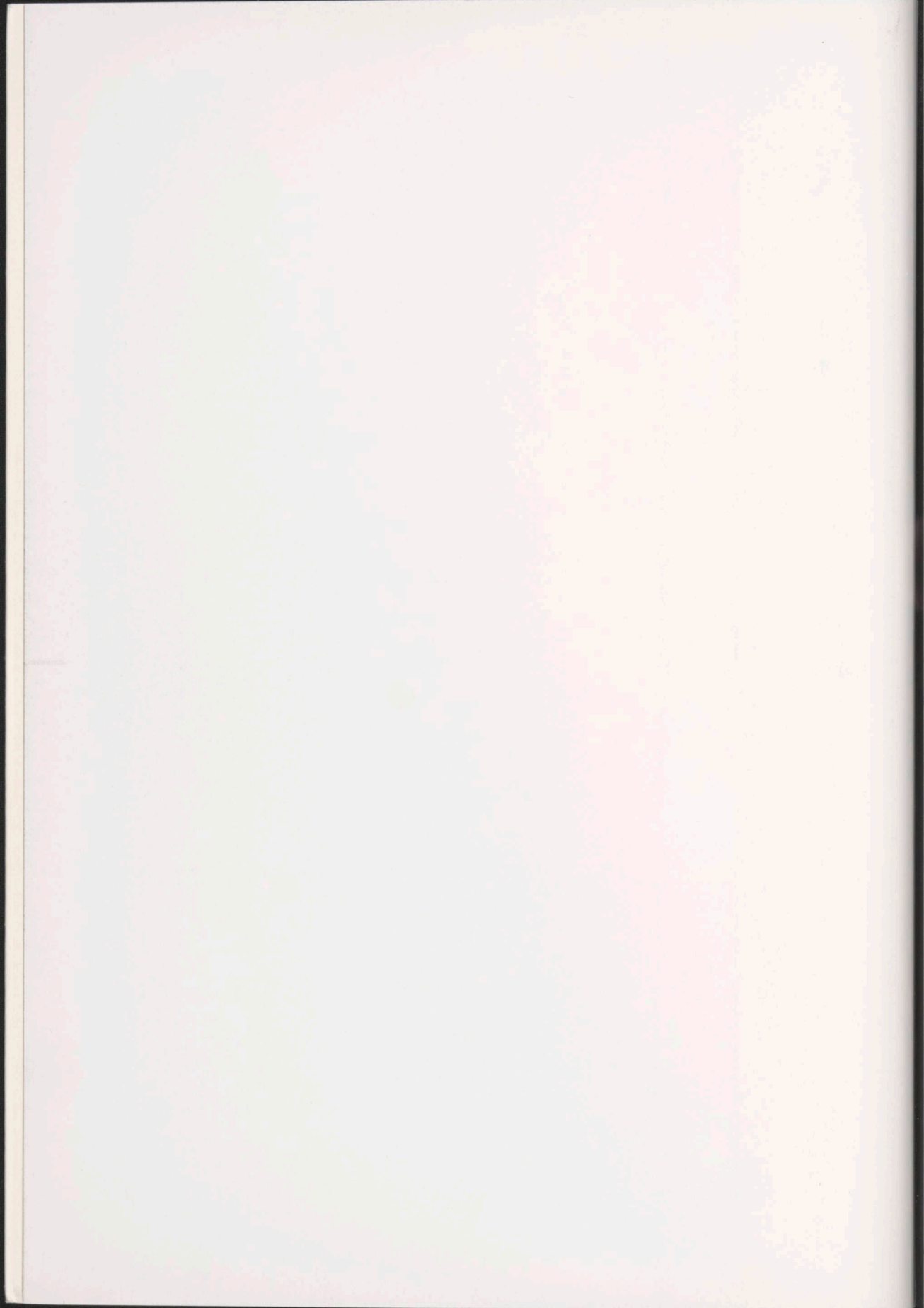

MYSTIC TRUTHS





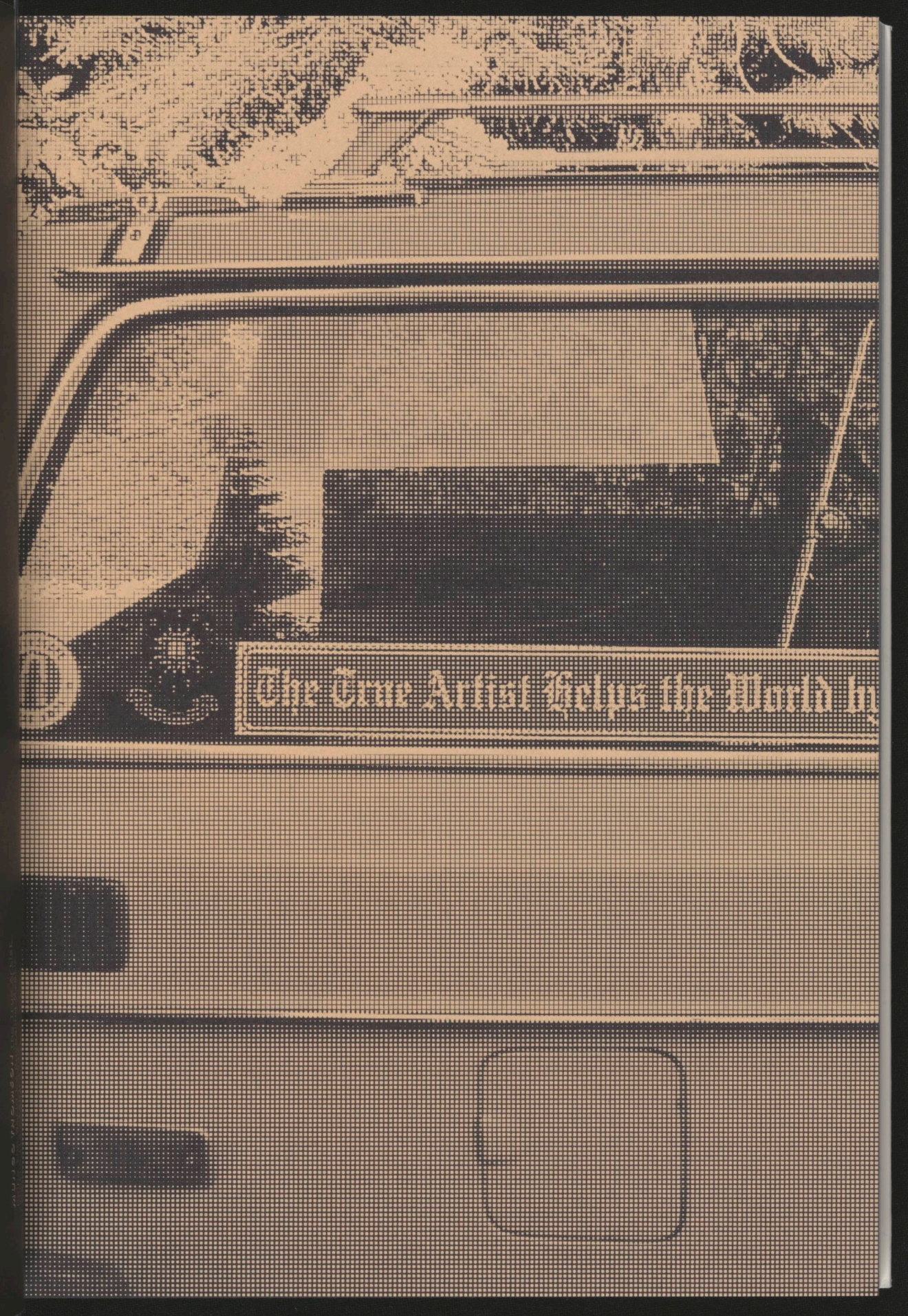




MYSTIC TRUTHS

CURATOR/NATASHA CONLAND

MUNGO THOMSON The True Artist
Helps the World by Revealing Mystic
Truths (12 Step), 1999
ink on holographic vinyl,
courtesy the artist, Margo Leavin
Gallery, Los Angeles, and John Connelly
Presents, New York.
photo: Althea Thauberger



The True Artist Helps the World by

MIKALA DWYER

Australia

OMER FAST

Israel

LAURENT GRASSO

France

LORIS GRÉAUD

France

DAVID HATCHER

New Zealand

JOACHIM KOESTER

Denmark

A.P. KOMEN/KAREN MURPHY

Ireland/The Netherlands

MARIA LOBODA

Germany

LIZ MAW

New Zealand

ANNETTE MESSEAGER

France

DANE MITCHELL

New Zealand

BRUCE NAUMAN

USA

OLIVIA PLENDER

UK

JENNIFER TEE

The Netherlands

MUNGO THOMSON

USA

BARBARA VISSER

The Netherlands

THOMAS ZIPP

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 Conland, Ann Demeester and
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DIRECTOR'S FOREWORD

CHRIS SAINES

There is a wonderfully insistent ambiguity of meaning and intent about this exhibition. *Mystic Truths* is an unstable and eclectic mix of images, objects and sheer propositions about the entirely known and the utterly unknowable. It crosses the uncertain divide between the mysterious worlds of the spirit and belief and the palpable world we actually inhabit. Considered separately or as a whole, these notions are in some way invariably connected to and indivisible from the human condition—what we know, what we accept and what we reject about the world is an essential part of who we are.

As an artistic and curatorial idea, *Mystic Truths* will either confirm what you think you know about such things, or recalibrate your intellectual and emotional bearing on the very idea of a *mystic truth*. Beyond its nagging word coupling, the exhibition and its accompanying publication is an act of provocation, designed to draw us into and make us reflect on one of art's larger purposes. Whether the revelation of mystic truths continues to sit blissfully or sceptically in the heart of artistic enquiry—it clearly depends on

where you look and what you look for—it has undoubtedly been part of art's larger history.

I am thinking here of Gian Lorenzo Bernini's *Ecstasy of St Theresa* of 1652, a truly miraculous acme of the Roman Baroque. In its vividly theatrical effect—a marble sculpture bathed in seemingly divine light invoking the Spiritual Exercises of St Ignatius of Loyola—it bears witness to the revelation of a mystic truth, an invisible condition made visible. As St Theresa falls into a transfiguring state of divine joy, sometimes called the Sleep of God and common to the mystics, Bernini reveals a vision she wrote of in her autobiography, the extraordinary story of a mystical cloistered Discalced Carmelite nun.

Centuries later, Bruce Nauman's *Window or Wall Sign* of 1967, one of the key works of twentieth-century Conceptual art, conjures some of the same experience. This signature piece, literally written in neon like the shop front signs it talked back to, embodies and sets off the central premise of the exhibition through its statement, 'The true artist helps the world by revealing mystic truths'. Nauman's words declare a role for the artist that sits uneasily with contemporary art and life—the idea that spirit is a necessary part of an artist's role and, ultimately, a reality of how their work engages with the world. What a perfect meditation for our age!

With wonderful symmetry, the Mondriaan Foundation, named after a pivotal figure of twentieth-century abstraction, has generously contributed to the research, artists' travel and shipping of works for *Mystic Truths*. The symmetry is with artist Piet Mondrian himself, whose reduction of the elements of painting to a geometrical and mystical absolute emerged from his study of Madame Blavatsky's theosophical writing on truth in religious thought. I thank the Foundation for its vision, the New Zealand Netherlands Foundation and KLM Airlines for the support they have given to Dutch artists A.P. Komen/Karen Murphy, Jennifer Tee and Barbara Visser.

I also wish to thank Creative New Zealand for their responsiveness and for their generous funding in support of New Zealand artists David Hatcher, Liz Maw and Dane Mitchell's participation, and of this publication. The Chartwell Trust and Sue Fisher Art Trust were no less willing and committed partners, and I am indebted to trustees Rob and Sue Gardiner and Sue Fisher for the enthusiastic and considered way in which they too engaged with

this project. My thanks also go to the Friedlander Foundation and Thanksgiving Foundation, the trustees of which continue to be more than generous and constructive supporters of our international contemporary art programmes.

Lastly, may I acknowledge the role of the Embassy of France in New Zealand, which assisted us in ensuring a greater profile for French contemporary artists in this exhibition, including Annette Messenger, Loris Gréaud and Laurent Grasso. Their support, together with cultural agency support here and in the Netherlands, has enabled *Mystic Truths* to include 17 established and emergent international and local artists. While large format exhibitions like the Auckland Triennial encourage first-time audiences to contemporary art, exhibitions like 2005's *Mixed-Up Childhood* and now *Mystic Truths* deliberately raise the bar, placing international contemporary art at the heart of the Gallery's programming.

The development of *Mystic Truths* began in 2006 when curator Natasha Conland undertook an intensive period of research, conversation and discussion, followed by travel and studio visits in New Zealand, the United Kingdom, France, the Netherlands, Germany and the United States. As a result, the exhibition gathers a group of mostly young artists fresh to these shores. The response to the curatorial proposition was overwhelmingly positive, with one of the more senior artists in the show exclaiming, 'I think you pursue the matter in a very interesting way—and with courage!' Indeed, she does and she has, and Natasha is to be congratulated not just on her idea but also on her belief and resilience in seeing it through.

MYSTIC TRUTHS— NEW SENSE RATHER THAN NON SENSE

NATASHA CONLAND

The word *mysticism* is tricky. It's like writing in disappearing ink. When you put it down on the page, or in a sequence of words intending meaning, you call up illogic. I find myself writing about knowing the unknown; it provokes all kinds of oxymora which appear to be redundant. Yet, it is in the tension of the oxymoron that the energy exists. It is this which provokes the yearning and the search. When I use the word mysticism in this text, as in the exhibition, I hope to keep it in-between the abstraction of the idea and its cultural and popular referents. Mysticism has, a long and divergent history—culturally, socially, popularly and art

historically—but this liminal location allows for an engagement with the range of ways that the artists in this exhibition employ existing terms, materials and meanings in their practice, while directing us towards the potential 'mystic'. Within their work, mysticism is often a device to set off the real or the existing, to destabilise its terms. To achieve this, they allow certain kinds of contradictions within the experience of their work so that logic and illogic, science and fiction, depth and spectacle, cynicism and belief are brought together in ways that do not necessitate a position from the artist or the viewer. This troubling state is not uncommon within the conditions of love, childhood fantasy or even the everyday. It is real, but not containable by reasoning. However, the question is, what is the attraction towards mysticism now, and conversely, what are the remaining attractions to the divergent positions of belief or cynicism within this field? What is more, why do we encourage these positions in the space of art? We begin with a work from contemporary art history, which has at its core a set of contrasting intentions and possibilities, before delving into an endgame of opposites from which these *mystic truths* emerge.

A STREET SIGN FOR SCEPTICS AND LOVERS

Scepticism is *not* refutable, but palpably senseless, if it would doubt where a question cannot be asked. For doubt can only exist where there is a question: a question only where there is an answer, and this only where something can be *said*. ... There is indeed the inexpressible. This *shows* itself; it is the mystical

*Ludwig Wittgenstein*¹

The pairing of words, *Mystic Truths*, is derived from the phrase in Bruce Nauman's 1967 work *Window or Wall Sign*. The work itself and the phrase contained within it, 'The true artist helps the world by revealing mystic truths', are well known in contemporary art history and more often cited than seen. The phrase contains a number of linguistic truisms which consistently feature in Nauman's work—empty, contradictory or even spurious. This work in particular speaks to the function of the artist with words that

1. Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, trans. C.K. Ogden with an introduction by Bertrand Russell, first pub. 1922, repr., London and New York: Routledge, 1990, p.187.

conjure a mixture of embarrassment, scepticism, irony and potential: 'true', 'helps', 'mystic'. In isolation, the two words 'mystic truths' form an irreconcilable oxymoron, a merger of contradictory terms for contemporary audiences. The title has the connotation of fakery, impossibility and the unknown within it—after all, *mystic* is still a word that does not reveal. Its relevance for an exhibition of work made within the last five years is the exhibition's own adaptation of this contemporary oxymoron, in experience or effect. The Nauman exists in the exhibition as a signpost, drawing attention to the unresolved yet wedded territory of rational thought and mysticism.

Viewed as a manifesto, the weighty purpose of *Window or Wall Sign* seems at odds with its means. It was made while Nauman had a storefront studio in San Francisco which was visible from the street. Nauman was intrigued by the array of commercial signs in the city and surrounding area, and by the proposition of hanging a statement of assumed depth like an advertisement, inviting only transitory attention from passers by.² He invested this public site and material with personal means quite unlike the character other Pop artists gave to their use of commercial language and materials. It is *personal* because of its sense of conviction and he sets up a contrast of effects by delivering this personal statement in the visual and linguistic short-hand of a beer sign. There are a number of ways *Window or Wall Sign* does not seem to fit, or hold a 'reasonable' position. As Robert Storr has said, '...from the very outset of his career he has found his meaning in mismatched words and contexts, actions and affects', not to annihilate meaning but rather to create productive contemplation via contradiction.³

The contemporary inclination to read *Window or Wall Sign* as a cynical expression says more about the connotations of words like 'truth' and 'mystic' in our current era—our own cynicism, malaise, belief or lack thereof. From Nauman's own comments, it is clear that he derived pleasure from conjuring the grey area of language and meaning. For him, the unknown was palpable in the territory of signs, both linguistic and visual, because of their assumption of meaning and failure to convey it fully. In reference to Roland Barthes, he describes the productive edge of art and poetry: 'If you only deal with what is known, you'll have redundancy; on the other hand, if you only deal with the unknown, you cannot

2. For much of the detailed discussion on Nauman's first foray into neon and the language of signs, I am indebted to Brenda Richardson in *Bruce Nauman: Neons*. Baltimore: Baltimore Museum of Art, 1982.

3. Robert Storr, 'Beyond Words' in *Bruce Nauman*. Minneapolis: Walker Art Center, 1994, p.50.

communicate at all'.⁴ Wittgenstein's *Philosophic Investigations* held sway for Nauman over these formative years and informed his investigation into word sense on and off the page. The phrase in *Window or Wall Sign* has no known source. It has no question mark ending the phrase, nor means of deducing the artist's position within the work. Does Nauman direct the phrase at belief itself rather than mysticism? Certainly the role of artist itself is in question. He suspends a question which is difficult to look at, let alone answer, in a sceptical age. Nauman said of the work:

It was a kind of test—like when you say something out loud to see if you believe it. Once written down, I could see that the statement, 'The true artist helps the world by revealing mystic truths,' was on the one hand a totally silly idea and yet, on the other hand, I believed it. It's true and it's not true at the same time. It depends on how you interpret it and how seriously you take yourself. For me it's still a very strong thought.⁵

What brings the role of the artist into question at any particular time? Is it the changing pressures and responsibilities in social, political and economic contexts which set up opposing forces and affects? Perhaps it is the scrambling of these effects that forces a reconciliation of the artist's role and the embedding of certain oxymora? Common to Western modernity is the separation of scientific rationalism from the theory and practice of the occult, mysticism and esoteric belief. These terms are already understood as oxymora in popular culture. By mishandling pre-existing signs and their meanings, an active oxymoron puts things in a way we are not used to, and in so doing creates a regenerative effect. In the work of these artists in *Mystic Truths*, oxymora are exaggerated because they utilise rational understanding and persuasion by what is deemed irrational effect. In their handling, like the Nauman, these artists utilise a straight address without an easily discernible authorial position, precisely so they can treat the mystical as idea and material, without owning any particular belief system. This isn't to say they disown the ideas and material, for these are the very potency of the work, but in standing back from belief or cynicism, the artists allow the tensions inherent to the subject area to exist as free (and contradictory) propositions.

4. Nauman in Christopher Cordes, 'Talking with Bruce Nauman: an interview by Christopher Cordes', in Christopher Cordes, ed., *Bruce Nauman Prints: 1970-89: A Catalogue Raisonné*. New York: Castelli Graphics and Lorence-Monk Gallery; and Chicago: Donald Young Gallery, 1989, p.27.

5. Bruce Nauman from an interview with Brenda Richardson in Pecos, New Mexico, 1982, in Richardson, *Bruce Nauman: Neons*, op. cit., p.20.

LIGHT AT THE END OF THE TUNNEL

The current prevalence of artists deploying mystic ideas and materiality in their work is arguably a means to rupture the tautology found at the heart of the contemporary as it is taught, learned and received. This tautology is manifest in the 'endgame' language of 1960s Conceptual and Pop art practices, and the art/life nexus they generate. In simple terms, this tautology describes a condition whereby art no longer has a separate order to life—'art is life as life is art'. Central to the variety of work within both these discourses was the rejection of the previous generations' subjective and romantic thought. Art's relationship to life was defined by the rules of rational process on the one hand, and the language of surface on the other; neither left much provision for depth as an idea, let alone speculation upon the unknown space beyond the sign system. In the second-hand adoption of Conceptual and Pop strategies, these positions were commodified—arguably further diluted and singularised—in order to make them more operable as tools. Phrases such as Andy Warhol's 'I never fall apart, because I never fall together', were taken at face value despite debate over their politics, ethics and position.⁶ But the reduction itself, as others have noted, created a tautology which was difficult to shift.

This condition is contextualised by Hal Foster and Benjamin Buchloh in two important essays of the 1990s.⁷ Writing in *Return of the Real*, Foster breaks down the historical categorisation of Pop and Minimalist practice, defining the overarching characteristics of the period, and in particular that of high capitalism. Their commonalities are described in relation to social production, an apparent reductivism and the use of the ready-made, and are even down to the 'supposed blockages on or transcendence of meaning'.⁸ The impact of this was not only the collapse of distinction between avant-garde and commercial strategies but also a loss of subjectivity. By way of introduction he writes that: 'For the most part artists and critics in this genealogy remained sceptical of realism and illusionism. In this way they continued the war of abstraction against representation by other means'.⁹ Writing on 'Conceptual Art 1962—1969', Benjamin Buchloh points to the square (or cube) as a visual tautology for the period, arguing that it was born of distinctly modern conditions derived from the

6. Andy Warhol in *The Philosophy of Andy Warhol*. New York: Harcourt Brace Jovanovich, 1975, p.81.

7. The digestion of both of these critical essays is foregrounded in Johanna Burton's essay 'Mystics Rather than Rationalists', in Donna de Salvo, ed., *Open Systems: Rethinking Art c.1970*. London: Tate Publishing, 2005, pp.64-80. In this essay, Burton writes an analysis of Freudian 'solipsism' as an artistic means through tautology as described by Buchloh and Foster and a individual subjective position beyond the universal 'real'.

8. Hal Foster, *Return of the Real*. Cambridge, Massachusetts: MIT Press, 1996.

9. Ibid, p.127.

post-war middle classes. In particular, he describes an increasingly passive population who had acclimated itself to the conditions of Debordian spectacle culture.¹⁰ As Buchloh defines it, tautology is not only the character of spectacle but is, by the early 1960s, 'a universal condition of experience'.¹¹ Furthermore, because art from the 1960s obtains its shape from those structures it attempts to resist, it forms an endgame for practice. Moving towards the practice of the 1990s and the ongoing lure and 'trauma' of the real Foster writes:

If some high modernists sought to transcend the referential figure and some early post-modernists to delight in the sheer image, some later postmodernists want to possess the real thing. Today this bipolar postmodernism is pushed toward a qualitative change: many artists seem driven by an ambition to inhabit a place of total affect and to be drained of affect altogether...¹²

The question is, with a renewed interest in the liminal space beyond the real, while still armed with its contents, are we beginning to see a shift beyond these traumatic conditions?

In recent writing on this period, there is a reclamation of dual positions for artists who might have previously appeared as oddities or exceptions. Within this approach, some fascinating and generative anomalies are possible—the Freudian conceptualist, the sublime Warhol and so on—not to create spurious association, but to relocate the subjective where it has always been, as a powerful tool in the practice of art. For example, writing on the work of Dutch-American artist Bas Jan Ader, Jan Verwoert puts forward a case for 'romantic authenticity' in Jan Ader's photographic soliloquy *In Search of the Miraculous*, 1973. Through his discussion of Jan Ader, Verwoert realigns subjective and 'illogical' experience to Conceptual art's origins as an intellectually rational process. He tracks backwards from Sol Le Witt's advocacy of a strictly rational 'machine-like' approach to the idea, in which he concedes that irrational thoughts should be followed, but logically and by rational means. Verwoert writes that: 'Throughout modernity occult theories [such as those that influence Jan Ader] have been continuously developed in tandem with scientific rationalism... They share the axiom of enlightenment that self-improvement is the destiny of man. It is only the terms of this progress

10. Benjamin Buchloh, 'Conceptual Art 1962–1969: From the Aesthetic of Administration to the Critique of Institutions', *October* 55, Winter 1990, pp.105–143.

11. Guy Debord as quoted in Buchloh, *ibid.*, p.130, from Guy Debord, *The Society of Spectacle*, 1970.

12. Foster, *Return of the Real*, op. cit., pp. 165–166

13. Jan Verwoert, *In Search of the Miraculous*, London: Afterall, 2006, p.43.

14. Ibid., p.49.

that they define differently.¹³ He then concludes with a question fundamental to mysticism across time, and of paramount importance to artists, whether they deal in conceptual or formal means in the space/time parameters of the exhibition: 'But how can a reality prove miraculous when it lies in the nature of the miraculous to point beyond reality?'.¹⁴ For this question, there has never been and likely never will be answers.

A decade earlier and in quite a different context, a tautological condition is described in Roland Barthes's experimental and metaphorical text, *A Lover's Discourse*, as an associated condition of the experience of love for an 'other'. There are some strong similarities in the way Barthes pictures a lover's discourse and the language used to define mysticism in Western thought. The threshold between the subject and the other is important to both—in sustaining the idea of unknowable desired absence, that is beyond language and fragmented beyond logical cohesion. Barthes writes of adoring the loved other via distance, cultivating a fascination which is not finally redeemable through any means other than fascination, all other values being confounded. It is:

...a journey at whose end my final philosophy can only be to recognise—and to practice—tautology. *The adorable is what is adorable*. Or again: I adore you because you are adorable, I love you because I love you. What thereby closes off the lover's language is the very thing which has instituted it: fascination. For to describe fascination can never, *in the last analysis*, exceed this utterance: 'I am fascinated.'¹⁵

15. Roland Barthes, *A Lover's Discourse: Fragments*, trans. Richard Howard, New York: Hill and Wang, 1978, p.21.

For that reason perhaps a *fascination* with mysticism outside discourse could also cultivate a tautology? Even more than the lover's discourse a mystical discourse presents the possibility for moving beyond the threshold into the other side. Is it therefore, in drawing mysticism back into form—a narrative or physical structure—that an alternative position can then be generated? Both Buchloh and Barthes describe the loophole of this tautological condition, which enters into redundancy and meaninglessness outside discourse and the fascination with it. Escaping this situational dead end is only possible through a contradiction of terms: the oxymoron.

CHANGE OF TERMS THE EXHIBITION AS PORTAL

The reappraisal of artists such as Bas Jan Ader and the recent investigation of the occult in contemporary art reveals a growing interest not just in changing effects, but also a yearning for escape—from the real, from tautology, and perhaps from sense without senselessness.¹⁶ This requires a substantive shift in terms. The artists in *Mystic Truths* demonstrate in differing ways their interests in the powers of the mind, as a mystic *idea*, to affect change in space or form. They attempt this largely through the principles of experiment, using the ingredients of language, visual and linguistic.

Because mysticism is theoretically intangible to the physical world, they have generated a mood of experimentation to attempt the connection between mind and matter, and vice versa. The work in the exhibition typically reflects this quest to represent the *un-representable*, a quest which is bound in mystic rhetoric. These artists might be handling the materials of 'reality' but the experiment is invested in the search for a route out of it. They do not insist on the validity of the mystical idea, their means are mostly second-hand or recycled (objects, pop culture references, rhetoric, commodities). They are not remaking mysticism, but reactivating its tenets, from within received experience. The results are a range of aesthetic responses from senseless intelligence to sensible esoterics.

In some cases, Conceptual processes are employed in the form of research to introduce the subject of 'spirit'. In the work of Joachim Koester, Dane Mitchell and Olivia Plender, this research has different outcomes for each, but it allows for the tradition of objective distance to provide an entry point. So, for example, even when Olivia Plender is performing or re-enacting spiritual rites or narratives, it is undertaken in earnest within the credible framework of 'information'—the tool of scientific rationalism. Joachim Koester's photographs deploy the tradition of Conceptual photography with its formal objectivity while opening up to the viewer the real-time experience of mystic space. Dane Mitchell's various apparatus—thermometers, lighting, a microphone and a white witch—test through pseudo-empirical means the spirit reading of the gallery building where the exhibition takes place.

16. Lars Bang Larsen, 'The Other Side', *Frieze* 106 April 2007, pp.114-119.

Alternatively, for Omer Fast, A.P. Komen/Karen Murphy and Barbara Visser, reality devices such as documentary and reality TV are recast through the editing process. In so doing, the real is turned and warped in translation. Their choice of subjects encompass contrasts of actual and probable conditions, with actors tasked with recreating life and 'regular' people living superstitious narratives. The process of art making serves to further dislocate the real and affected. Unlike Foster's art embedded in life's trauma and spectacle, their work seeks transcendence out of the real and into the territory of myth and effect. Omer Fast's work *Godville* creates this illusion by weaving together two halves of existence, real and imaginary, so that his interviews produce extraordinary statements on living and belief uprooted from actuality. In a related work *Actor and Liar* by Barbara Visser, the artist begins with the extraordinary story of a man who sold the moon, documents his interview, then re-scripts it for an actor to read once as the fraudster, and once as himself. The grounds for understanding the story are completely distorted and distanced from fact, yet all of the pieces are still in place—we read character, plot, and emotion—as if we were watching the real man at the heart of the story. In A.P. Komen/Karen Murphy's work *Too Much Reality*, a documentary is located alongside a large sculptural object, a one-to-one replica of the haunted hut which is the subject of their video piece. In adding the object of superstition within the context of the documentary it serves to fuel viewers' superstition and forces them to navigate their own thresholds for the 'real'.

In the work of Maria Loboda and Thomas Zipp, the borrowed language of flower arranging and painting respectively are used to create psychological potency and otherworldly messaging. Loboda has an ongoing interest in giving form to the language of the occult, and using its practices and historical examples to reshape the means and form of her conceptual sculpture. In *A Guide to Insults and Misanthropy*, Loboda uses the historic language of floral arrangement to convey secret insults to the viewer. Because she is using this alternative set of rules to form the flowers, the well-known shape and form of the bouquet gathers an irregular aesthetic. On the other hand, in Thomas Zipp's painting cycles, myth, history-painting and symbolism are co-opted to create moody contemporary platforms for psychological imaginings. He depicts spaces where deranged history and apocalyptic events are

likely and imaginable. They are landscapes of the mind to dwell on the possible; events are rarely depicted, but the scene is set through painterly examples of the Surrealist psyche, sublime renderings of landform and abstract emotion.

In the search for otherworldly affect, which haunts much of the work in the exhibition, artists use esoteric form to generate supernatural conditions. Devices as varied as paint colour, animation and sound are employed to unsettle quite normal, everyday conditions and art forms. Laurent Grasso's *Projection*, of a cloud mass rolling down a street in Paris, is an illusion of possibility as much as anything. Using a combination of real and digital animation, he images the explosion of mass with something akin to scientific realism. Loris Gréaud reworks one of the oldest fantasies of the modern era—the potential for the machine to connect with an alternative reality. The interactive work *TOPSY* begins with the idea of the telephone as a portal to the unknown, and inserts the voice of a haunted electronic medium, for those willing enough to listen, which fuses pop and art-house music with sound effects through computer-generated voice software. Liz Maw's portraits use a hybrid of iconographic traditions, making fresh icons by imbuing characters from life and popular culture with mysterious powers and possibilities. Through self-taught paint technique, she lights the soles of Clint Eastwood's shoes or reclads an unknown Everywoman in mystic garb. Borrowing from myth, religion and popular culture, she creates a family of celebrity and unearthly characters.

The question of 'how reality can prove miraculous' is proposed through formal means in a couple of works in the exhibition which reinstate the idea of ritual sculpture. For, if it is in the nature of the miraculous 'to point beyond reality', these forms appear like no known form or object—they are libidinal materials, transiting viewers to and fro between the realms of the real and other. Jennifer Tee and Mikala Dwyer both use installation and sculptural objects composed of a marvellous range of organic and inorganic matter which blend pop motifs for 'out of mind' experience—spirals, upside-down objects and totemic forms. In appearance, Tee's *Covert Entwined Heart* is a combination of made and organic, totemic and mechanised parts which possess a pseudo-functionality. This in itself is enticing as a strange promise for the potential of art. Dwyer's *Superstitious Scaffolding* creates a space in which it is possible for a change in

parameters to occur. Bound sticks, stocking net and plastic gardens hang and bind an area of the gallery where a spirit guide sits. In this installation, art is a platform for generating new consciousness, not via an alternative substance but from within the materials of art. In the case of Annette Messenger's work *Secret*, she borrows a word whose definition already implies something hidden from reality, forming the text from spidery wire net. This clichéd rendering of the creepy secret is both ridiculous and evocative. Like C.S. Lewis's doorways, the word provides a key for speculation and for the rearrangement of a fundamental expectation attached to a work of art—that it will unfold the real or reveal a truth.

At large in the exhibition is the creation of oxymoronic contexts for belief using Pop motifs. These are artworks which re-stage statements and objects of heightened meaning or depth of language into popular one-liners. Rather than ironising meaning, they are more often motivated by an interest in re-setting rarefied pursuits in the language of popular culture, because of what it does to both material and destination. This is not a cynical gesture designed to undermine or test the potency of particular meanings and values, but to strip them back so they sit alongside the values of common utterance. A good example in the context of the exhibition is Mungo Thomson's relocation of the Nauman phrase to a bumper sticker. The wording is kept whole, but in Thomson's rendition, the statement which has gathered esteem—perhaps even celebrity—since Nauman's making, is repeated in the materials of the commercial everyday—where we locate messages of value, humour, religion and belief in the West—on the rear of a motor vehicle. Extended further into today's pop culture, and displayed as an item of mass production, the phrase seems to unnerve, particularly with respect to the artist's role and function. Usually the butt of stereotypic casting in popular press as supercilious in their attempts to discover 'mystic truths', the artist's role here is also commodified as 'depth'. David Hatcher's *Oedipal Manoeuvres in the Dark* sits in the arena of philosophy, arguably still the most divorced activity from popular culture—even 'popular philosophy' as opposed to popular psychology sounds like a contradiction in terms. For this ongoing project, Hatcher has built an archive of philosophers' drawings, marginal sketches and diagrams—the one-point pause in thought where a

picture is shown to illustrate 1000 words. The drawings and diagrams are reset in vector graphics and translated in paint and print, contextualised as eye-candy for the masses, working their visual potential inside an alternative visual system.

BEYOND CYNICISM AND BELIEF

When standing before the portal you don't have to admit belief, but if you open the door, it is necessary to suspend doubt to allow yourself to 'see things'. This is the education of Alice's Wonderland, and perhaps our error in childhood is to confuse believing in it with experiencing it. Accordingly, in adulthood our cynicism—rejection of belief—prevents us from the experience. None of the works in *Mystic Truths* portrays an obvious position for the artist who handles this material—material which usually requires an element of belief. Although they tool the contents in the mode of experimentation, they do not give the impression of distance per se. The mystic is sustained and engaged via artistic process, but its potential is not entirely removed by rational objectivity. Arguably, the viewer is encouraged to experience in a manner which is common to our pleasure-and-spectacle seeking cultural condition. After all, this is the 'try it on' generation and their children, who were raised not to fear experience, but to expect it as stimulus. Moreover, the question now appears to be, how does one gain experience outside the culture of spectacle and surface, and the known parameters of the psyche and psychedelia? Not by pushing at the edges of reality, but by imploding its confusion of messages—setting up these impossible contrasts of experience within a single moment. If there was ever a greater need for clarity, it is also possible that there is now a call for a confusion of terms. Beyond belief and cynicism? Could it be a simple, living oxymoron: the renewed effect of unknowing, or admitting that we still long for the other, with new parameters? These are also unanswerable questions and are difficult to submit to the rigours of rational thought. The contrast of terms is neither a way forward nor a redundancy, but if it is possible to trick ourselves into thinking we don't know what we know, we might readjust our fascination with understanding the culture of the contemporary and stimulate a grey area. It is in this grey area that art has the greatest potential to transit between certainty and uncertainty.

AS CERTAIN AS CAN BE— A CASE STUDY IN POP SOCIOLOGY

ANN DEMEESTER

Curators—people in my 'field of business'—more often than necessary, or desired, act or pose as amateur sociologists. Not only do they try to capture the 'zeitgeist' in the exhibitions that they produce, but equally—on a verbal or textual level—they analyse political, economical and social tendencies and tensions, through the interpretation of artworks and art practices. Here we have the habit of attempting to 'cloak' conjecture as (scientific) research, whilst refusing to admit that our main tools are informed intuition, productive doubt and speculative reason. A good reason to embark upon a journey towards peradventure:

1666: In one of his most recent novels Lebanese writer Amin Maalouf tells of the spiritual transformation of seventeenth-century bookseller Balthasar, a genuine sceptic who gradually gives in to the 'irrational'.¹ Living in a time in which a large part of the population abandons itself to fantasies about the imminent end of the world, Balthasar tries to stick to the factual and refuses to give in to the lure of believing in the forthcoming doom and destruction. However when he embarks upon a quest to find the book of *The unveiling of the hidden name* from Abu-Maher al-Mazandarani which supposedly contains the one word—the hundredth name of God—that might function as an amulet/annex/talisman rescuing the proprietor from the devastation of the apocalypse, he crosses the line and becomes a 'believer' in invisible forces. He gives in with a certain reluctance, retains a certain degree of criticality, but fundamentally has to accept that there are powers of which he is not in command and there are 'things that cannot be understood'. Balthasar abandons his carefully protected rationality and decides to 'feel with the mind'.

2007: Medium Char has achieved star status. Madonna practices Kabala. *Vogue* publishes a special on 'new spirituality' and parapsychology.² Both in the US and in mainland Europe exhibitions dealing with the magical and the paranormal, witchcraft and ghosts are popping up in different formats and guises.³ Could these phenomena potentially be minor symptoms of the fact that in the early twenty-first century we are witnessing a collective 'Balthasarian turn away from the logocentric'? In an age obsessed with communication and transparency, nothing seems to attract us more than the idea of the 'unknowable'. After the information revolution, upon entering the era of Wikipedia and Google ('facts' accessible any time and any place, through a series of simple manual clicks) we seem to have developed a desire for the unexplainable and the unfathomable. Sociologists such as Jeffrey Alexander talk about 'the omnipresence of irrationality' and a positive cultural appreciation of what would formerly be called superstition.⁴ In this context, his colleague Frank Furedi speaks about 'a revolt against reason'. In the publication *Where have all the Intellectuals gone?* he elaborates on the idea that we have developed a paradoxical love-hate relationship with knowledge.⁵ On the one hand, we distrust 'traditional', 'objective' and 'official' knowledge, distrust scientists and academics with their argots and jargons, but on the

1. Amin Maalouf, *Balthasar's Odyssey*, London: Vintage UK, 2000.

2. Anyone interested could try calling Steve Rushton for more information...

3. Ranging from the large-scale show *Strange Powers* organised by Creative Time NY (July-September 2006) to the small-scale group show *Future Primitive* in UKS, Oslo (April-May 2007), the film series *Okkult – Filme zur Spuk und Psychokinese* in the Hamburger Kunsthalle (June 2007) and the upcoming show on *New Spiritualism in Art* scheduled to be on view in Centre Pompidou, Paris in Spring 2008.

4. J.C. Alexander and P. Sztopmka, *Rethinking Progress*, Boston: Unwin Hyman, 1990.

5. As read in Dutch Translation by Guus Houtzager, Frank Furedi, *Waar zijn de intellectuelen*, Amsterdam: J.M. Meulenhoff bv, 2006.

other hand we simultaneously feel that we pertain to a 'knowledge economy'. True knowledge has however lost its status in a society that only values knowledge when it can be used in order to fulfil goals related to social engineering and the stimulation of material wealth. As an anti-reaction to this ongoing instrumentalisation, there seems to be a communal impulse to explore unconventional, alternative types of knowledge production that might imply going beyond 'the rational' and the 'verifiable'. Or is it rather so that we are now confronted and coping with the 'death of the real'? Our world is becoming increasingly virtual, a world which we experience through mediation and mediatization and in which Baudrillard's notion of the simulacrum seems to have become a 'palpable' reality—point d'ironie—rather than a theoretical construct. We desire a new real. And in our longing for a new real we turn to what is formerly known as 'the supernatural', we take recourse to 'parallel worlds' because those still contain the promise of purity and authenticity. In a world determined by over-visibility, we focus on the un-nameable, what is hidden and concealed, secret and incomprehensible. Or as German artist Jonathan Meese will have it: '*Unklarheit ist das erste Gebot. Klarheit macht uns mickrig und kontrollierbar*'. '*Un-clarity is the first amendment. Clarity makes us puny and controllable*'.

Note: the above should be read as a tribute to the uneducated guess.

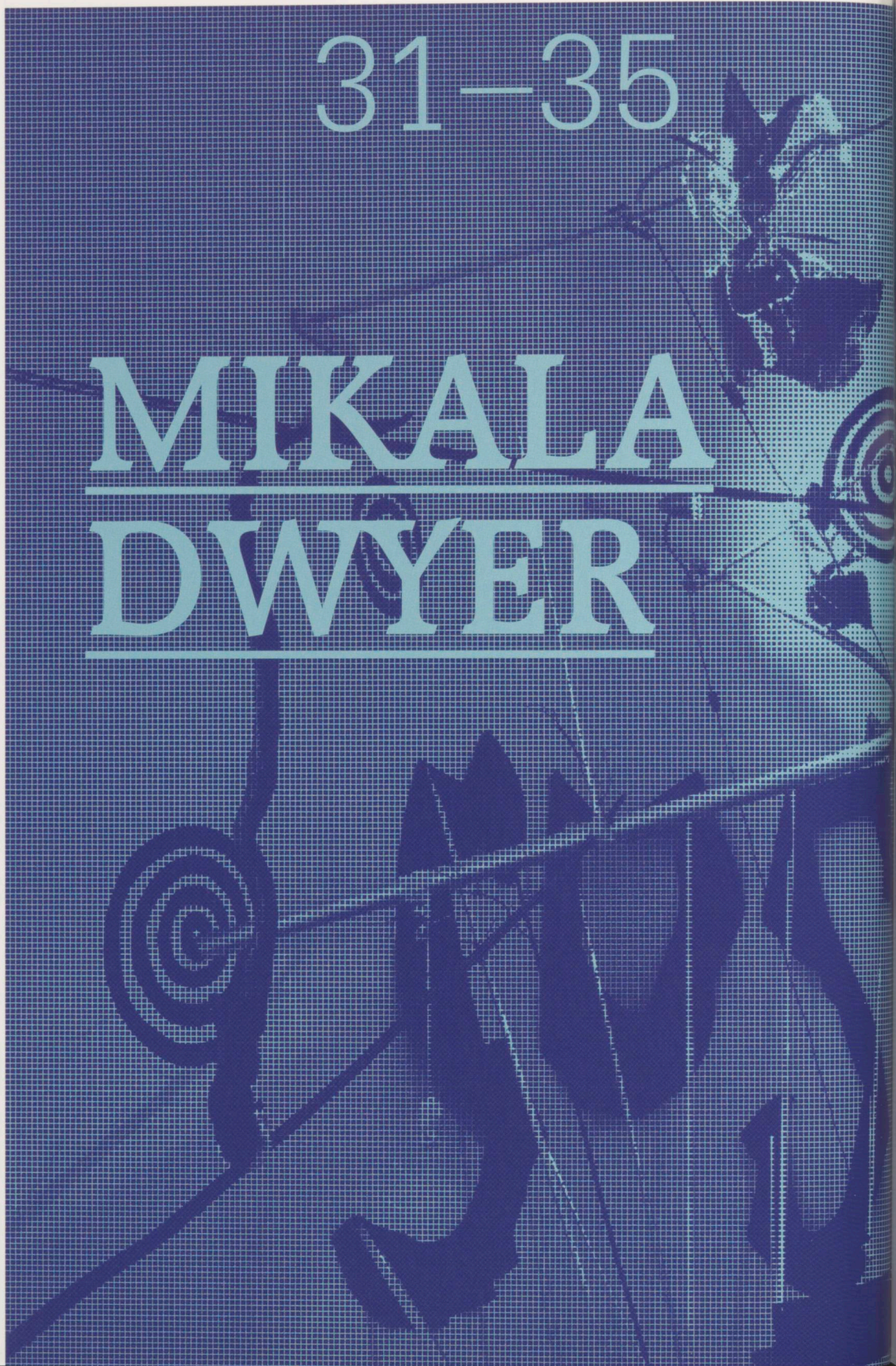
ANN DEMEESTER is the Director of de Appel, Amsterdam

31–135

ARTISTS'
PAGES

31—35

MIKALA
DWYER





MIKALA DWYER

Australia (b.1959)

Plastic superstition

The will for transcendence is a powerful aspiration in Mikala Dwyer's work. Rather than human will, this refers to the potential of the material world to shift beyond the boundaries of its existence. Keenly aware of their physical limitations and origins as the debased forms of common substance—plastic, plant, stick, and stocking—objects and matter are turned away from their known use, and twisted into 'otherworldly' forms. How can plastic tell the secrets of the unknown? Dwyer is not creating icons. Her materials don't achieve divine status; rather, their often frail structures are indicative of the attempt, the journey, and they have a humanity because of it.

In *Superstitious Scaffolding*, the structure itself bears the contents of belief. This *Scaffolding* illustrates and elicits the



The Hanging Smoking Garden,
2007 (detail)
plastic, plants, earth
courtesy the artist and Spielhaus
Morrison Galerie, Berlin

MIKALA DWYER *The Additions and Subtractions*, 2007, mixed media
installation using amateur sculpting
materials, courtesy the artist and
Spielhaus Morrison Galerie, Berlin

irrational fear of the unknown. As with many of Dwyer's sculptural installations, the viewer is compelled by the transition of recognisable, playful and even popular symbols of other worlds—spirits, ghosts, vortexes—and their potential to act as guides beyond the framework of the real. By imbuing form with belief, the emphasis is shifted away from our own belief systems and onto the external world, so that we are again free to experiment. In this work, the invitation is direct, as a professional medium sits within the structure ready to guide you 'into spirit'. Nonetheless, the challenge is larger than the trade in experience: our rational minds, the things we use to evaluate and inform, are forced to work through the language of unreason.

MIKALA DWYER Superstitious Scaffolding,
2005–2007 (detail)
fabric, paint, metal, plastic, plants, soil, lights
and furniture
courtesy of the artist, private collection,
Wellington and Hamish McKay Gallery, Wellington



MIKALA DWYER Mountain, 2007
plastic
courtesy the artist and Spielhaus
Morrison Galerie, Berlin



MUKALA DWYER The Hanging
Smoking Garden, 2007 (detail)
plastic, plants and earth
courtesy the artist and Spielhaus
Morrisson Galerie, Berlin



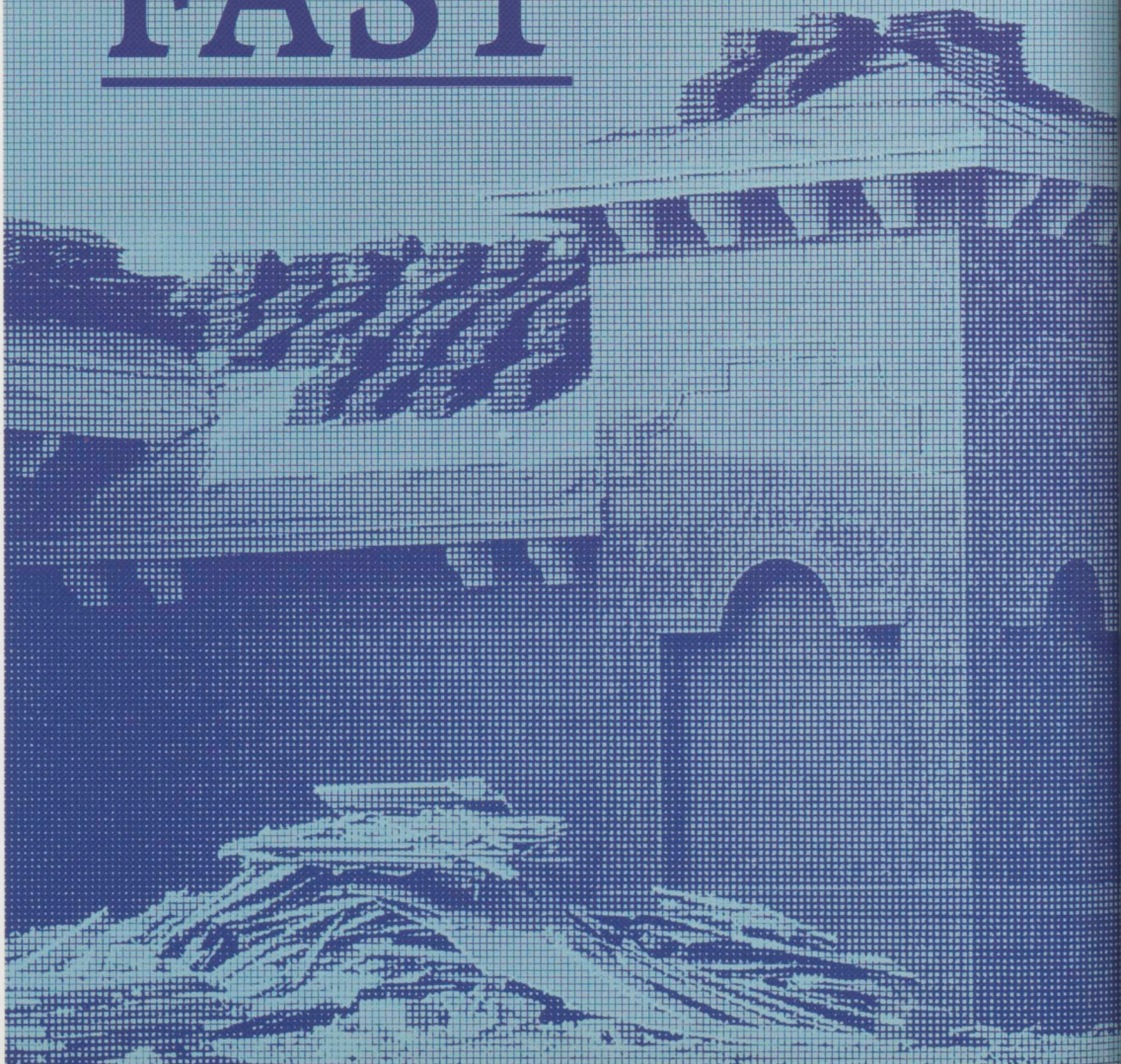
MIRKALA DWYER: Superstitious
Scaffolding, 2005–2007
(Installation view)
fabric, paint, metal, plastic, plants,
soil, lights and furniture
courtesy of the artist, private
collection, Wellington and Hamish
Mckay Gallery, Wellington





37-41

OMER FAST





OMER FAST *Godville*, 2005 (stills)
two-channel video installation
courtesy of the artist
and GB Agency, Paris

OMER FAST

Israel (b.1972)



Truth in character

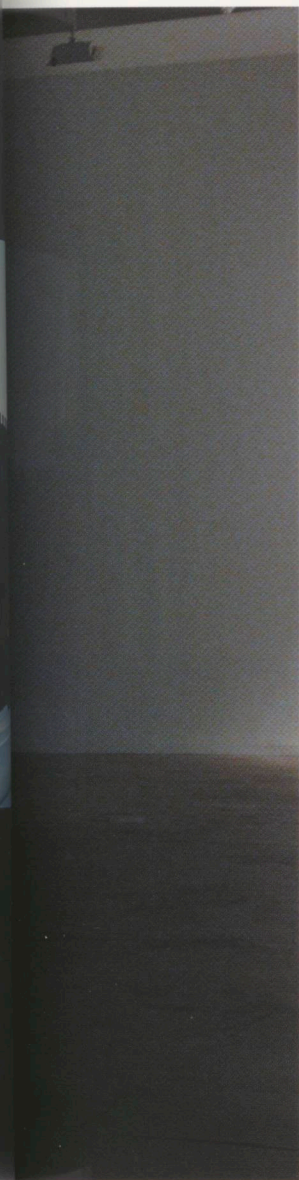
Omer Fast understands the potential of the interview as idea and form. When watching his moving image, one feels he handles the medium as fluidly as drawing a line on paper. Through the editing process, the footage is rendered malleable, yet underlying this is also his comprehension of the principles of the interview—how and what it means. Perhaps more than any other device in popular consumption, the interview is designed to yield truths from sitters through primary experience. It is this conceptual framework which Fast knows and manipulates in the course of process which drags alternative stories out of this matter.

The footage in *Godville* is compiled from ten original interviews made with actors resident in Colonial Williamsburg, from which three were selected. The city was conceived and founded in 1699 as a model for

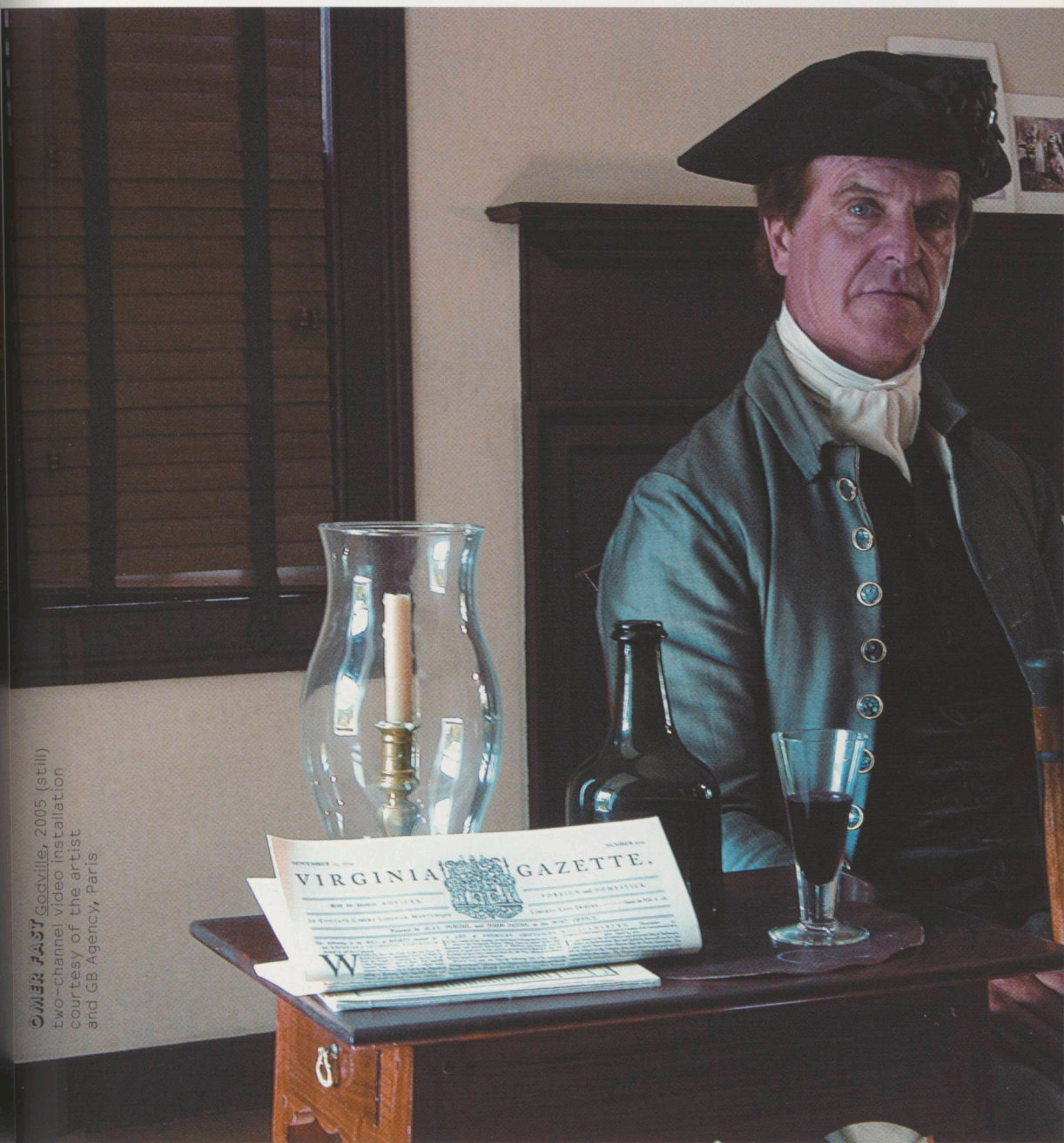
ideal living, and is today a living museum of this history and ethos. Fast began the interviews in the past, with the actors in costume and character, then moved to the present, capturing their lived experience of the place and their thoughts, ideas and beliefs across a range of areas of contemporary existence. The strange disjuncture of watching a woman dressed in eighteenth-century costume discussing Bush's America is further exaggerated by Fast's re-editing of the scripts and narrative. He distorts time and place in relation to language, so the viewer has few ways of getting a bearing on the content—on whether the character or person is speaking, and to what or when they are referring. Reality loses hold and the result is an eerie sense of fear and confusion around the medium of video, and its ability to create a point of true reference.



OWER FACT Godville, 2005
(Installation view)
two-channel video installation
courtesy of the artist
and GB Agency, Paris





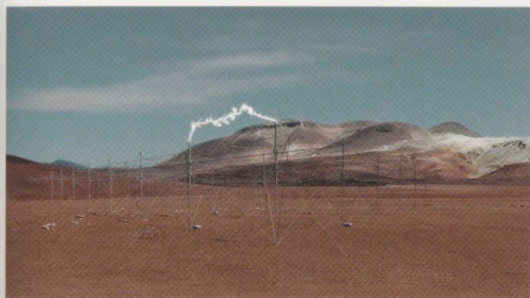


OWNER: FAST Godville, 2005 (still)
two-channel video installation
courtesy of the artist
and GB Agency, Paris

43-47

LAURENT GRASSO





LAURENT GRASSO

France (b.1972)

LAURENT GRASSO *Haarp*, 2007
video installation
courtesy of the artist and Galerie
Chez Valentine, Paris

L'Eclipse, 2006
video installation
courtesy of the artist and Galerie
Chez Valentine, Paris

A slow ghosting

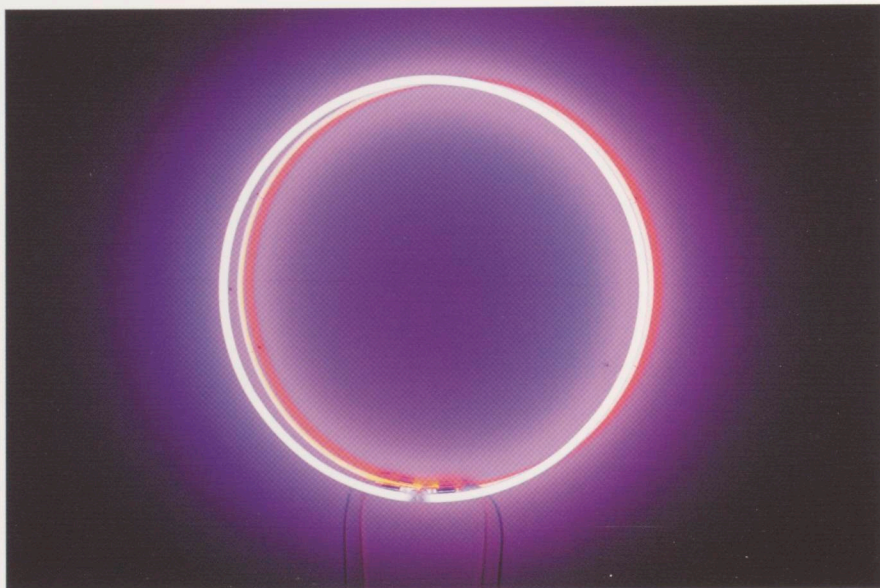
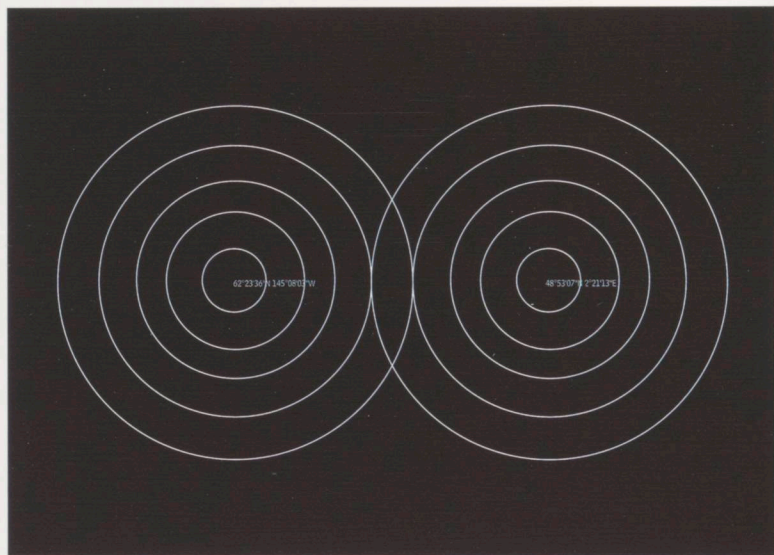
When conversing with Laurent Grasso, one gets the feeling that he is reaching outside the room. He calls up an archive of facts about the paranormal which could be drawn into the conversation at any time in the hope of proving the fantastical is indeed in operation. In close range is the idea that science itself might lead the way to a displaced temporality or belief. Grasso has a particular interest in the *science* of perceiving real-time moving image, pointing out that 'neuroscience shows that when we watch something on cinema, our brain believes we are also physically involved'.

In 2005-2006, he worked on a project called *Paracinema*, through which he explored exactly this capability. His installation of moving image is geared to influence the viewer sufficiently so that they in turn

project themselves into the idea proposed on screen. Grasso's cinematic works concentrate on the effect of light, moving image and reduced formal means. He often distils movement down to one action and slows its temporality so that there is a disconnect between the object on screen and the usual conventions of space and time. In *Projection*, this achieves hypnotic affect through the digitisation of a simple cloud mass rolling very slowly down a street. Partly because of our expectation of the force and speed such a mass might carry, due to preexisting images of clouds and bombs in popular imagery, this cloud appears to defy the physics of motion. Its force comes from an unmeasurable reality of poetics and future probabilities.

LAURENT GRASSO *sans Titre*, 2006
neon light
courtesy of the artist and Galerie
Chez Valentine, Paris

Paracommunication, 2006
offset print
courtesy of the artist and Galerie
Chez Valentine, Paris



LAURENT GRASSO
Projection, 2005 (detail)
neon light
courtesy of the artist and Galerie
Chez Valentine, Paris



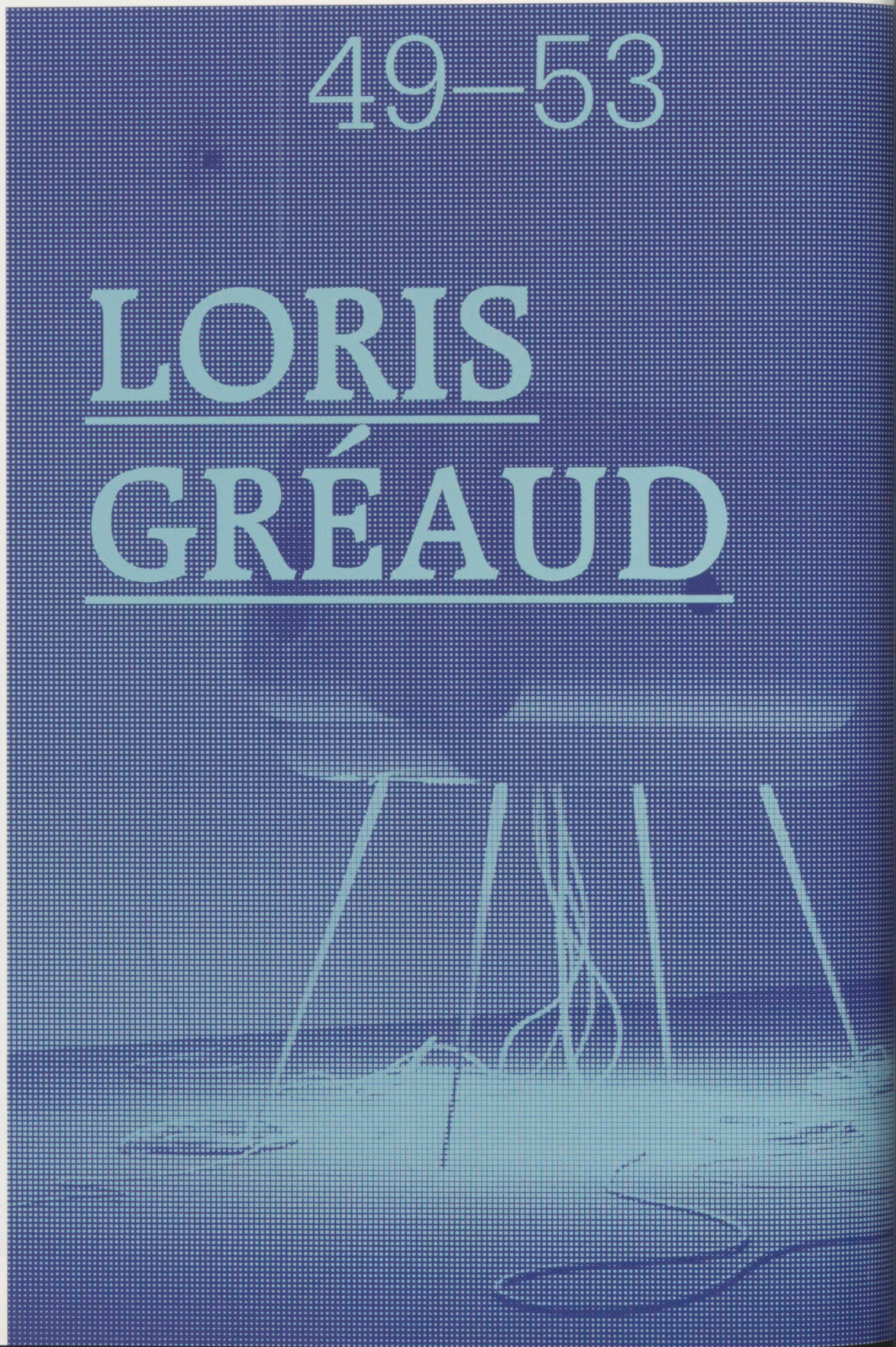
LAURENT GRASSO Projection, 2005
single-channel video
courtesy of the artist and Galerie
Chez Valentine, Paris





49–53

LORIS
GRÉAUD





LORIS GRÉAUD

France (b.1979)

LORIS GRÉAUD *Crossfading*. Suitcase, 2004. Suitcase, high density foam, subwoofers, CD player, batteries, neon collection of Fonds National d'art Contemporain, private collection, Paris and private collection, New York courtesy of the artist and Yvon Lambert Gallery, Paris and New York

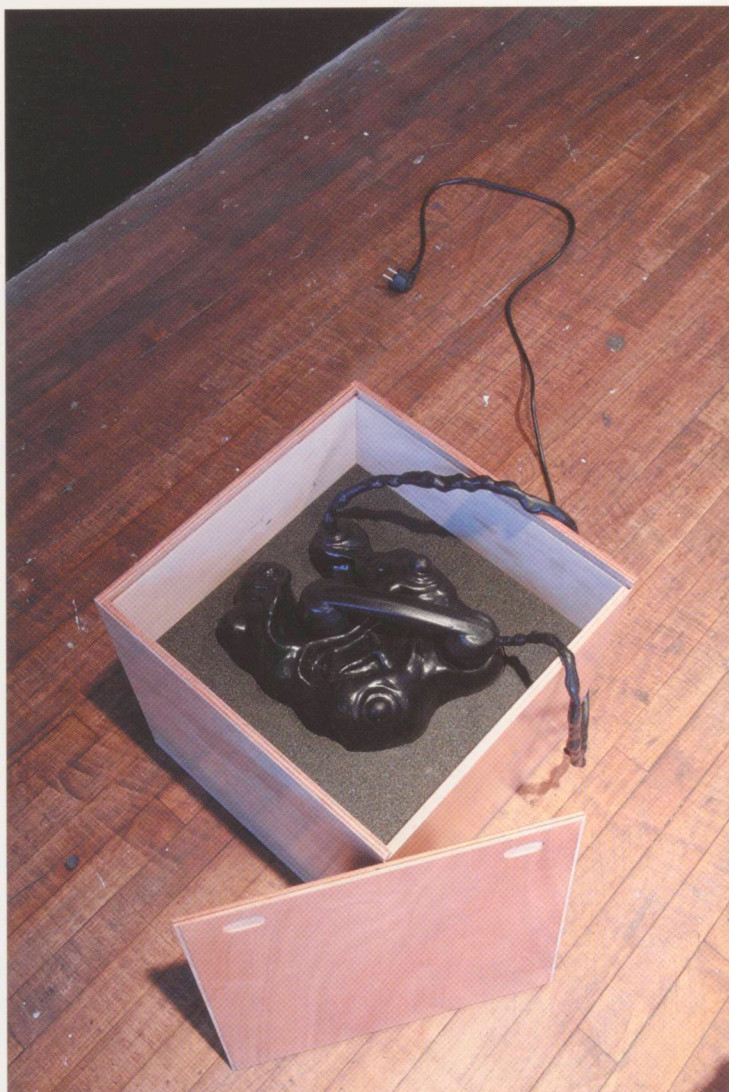
The enigma of silence

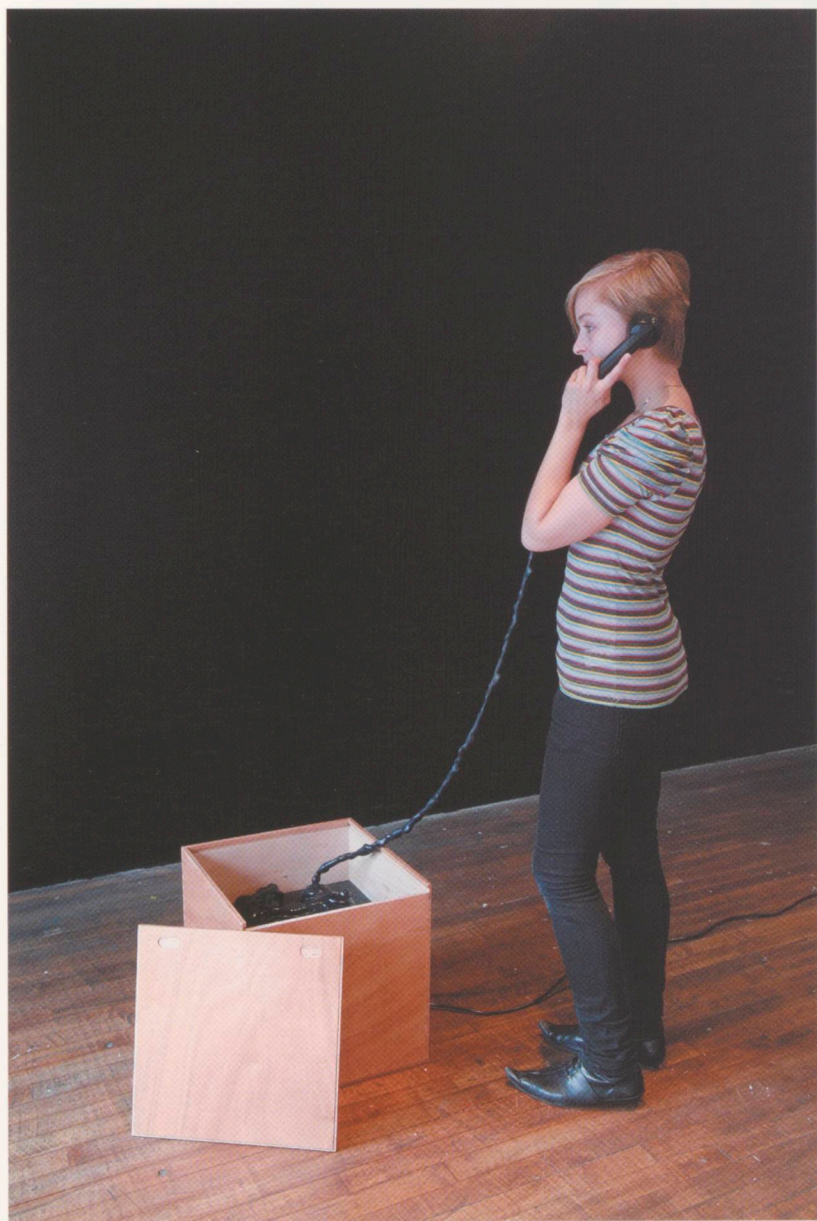
The title of Loris Gréaud's monograph and its accompanying 'pyrotechnic animation' *EndExtend*, 2006, echoes like a cry from the bottom of the well: *surely we can go further than this—just dig deeper!?* If the end is near, Gréaud is showing us the trapdoor which we must navigate with the senses of sight, smell, sound, and touch rather than thought. So, Gréaud's riddle presents a kind of problem the key for which might be provided by faculties more difficult to locate than thinking. He uses phsyical mechanisms and collaborators to move us beyond the known spatial-temporal dimension.

Gréaud's objects and performances are like generators employed to shift our metaphysical condition. So, although in

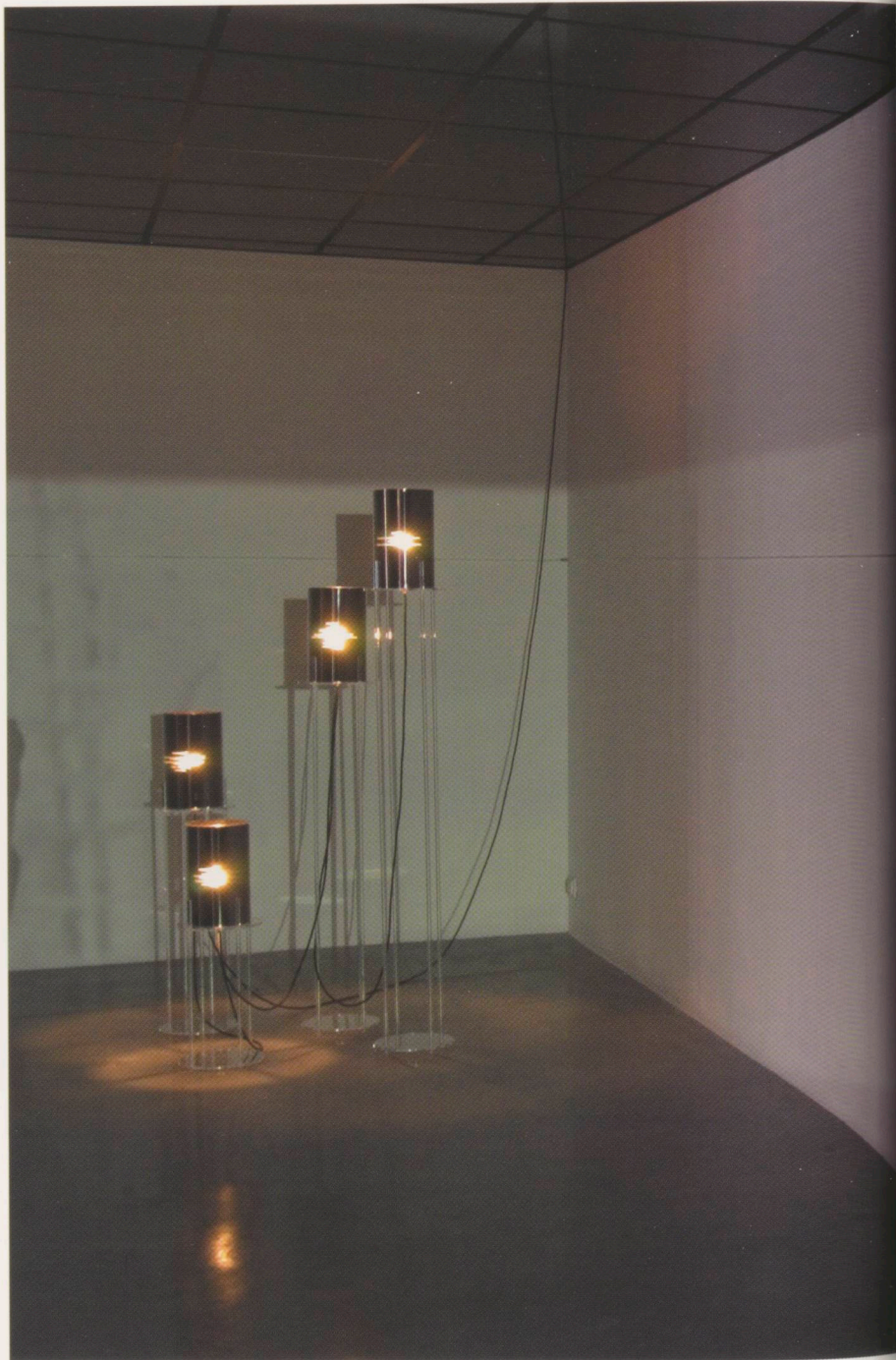
the opening to his 2005 exhibition *Silence Goes More Quickly When Played Backwards* a drum kit was played to activate enough power for the exhibition lighting, the point was as much to trial an action that caused effect long after the music stops. The utilisation of a machine which has the power to call up the 'other dimension' and its states of being is echoed in *Topsy*, a fabricated telephone which looks like a melted down device from a previous generation. Upon lifting the handset, however, the receiver calls up an electronic voice from the ether whose characterless tone recites a haunting blend of 1980s pop and art house lyrics and sensibility, inviting a response: 'call me!'

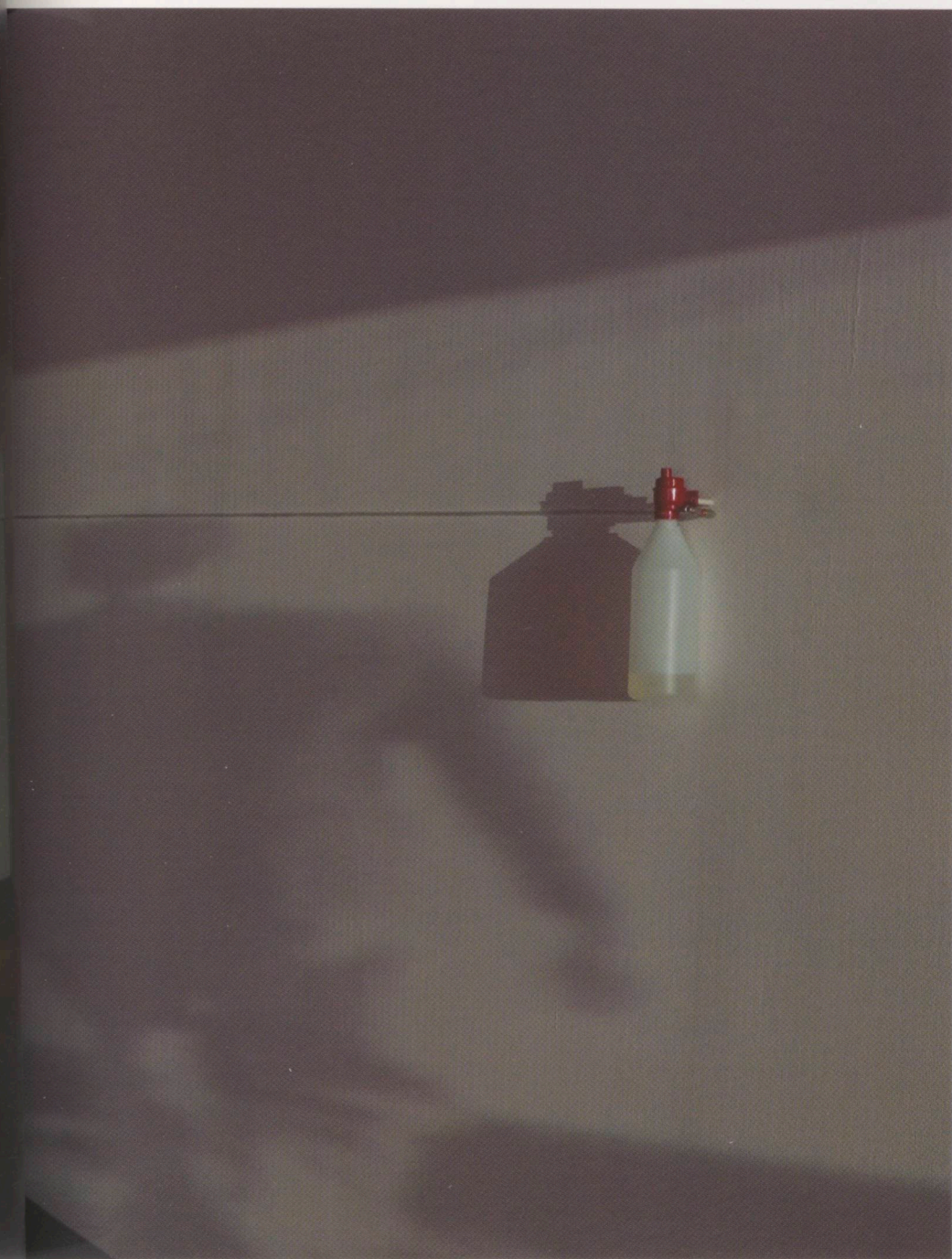
LOUIS GRÉAUD *Topsy*, 2006
(featuring Karl Holmqvist)
silicon mould, black pigment, modified
speaker, cd player and audio file
courtesy of the artist and Yvon
Lambert Gallery, Paris and New York



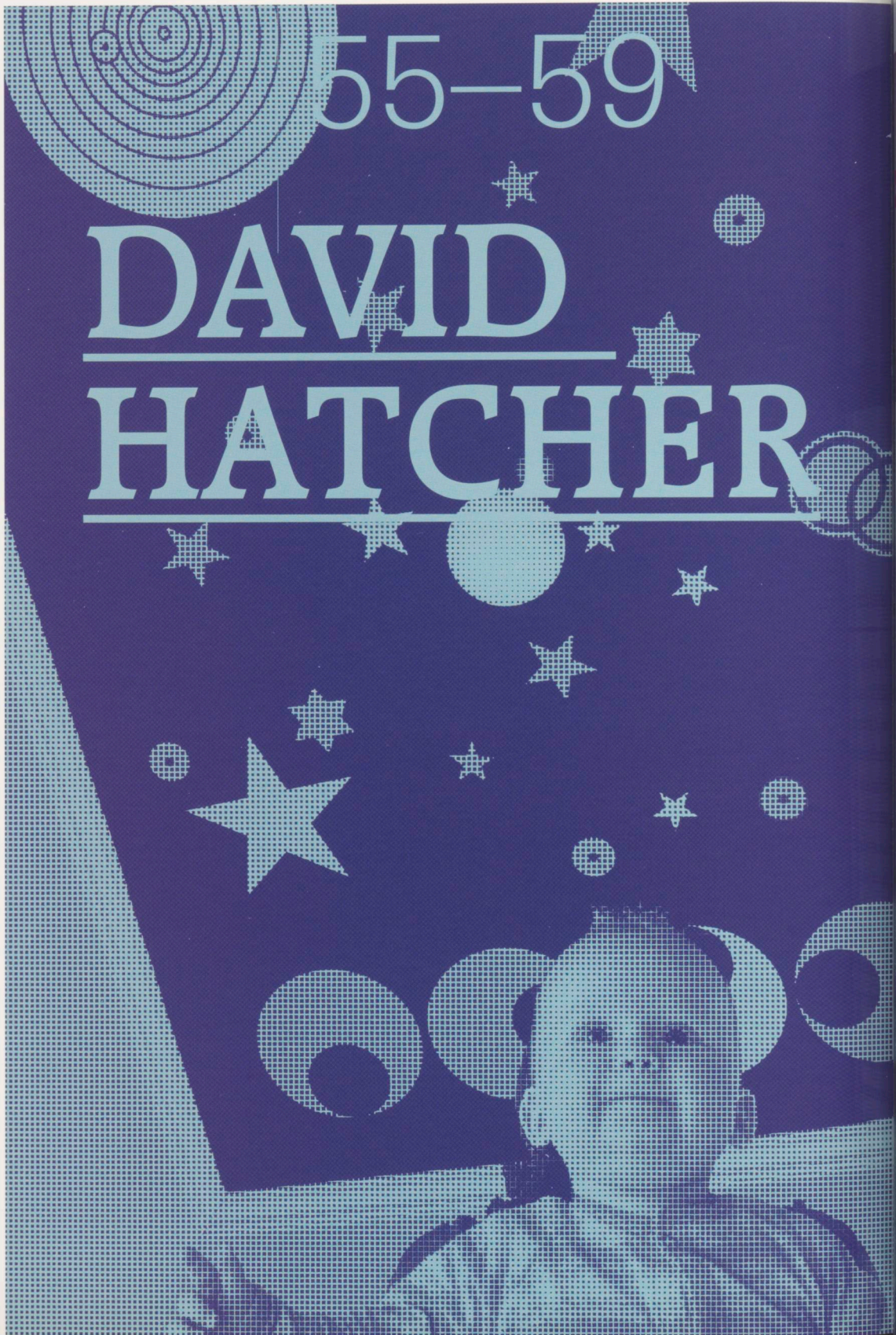


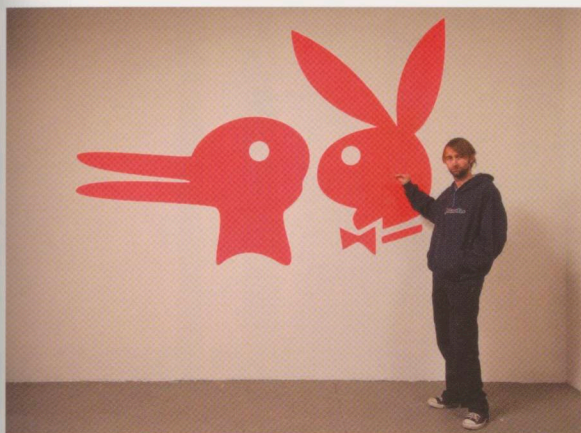
LORIS GRÉAUD *Spirit*, 2005
(with Pascal Rousseau)
olfactory installation, specific
diffusion development, synthetic
fragrance
courtesy of the artist and Yvon
Lambert Gallery, Paris and New York
photo: Marc Domage





55-59

DAVIDHATCHER



DAVID HATCHER

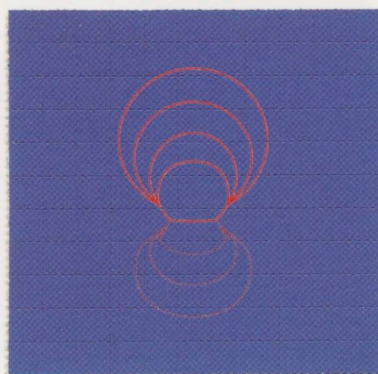
New Zealand (b.1973)

Gutter drawing

The project *Oedipal Manoeuvres in the Dark* (OMD) began as an archive of drawings from philosophers' handbooks. David Hatcher collected drawings, diagrams and visual notes made by philosophers as they attempted to extract visual clarity from text. Loosened up from the gutters and margins of the page and purpose as appendages to their written discussion, these visual *ideas* can be read in like terms according to Conceptual art premises. However, not content to leave them contextualised as the art-as-idea, Hatcher pushes them into another subcultural context in his first experimentation with blotter art, and we get a kind of Wittgenstein on acid. Blotter art is the cult of illustrating and printing on sheets of LSD paper tabs, and Hatcher, responding to the rules and constraints of its form, subjects these small philosophers'

DAVID HATCHER *Ludwig & Hugh*, 2004
fluorescent pigment on wall
courtesy of the artist & Starkwhite,
Auckland

Classic Hits: Bergson from *Oedipal Manoeuvres in the Dark Project*, 2006
perforated print on 100% acid free
recycled paper
courtesy of the artist & Starkwhite,
Auckland



drawings to the conventions of tab-art. They fit the dimensions of tab size, perforated sheet format and hallucinogenic themes well enough (according to Hatcher) for the hallucinogensia. The high-end doodles of truth seekers meet the low-end kitsch of fix-art, the irony being their shared interest in discovering the canals of the mind and psyche.

Hatcher's ongoing work with the *OMD* archive finds affinities for these sketches and idealogues with unlikely candidates from IKEA wrapping to Mr Men books to a baby's ceiling painting. Perhaps the last vestiges of high art find commonalities beyond form in the candid representation of the mind and its potential. The mysterious genealogy of a 'man's mind' and thought is reborn to effect in the hungry language of popular culture.

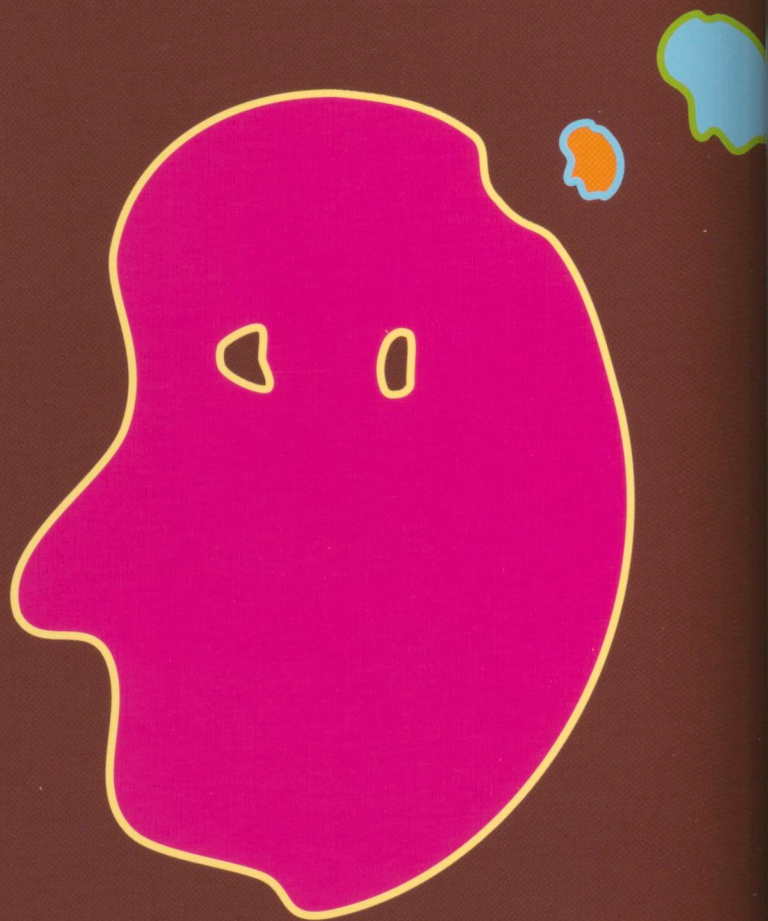


DAVID HATCHER *Semantic Bliss*, 2007
mixed-media installation
courtesy of the artist and
Starkwhite, Auckland
photo: Bryan James, Govett-Brewster
Art Gallery

DAVID HATCHER *Oedipal Manoeuvres
in the Dark (longitudinal study)*, 2006
fluorescent pigment and acrylic on
domestic interior surface
installation view, Liberty's bedroom,
Auckland, 2006
courtesy of the artist and Starkwhite
photo: Jennifer French

DAVID HATCHER *Let's Burn
That Bridge when We Come To It*, 2006
fluorescent pigment on windows
installation view, Starkwhite,
Auckland, 2006
courtesy of the artist and
Starkwhite
photo: Richard Orjis







DAVID HATCHER: Om Message, 2007
acrylic and neon paint on wall
courtesy of the artist and
Starkwhite, Auckland

61—69

JOACHIM
KOESTER



JOACHIM KOESTER *Cefalù #2*,
from *Morning of the Magicians*, 2005
selenium toned silver gelatin print
courtesy of the artist and Galerie
Jan Mot, Brussels

Cefalù #1, from *Morning of
the Magicians*, 2005
selenium toned silver gelatin print
courtesy of the artist and Galerie
Jan Mot, Brussels



JOACHIM KOESTER

Denmark (b.1962)

Chain of association

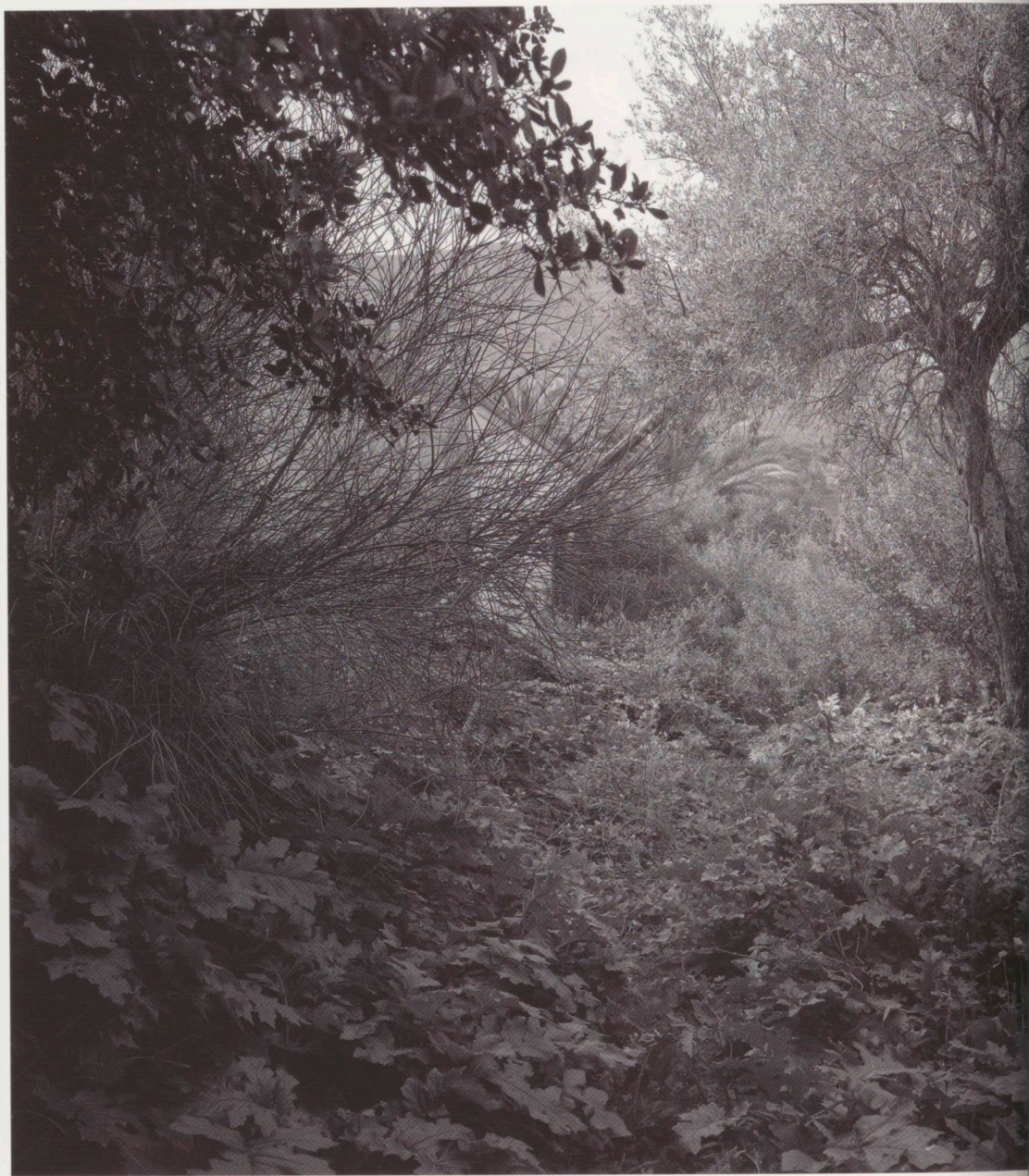
Amateur hypothesis: after some preliminary 'method research', I have deduced that it is possible to visit a range of experienced mediums (let's call them analysts)—a psychic, a spirit guide, a palm reader, a tarot reader or even a psycho-analyst—for varying periods and durations, and eventually end up with a very similar story. The reason these stories cohere, is that, despite their diverse practices and knowledge systems, they have you, and you are the one constant. Could the same be said for the world of objects—that once under the guidelines of process or set conceptual framework, we might all derive a similar story? Koester says 'everything around us is designed to appear in a certain way... I believe most human activities leave traces in space. In one way or another, spaces are transformed by human action, and in my work I am, if you like, ghost-haunting spaces.'

So, although it might be possible for objects to have constancy, we can never remove our trace from them in order to see how. Joachim Koester's photographic pursuit is, in its conceptual methodology, hunting for this trace with the best tools we have for isolating the ingredients of things—documentation. In searching for the *actual* of visual language, he also looks for apparatus to document the edge of language. What, then, of intuition, and of knowing, and of the means by which we can communicate and agree terms? Here, he responds with the insights of association, in which thinking in objects is a 'chain of association'. It's rather like communication with a subject we don't yet know, through the combination of language and intuition—often called the *spirit* sense.

JOACHIM KOESTER Cefalù #3,
From Morning of the Magicians, 2005
c-print
courtesy of the artist and
Galerie Jan Mot, Brussels







JOACHIM KOESTER The Abbey
of Thelema # 1, from Morning of
the Magicians, 2005
selenium toned silver gelatin print
courtesy of the artist and Galerie
Jan Mot, Brussels



JOACHIM KOESTER The Abbey of Thelema #2, from Morning of the Magicians, 2005
c-print
courtesy of the artist and
Galerie Jan Mot, Brussels

JOACHIM KOESTER The Abbey of Thelema #4, from Morning of the Magicians, 2005
selenium toned silver gelatin print
courtesy of the artist and Galerie Jan Mot, Brussels

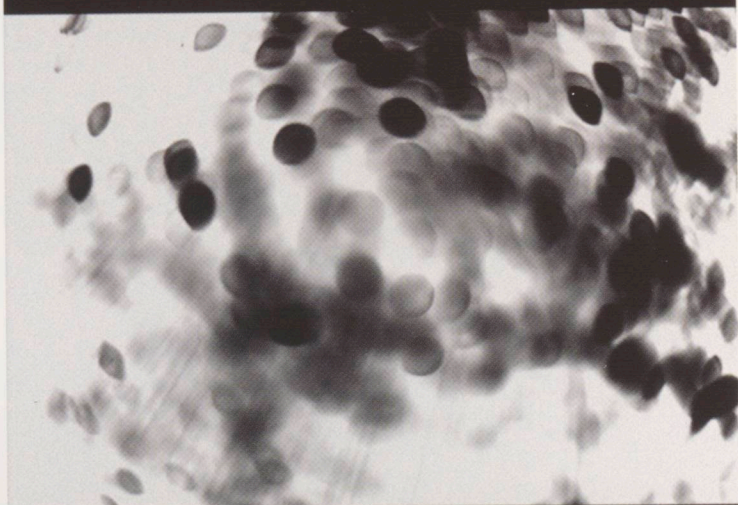


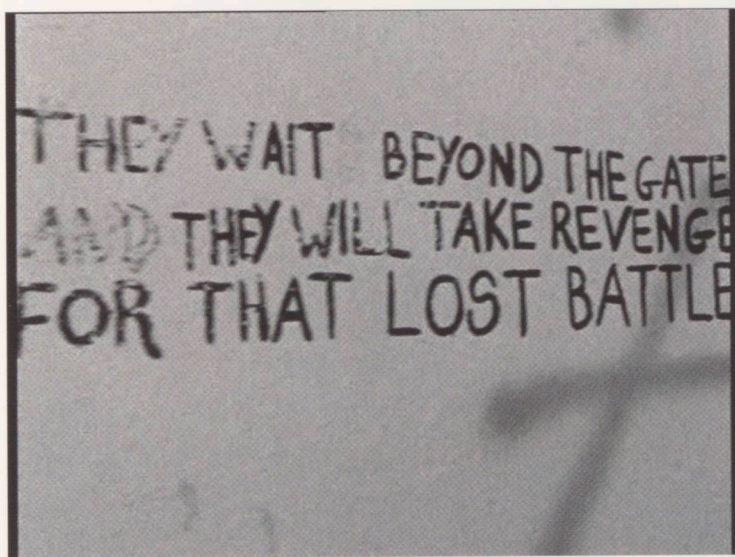
JOACHIM KOESTER The Room
of Nightmares #1, from Morning
of the Magicians, 2005
c-print
courtesy of the artist and Galerie
Jan Mot, Brussels



JOACHIM KOESTER The Room of Nightmares #3, from Morning of the Magicians, 2005
selenium toned silver gelatin print
courtesy of the artist and Galerie Jan Mot, Brussels

JOACHIM KOESTER The Room of Nightmares #2, from Morning of the Magicians, 2005
c-print
courtesy of the artist and Galerie Jan Mot, Brussels





JOACHIM KOESTER one +
one + one, 2006 (stills)
two-channel video
courtesy of the artist and
Galerie Jan Mot, Brussels

71-75

A.P.
KOMEN/
KAREN
MURPHY

A.P. KOMEN / KAREN MURPHY
Too Much Reality, 2003 (installation view)
 wood hut and mixed media; video
 courtesy of the artists

A.P. KOMEN/ KAREN MURPHY

The Netherlands/Ireland (b.1964 & 1968)



Real-time superstition

Much of A.P. Komen and Karen Murphy's collaborative video work adopts the popular conventions of soap and reality TV to expose story-telling devices that we are no longer even aware of. The title of their 2005 work *Too Much Reality* reeks of an over-exhausted medium, video, working hard to expose 'lived' experience. In this work, the camera is turned on the subject of a superstitious experience—a haunted beach hut. The artists' quasi fact-finding mission replicates television's current shorthand for journalistic reporting. Like much reality TV, the simple fact of the camera's position in front of a subject in real time has the appearance of 'documentary research' but in effect generates story.

The story is of a group of friends who are each asked to spend a night in the hut with the camera and test whether the hut is haunted. Their combined narratives build

into an experiment with character, identification, and plot and, in the end, their total story has a chaotic result. The empirical information is lost in transit while we are delivered the details of their experience. The camera's ability to test the haunting fails for these friends, but generates a fresh narrative for them, which is witnessed by the audience of the edited video. By way of comparison, the visitors to the exhibition are asked to physically inhabit the story by entering a one-to-one replica of the hut. The hut is a conduit to both the narrative and the repeat experience of this threshold superstition—the visitor has their own unwritten question to answer: are you a believer like Jane or a cynic like John? Our ability to navigate the material and experience is forced through the conduit of popular culture.

For the first week it was really good fun.
I really liked a lot of them.




A.P. KOMEN / KAREN MURPHY

Too Much Reality, 2003 (stills)
single-channel video
courtesy of the artists

They have been together for 5 years and
are thinking of getting married.





They have been together for 5 years and are thinking of getting married.



I'm caught right in the middle and I'm like the freak psychologist.

I'm caught right in the middle and I'm like the freak psychologist.

I'm caught right in the middle and I'm like the freak psychologist.

She still denies that they actually slept together.

77-81

MARIA
LOBODA



MARIA LOBODA A Guide
to *Insults and Misanthropy*,
2006–7 (detail)
flowers, vase
installation view, Centre d'art
contemporain, Noisy le Sec,
France, 2006
courtesy of the artist

MARIA LOBODA

Germany (b.1980)



Cosmic insults

Common to mystic thought is the mystery of the other world and potential state of being that resides there. Secrets reside there, things that we cannot understand through everyday means. The question is: what tools, forms and practice will provide the access points? Maria Loboda plants the secrets within our reach, offering a guide or vocabulary within the known and recognisable language of decorative form—a bouquet of flowers, a parquet floor, a clock, and an example of modern abstraction.

By supplanting our world with the rules of the 'second world' she corrupts known logic but provides a key (if you can find it) to that eternal question—what will happen beyond the here and now? This question *what will happen?* was in fact the title of a work where Loboda made a parquet floor

according to the principles of i-ching and the symbology of the hexagram. Everyday language is riddled with connotative meanings which are at times secretive, suggestive and difficult to pin down. These suggestive associations are rife in the world of mystery and intrigue, and by tapping into them Loboda provides access points to the metaphysical which are more readily digested in a society without religious belief. In her works *Guide to Insults and Misanthropy* and *HE*, Loboda embeds the mystics of everyday society into a simple book of prose and bouquet of flowers based on the Victorian art of flower arranging, which communicates secret messages to the initiated. She laces the flowers in insults rather than messages of love, so that the bouquet develops a toxic form.

HE

HE'S A NICE GU
BUT HE PLAYE
TOO MUCH
FOOTBALL WITH
HIS HELMET
OFF

WHO PICK'S
YOUR CLOTHES
STEVIE WONDE

MARIA LOBODA pages
from HE, 2007
A6 offset-printed booklet,
24 pages
courtesy of the artist

IS THE TYPE
MAN WHO
END UP
IN HIS
ARMS

HE HAS THE
VOCAL MODULATION
OF A RAILWAY-STATION
ANNOUNCER
THE EXPRESSIVE
POWER OF A
FENCE POST AND
THE CHARISMA
OF A WEEK OLD
HEAD OF LETTUCE

HE LOOKS
LIKE
A CONDOM
FULL OF
WALNUTS

PICTURES
M TO
EMBLE
PICTURES
A SAMPLE
K OF
ERNS OF
LEUM

A PIG, AN ASS
A DUNGHILL
THE SPAWN OF
AN ADDER
A BASILISK
A LYING BUFFON
A MAD FOOL
WITH A FROTHY
MOUTH

THE YOUTHFULL
SPARKLE IN HIS
EYES IS CAUSED
BY HIS CONTACT
LENSES, WHICH
HE KEEPS HIGHLY
POLISHED

DO YOU MIND
IF I SMOKE?

—
I DON'T CARE
IF YOU BURN.

MY DEAR — YOU
LEAVE YOUR PICTURES
IN SUCH A SKETCHY
UNFINISHED STATE.
WHY DON'T YOU EVER
FINISH THEM?

—
MY DEAR — WHY
DO YOU EVER
BEGIN YOURS?

I'LL NEVER
FORGET A FACE
BUT IN YOUR
CASE I MAKE
AN EXCEPTION

MARIA LOBODA A Guide to
Insults and Misanthropy, 2006-7
flowers, vase
installation view, Centre d'art
contemporain, Noisy le Sec,
France, 2006
courtesy of the artist



83-87

LIZ MAW

LIZ MAW *Mysterious*, 2006 (detail)
oil on board
courtesy of the artist and Ivan
Anthony Gallery, Auckland. Private
collection, Auckland

LIZ MAW

New Zealand (b.1966)



The vestige of mystery

In the quiet areas of Liz Maw's paintings, you will find mysterious dusting—droplets, beads, shadows, stardust. It creeps into the shadows or sensitive parts of the body, hands, or soles of the feet, or highlights a concentrated area of symbology. The dusting itself is sensitive, caressing, even sensual as it demarcates something more than life. It's a way of using the pleasure of paint to generate fantasy, to give things an extra-ordinary glow.

The people in her portraits are hybrids of living and symbolic characters, already part this world and part another universal order. She finesses them with techniques drawn from the displaced traditions of kitsch realism, pop culture and symbolism—drafting contemporary icons from life and

affording them surreal affect. Although they are mostly universalised, her subjects are also friends, a lover, and figures she admires, who are distilled down, then offered up again to myth, to the material of religious story, and to archetypal matter, some of her own invention. Maw ascribes fantasy as wielding a certain kind of power, a new order with its own reason and logic. The inevitability of belief is entwined with her practice: 'There will always be mysticism because it is so intricately entwined with wonder. And wonder is the daughter of curiosity, it will always be a sort of phenomena used as a device to foil mystery itself'. To achieve this Maw invests her subjects with mystic celebrity of a kind both common and foreign to our popular existence.

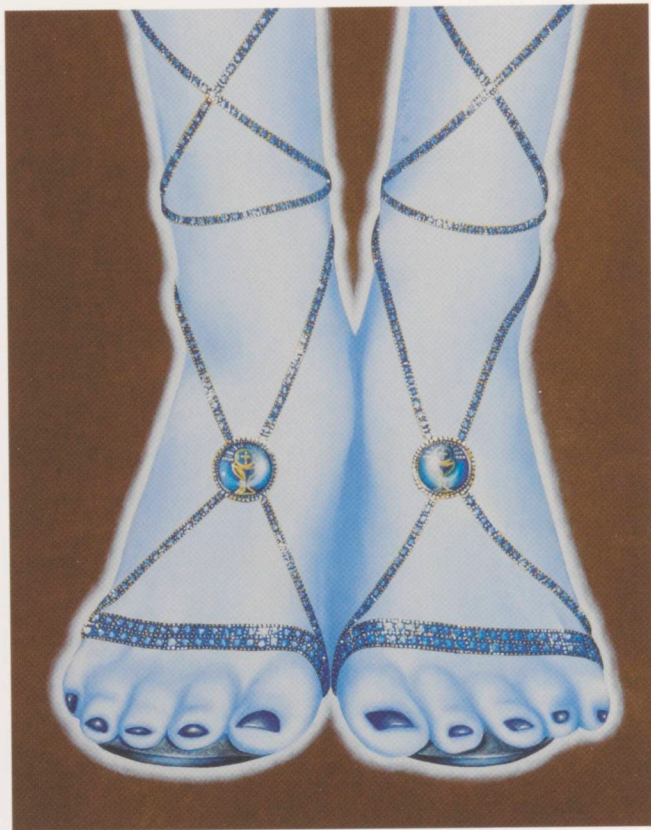
U2 M.A.W. *Mysterious Remains*, 2006
oil on sheep skull
courtesy of the artist and Peter
McLeavey Gallery, Wellington. Private
collection, Wellington



LIZ MAAW Bill, 2006

oil on board
courtesy of the artist and Peter
McLeavey Gallery, Wellington. Private
collection, Wellington





LIZ MAW *Mysterious*, 2006 (details)
oil on board
courtesy of the artist, private
collection, Auckland
and Ivan Anthony Gallery, Auckland

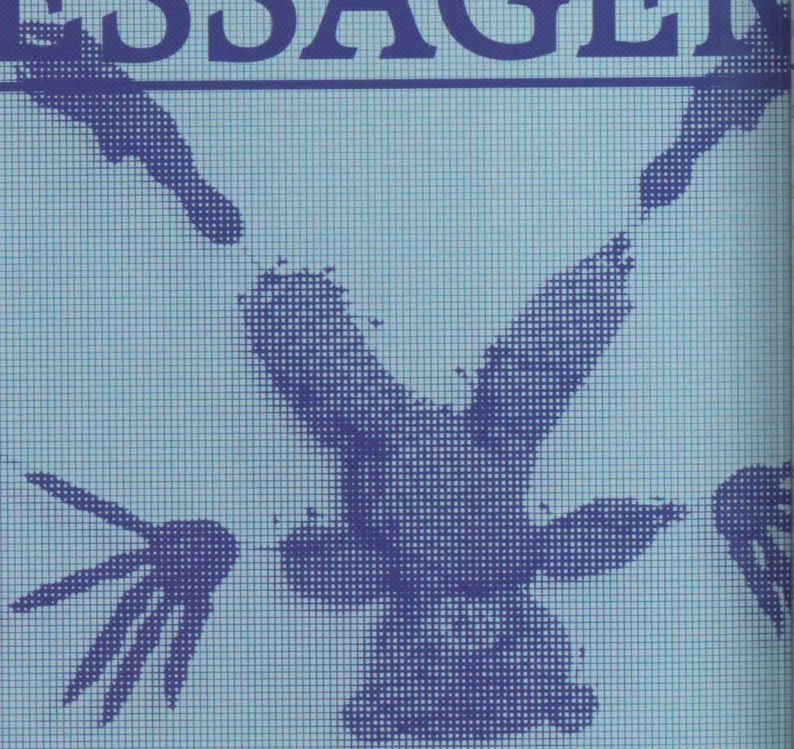


LIZ MAAW *Mysterious*, 2006
oil on board
courtesy of the artist, private
collection, Auckland
and Ivan Anthony Gallery, Auckland



89-93

ANNETTE MESSAGER



ANNETTE MESSENGER | Large
 Net the World, 2005–6
 Installation: net painted
 terracotta ball, mixed-media
 courtesy of the artist and Marian
 Goodman Gallery, New York and Paris



ANNETTE MESSENGER

France (b.1943)

A light weight word

Towards the end of the 1990s, Annette Messenger's words began to get a physicality to them which exaggerated their body—big words in touchable fabric that were animated, netted, stuffed and accompanied with images and objects. But if words have body and weight, what is the weight of a secret? It would be wrong to assume that this net and wire work is about the semantics of the word 'secret' as such; rather, Messenger views these words as images which evoke sound and feeling. The spidery hand of *Secret* refers to the mythical unknown which is ritually explored in children's stories of spiders in association with places of uncertainty. In *Summer Tales*, Messenger wrote, 'a spider writes the alphabet in the shape of a star on its web'—this poetic language of creatures is also of our own creation.

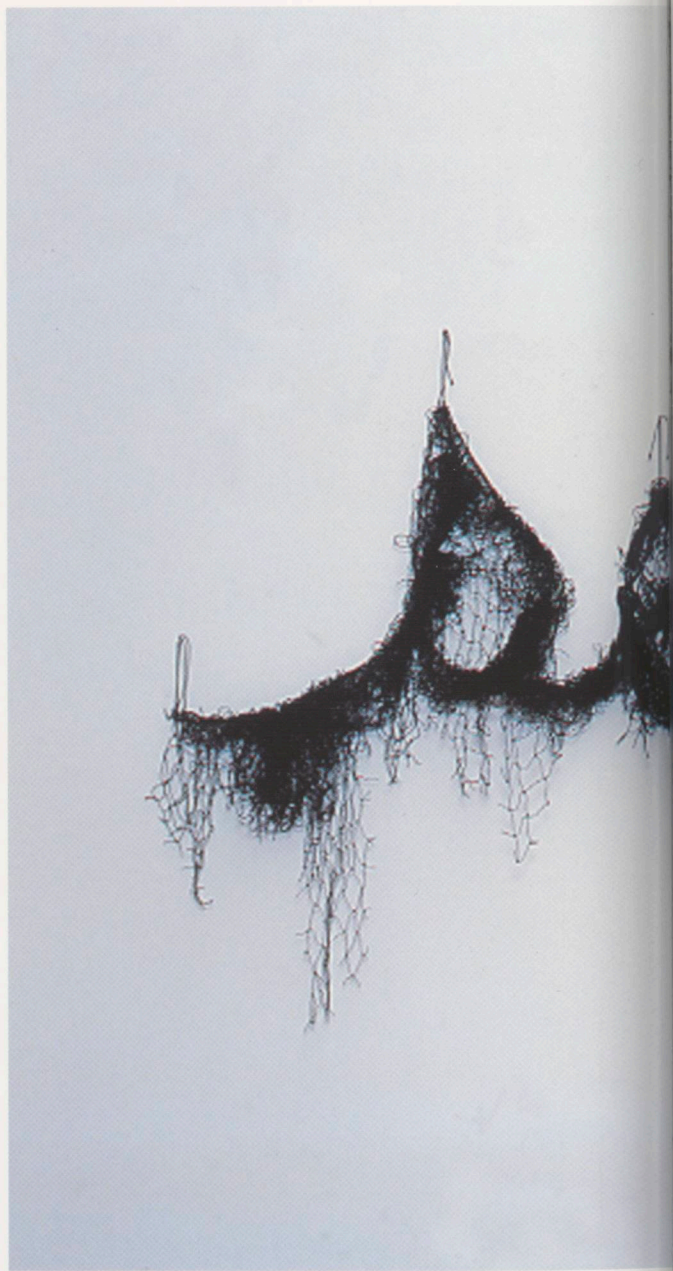
Messenger is keenly aware of what we do with language, how we make it, how we weave it into substance. Her associations between words, sewing and the body are paramount. She has said that all her work speaks solely about the body, yet it connects to culture through the language of myth, the thing perhaps most removed from corporeal reality. In 1988, Messenger wrote the words 'ruse', 'secret', and 'promise' out of strands of hair which she framed and suspended. The connotations of these words, made from remnants of the human body, have an element of discomfort not apparent in the 2006 *Secret*. This new *Secret* is more playful, and perhaps less associated with the *real* world or *real* meaning. It is characterized enough to be a cartoon rather than a fetish, but retains the human association in its very hand rendered materiality.

ANJELITA WESSENER Inflating.
Deflating, 2005-6
28 elements, painted parachute
fabric, computerized motors
courtesy of the artist and Marian
Goodman Gallery, New York and Paris





ANNETTE MESSAGER Secret, 2006
Net, wire
courtesy of the artist and Marian
Goodman Gallery, New York and Paris





93-97

DANE
MITCHELL





DANE MITCHELL

New Zealand (b.1976)



DANE MITCHELL *Curse*, 2005
corner of gallery cursed
by pagan witch
courtesy of the artist and
Starkwhite, Auckland

Spirit measure

Can you come in cold to a spirit? Would you stumble across it without noticing? Devices to measure, identify and test the quantity or location of spirits and the other world have been present throughout the modern era, not through cynical motivation, but because scientific rationalism has always been proving and disproving belief. What's more, both mystical and scientific pursuits are invested in discovery. So, what makes analysis cold and the spirit guide warm other than cultural conditioning?

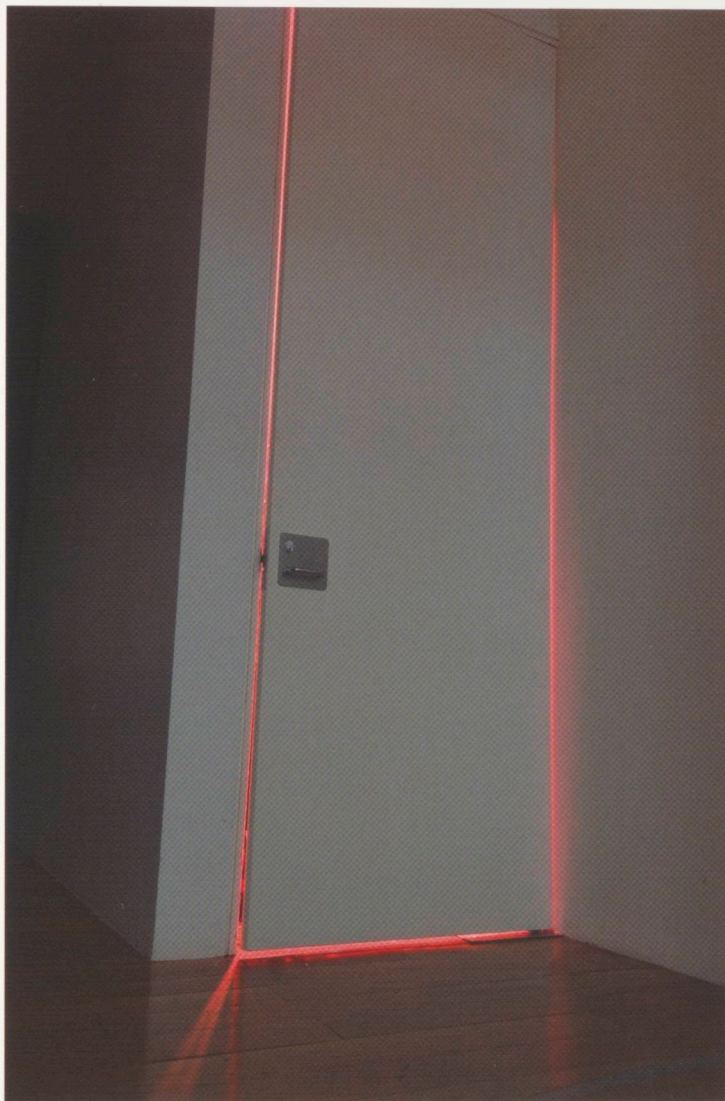
For *Mystic Truths*, Dane Mitchell pulls together devices to measure and account for the hard facts of the exhibition structure—the walls, the floor, the architecture, the storage facilities. He demarcates and amplifies them for the audience using

thermometers, microphones, lights and... a good witch. In order to move beyond the physical structure and test the spiritual resonance of the space, he moves to the services of a guide, someone professionally capable of opening up a portal to the other side. It is difficult to adjust to the tone of his exploration because we assume his tests will fall short of results, so it appears as a cynical endgame. We assume his entry point is a rational overview of the irrational, yet the artist hasn't prefaced his work with a smirk or even a smile. Mitchell says it is in the retelling that audiences assume his position is humour. The *experience* of the work is more foreboding and it is there that we test our assumptions.

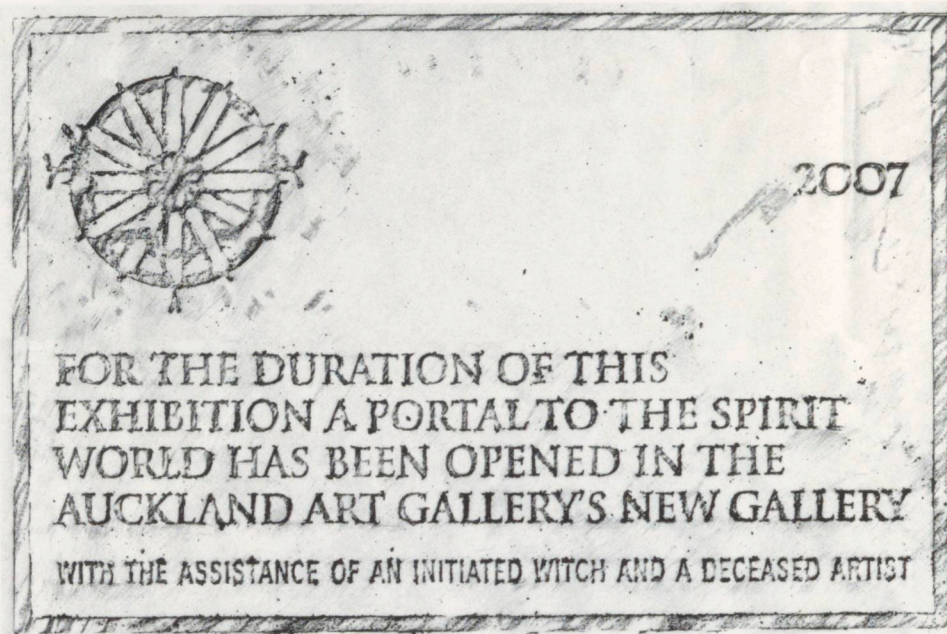


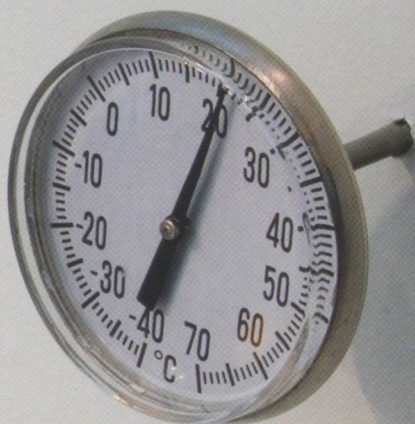
DAVE MITCHELL All the
Creaking Floorboards, 2007
microphone, speakers, amplifier,
microphone stand, cable
courtesy of the artist and
Starkwhite, Auckland

DANE MITCHELL Untitled
(McCahey's Cupboard), 2007
lights
courtesy of the artist and
Starkwhite, Auckland



DANE MITCHELL Portal to the
 Spirit world, 2007
 spell, bronze plaque
 courtesy of the artist and
 Starkwhite, Auckland

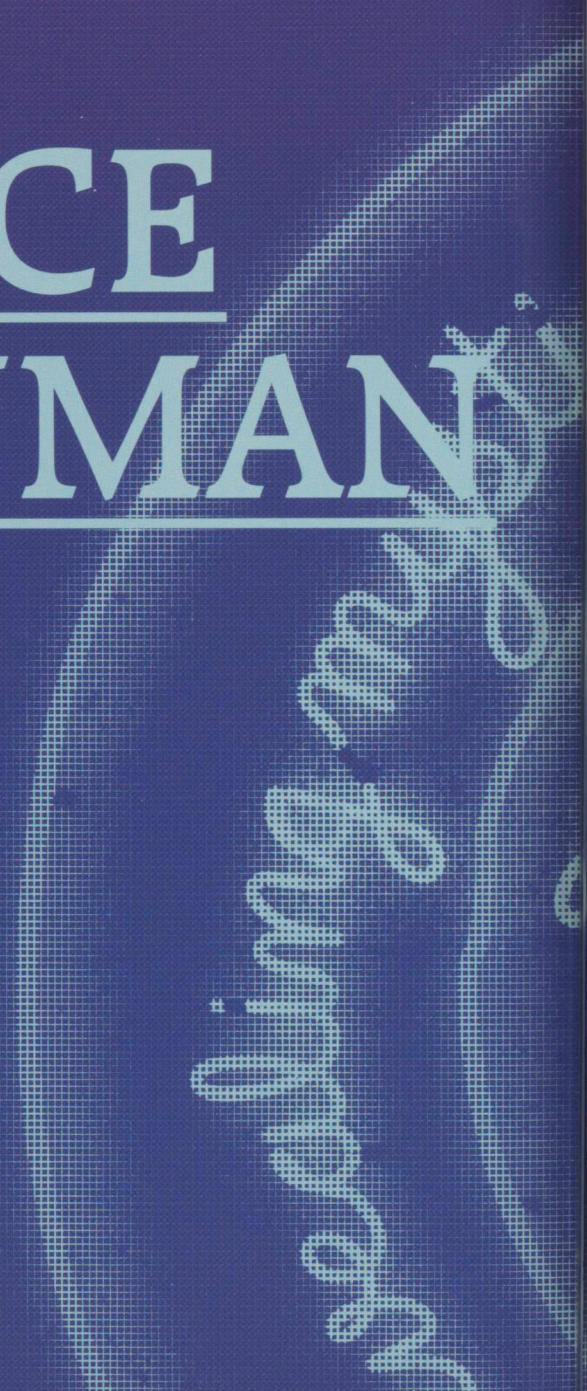




DANE MITCHELL *untitled*, 2007
thermometer
courtesy of the artist and
Starkwhite, Auckland

101-103

BRUCE
NAUMAN



BRUCE NAUMAN

United States of America (b. 1941)

Maybe even you

This street sign is addressed to you. Although the subject might be an abstraction, you are here. Imagine the phrase split into three, with one section knocked off by a random act of vandalism: the true artist/ helps the world by/revealing mystic truths. Separately, these statements might fail to capture your attention—we are used to statements of truth in advertising and perhaps we are used to contrast in effect. But less common, even forty years after this work was made, is this proclamation of a genuine belief in the role of the artist to achieve the unachievable. How will you take this?

At the time that Nauman made this sign, neon was associated with the cheap and tasteless—motels, bars and beer signs. To

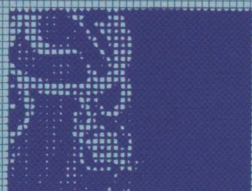
heighten the belief of this statement by rendering it in this material form gave it a potent displacement as a message, not as a sculpture. It was, at the time, a physical expression of intellectual and emotional concerns, and for a while an accompanying work, 'the true artist is an amazing luminous fountain', also hung in his storefront studio. However, the grandiose suggestion of the word 'mystic' and its contrasting neon form has given this work a potency which is both troubling and reassuring, so that we do *pay attention*. But greater than these together is the confusion over what the statement appears to offer—a simple solution to the nature and function of an artist's role, a working definition for the believers or sceptics.

led by new revealing mystic truth
The true



BRUCE NAUMAN The true artist helps the world by revealing mystic truths (window or wall sign), 1967
neon tube, lights
collection of National Gallery of Australia, Canberra, purchased 1978
© Bruce Nauman, licensed by VISCOPY Australia 2007

105-109



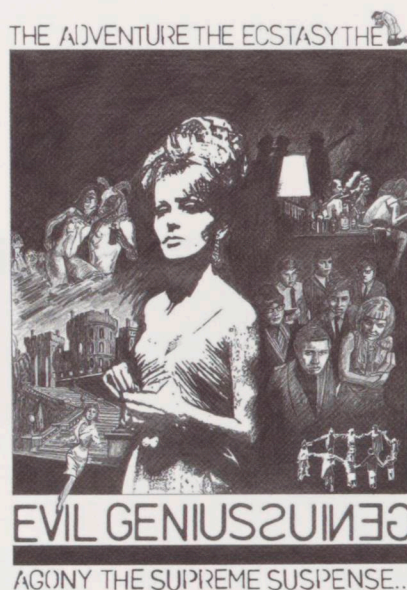
OLIVIA
PLENDER

OLIVIA PLENDER
pages from *The Masterpiece*, 2004
courtesy of the artist



OLIVIA PLENDER

United Kingdom (b.1977)



Method acting: spirit medium

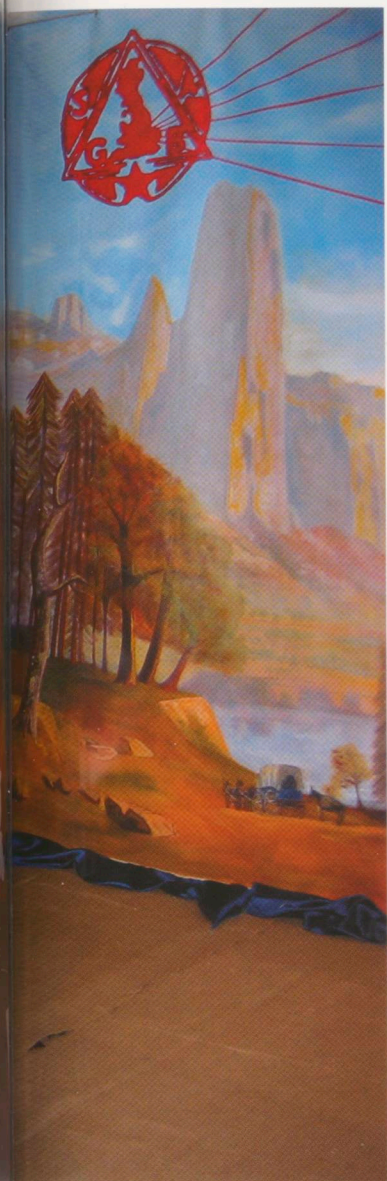
Empirical research in the area of the spirit world is still transgressive. Plausible motivations, likely outcomes and accountabilities are all difficult to measure. In fact, few spheres of activity protect the kind of concerted academic historical and pseudo-sociological research that Olivia Plender has undertaken in the interests of art, which is equally difficult to measure in accountabilities. Plender's interest in the modern Spiritualist movement tracks the development of the modern artist, whose romantic conception was believed to be equally transgressive of social norms.

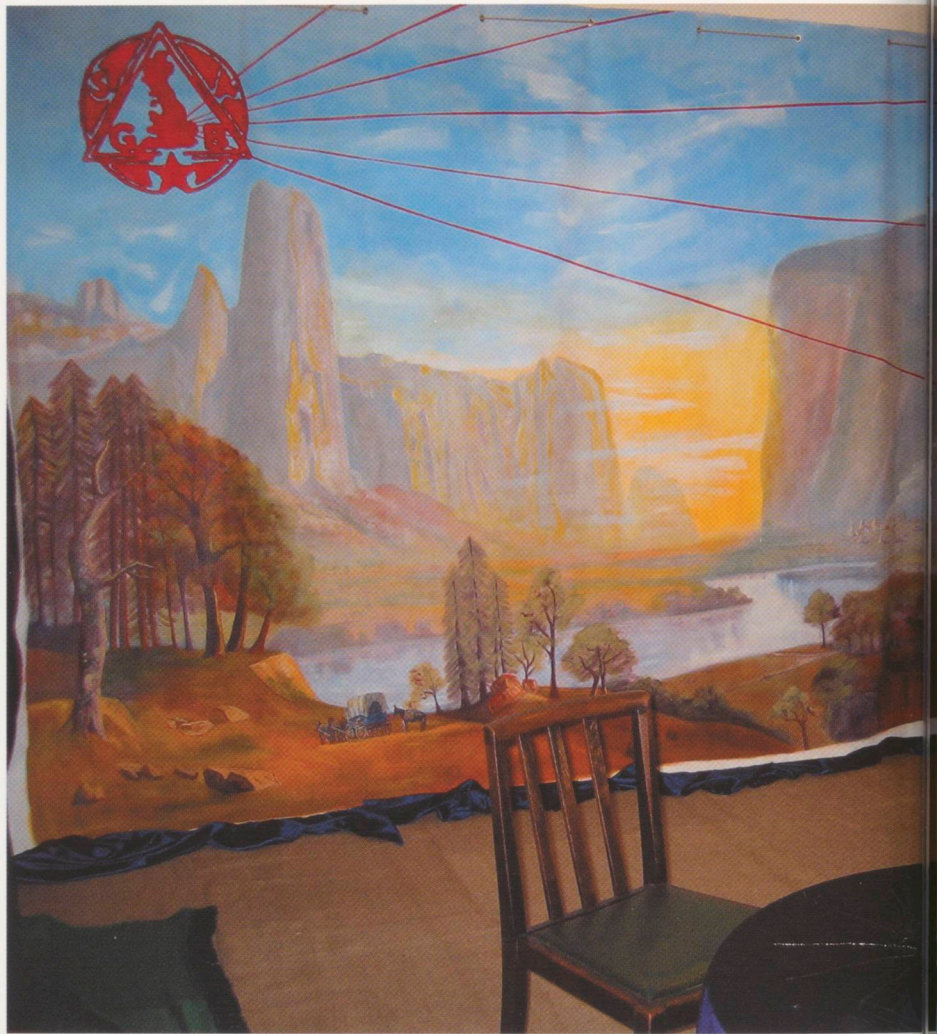
The historical plausibility of her work is important in making visible the buried legacy of spiritual activity, which Plender nonetheless returns to a fictional structure for contemporary audiences. The title for her installation *The Medium and Daybreak*

is taken directly from a nineteenth-century Spiritualist newspaper, while the contents are reconstructed materials from the People's History Museum and the Museum of Science and Industry in Manchester. In the context of the exhibition, they are recreated as an interior of a Spiritualist church. Even as a museum display, they have a legitimacy about them not afforded to the history of spiritual movement. The happenings of spiritual encounters are further fictionalised by Plender in the form of the comic strip *The Masterpiece* and then re-enacted through performance. Plender draws a tangible thread between this late modern performance, happenings of the late 1960s, and devices used by spirit mediums to connect audiences to experience unobtainable within realism.



OLIVIA PLENDER *The Medium*
& Daybreak, 2005
mixed-media installation
courtesy of the artist



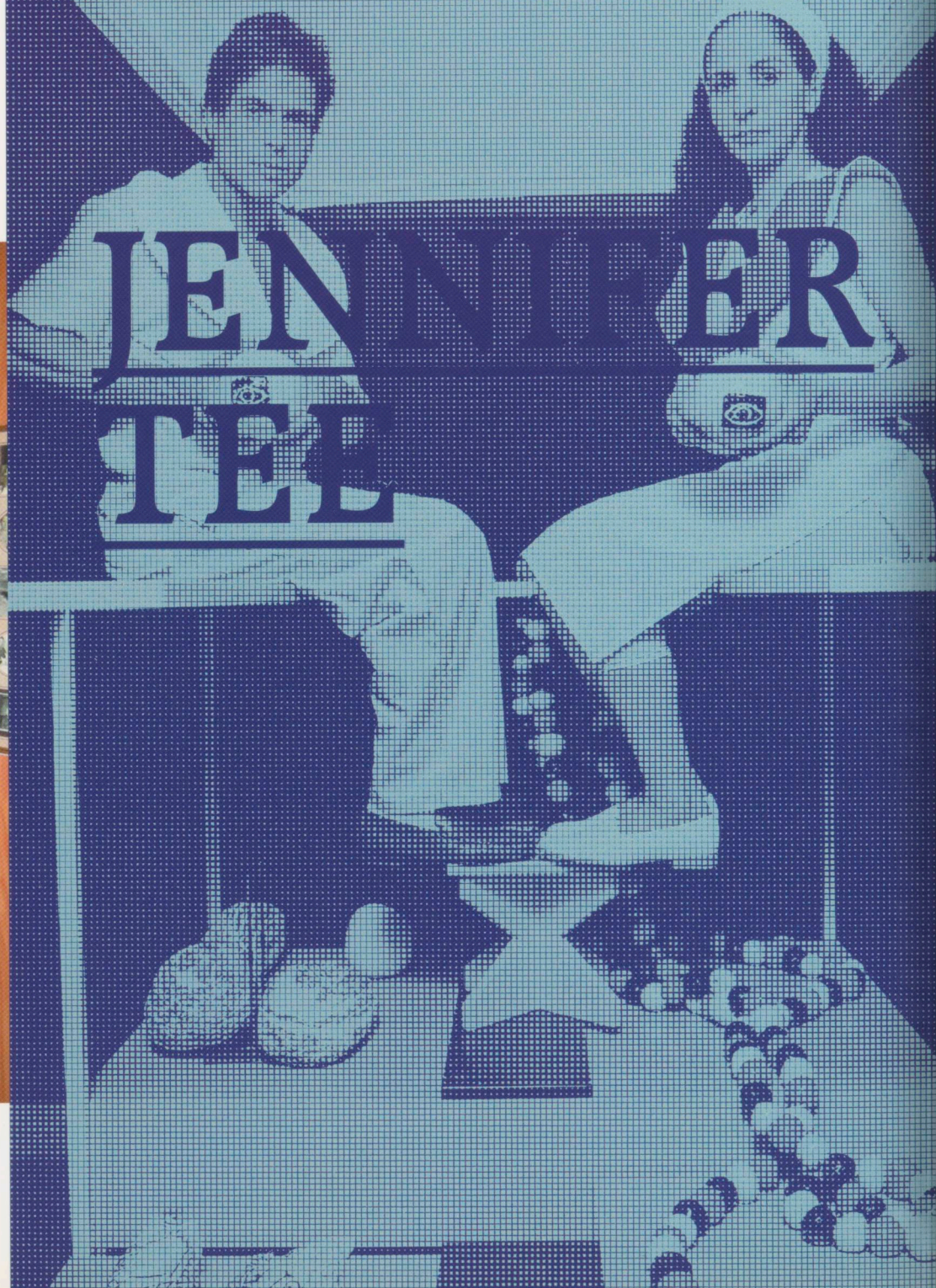


OLIVIA PLENDER *The Medium*
 & Daybreak, 2005
 mixed-media installation
 courtesy of the artist

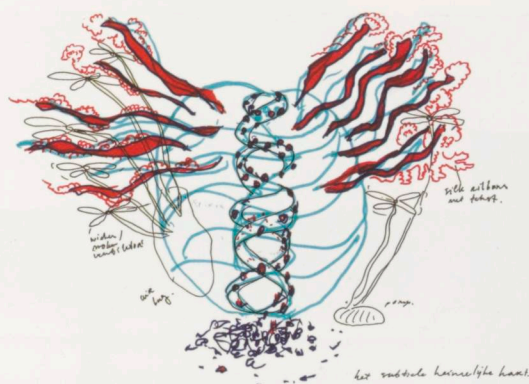


111-117

JENNIFER TEE



JENNIFER TEE *Covert Entwined Heart*, 2004–6 (concept sketches)
courtesy of the artist and
Galerie Fons Welters, Amsterdam



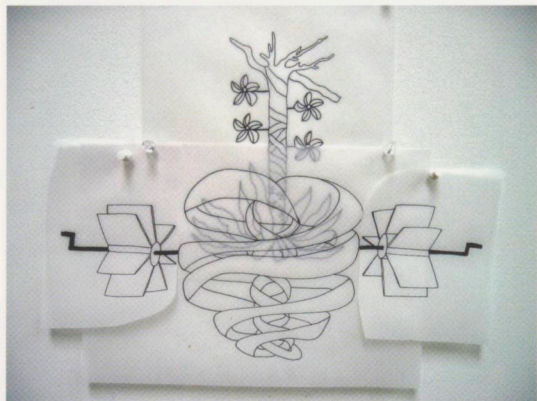
JENNIFER TEE

The Netherlands (b.1973)

The loved object that does not speak

In the preamble pages of Jennifer Tee's Sao Paulo Biennale catalogue, where *Covert Entwined Heart* was first exhibited, there are notes sitting in amongst the illustrations which read: 'making a sculpture out of a moment. Moment: outburst of passion in de tussenstaat. Tussenstaat: a soul in the state of limbo.' Like a running list for thoughts and activities, it is also an order of priorities with the moment clearly isolated as the primary activity. Tee's moment is pre-activity, and pre-art-making. It's a fragmented state which sends the soul into limbo—the in-between land. The sculpture, then, might be described as a form and series of actions to call back the soul and this moment of passion. It does not represent the moment, but is tempered with the structure and facilities to know it.

In 1977, Roland Barthes wrote, 'the love story (the 'episode', the 'adventure') is the tribute the lover must pay to the world in order to be reconciled with it'. He was referring to the narrative of love, the story which forms the experience. By way of comparison, Tee's *Covert Entwined Heart* is the ritual form which guides us to and from limbo. Its aesthetic form takes shape according to a host of existing matter from 'our' world. I say *ours* deliberately because rather than from any particular land, this entwined heart borrows from universal totems for dance, passion and mystery—things used across cultures to signal a shift in mental and physical being. Small and enticing things like chandeliers, seed-pods, tattoos, gardens and rhythm.



JENNIFER YEE Covert Entwined Heart, 2004-6 (concept sketches) courtesy of the artist and Galerie Fons Welters, Amsterdam

JENNIFER YEE Covert Entwined Heart, 2004-6 (installation view) iron construction, bamboo, neon light, banners, cacao fruits, porcelain plates, palm tree courtesy of the artist and Galerie Fons Welters, Amsterdam







JENNIFER LEE *Covert Entwined Heart*, 2004–6 (installation view, detail, São Paulo Biennale)
 iron construction, bamboo, neon light, banners, cacao fruits, porcelain plates, palm tree
 courtesy of the artist and Galerie Fons Welters, Amsterdam



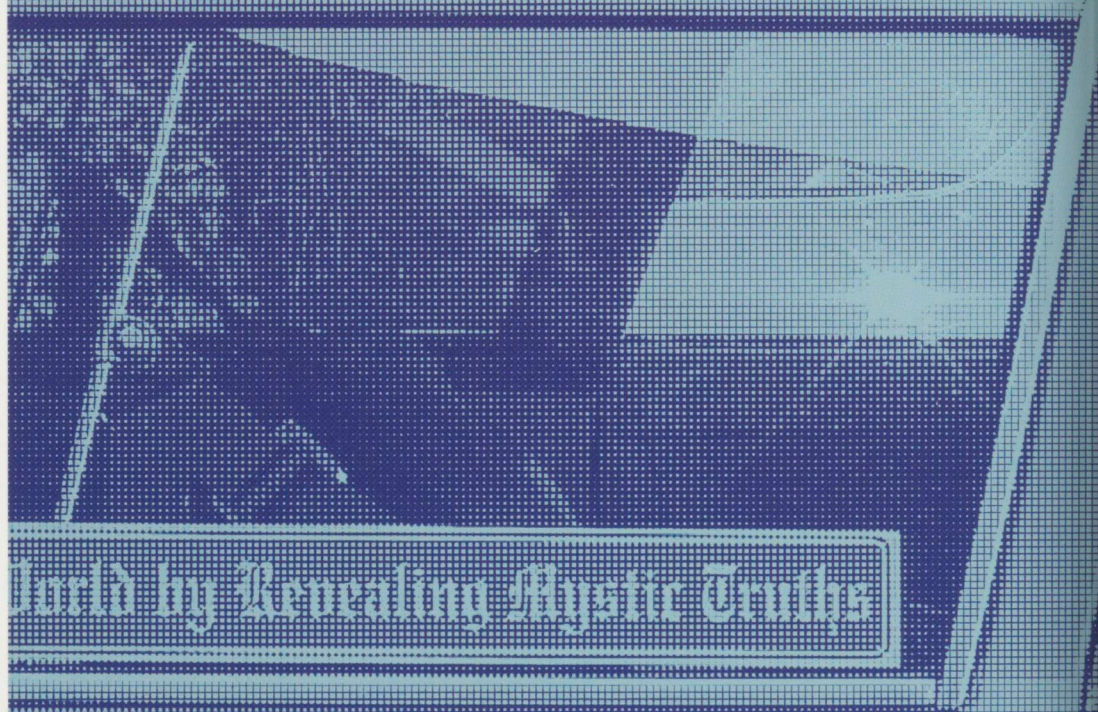


JENNIFER TEE
 São Paulo Biennale, 2004
 performance
 E*V*O*L E*Y*E LAND*S*-END

JENNIFER TEE [feasting on the]
 E*V*O*L E*Y*E LAND*S*-END
 AN Outburst of Passion in Limbo, 2006
 chandelier
 installation view, Museum van Loon,
 Amsterdam

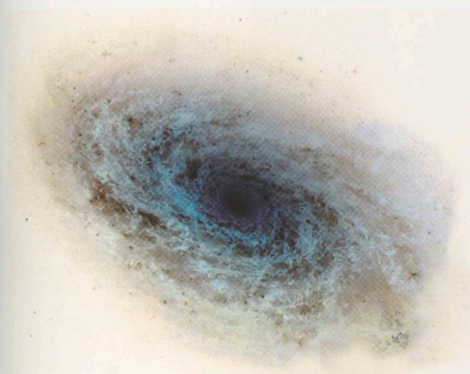


117-121



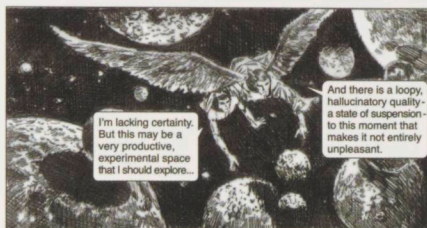
World by Revealing Ethnic Truths

MUNGO
THOMSON



MUNGO THOMSON

United States of America (b. 1969)



Everything Has Been Recorded, 2000 (detail)
three colour offset-printed booklet, 24 pages
courtesy the artist and Margo Leavin Gallery, Los Angeles and John Connelly Presents, New York

MUNGO THOMSON
Negative Space, 2006
colour photograph
courtesy the artist and Margo Leavin Gallery, Los Angeles and John Connelly Presents, New York

Mystic band-aids

It is possible that there is more to be communicated between strangers through a bumper sticker than through any other public setting. All they need share is the humour and veracity of a simply worded truth. Usually, these stickers support definitive beliefs ('I love New York', 'Corgis', 'Jesus...'); political imperatives; or non-partisan wit ('my other car's a broom'). Mungo Thomson's decision to put the phrase from Bruce Nauman's *Window or Wall Sign* on a bumper sticker reflects the context for such statements, but in its new location, the one-dimensional reading of the phrase is all wrong. Surely, it's impossible to confirm this truism now rendered in the statement, 'the true artist helps the world by revealing mystic truths', let alone assume common agreement? Bumper

stickers are deliberately read at face value, because in keeping with their consumption, they are absorbed in 30-second traffic bites.

If neon tubing was once the language of commercial culture, Thomson goes a step further by introducing it into the contemporary culture of throwaway belief. Nonetheless, it is still possible to read it as a political statement, but without the connotative indeterminate reading Nauman's audiences afforded his street sign. Thomson's work frequently creates this kind of unsettle. In other work, he has taken everyday objects like wind chimes or the recording of post-concert applause and similarly isolated them from their prior use, purpose or context, affording them an aura of the occult. Like the mythical backwards play of a soundtrack, he unleashes their potent non-sense.

MUNGO THOMPSON The True Artist
Helps the World by Revealing Mystic
Truths (12 Step), 1999–2007
ink on holographic vinyl,
courtesy the artist, Margo Leavin
Gallery, Los Angeles and John Connelly
Presents, New York

The True Artist

MUNDO THOMSON

Black Chimes, 2004 (Installation view)
Black Plywood, Black Anodized
Aluminum, Monofilament
courtesy the artist and Margo Leavin
Galley, Los Angeles and John Connelly
Presents, New York



Helps the World



MUNGO THOMSON *The True Artist
Helps the World by Revealing Mystic
Truths (12 Step), 1999*
Ink on holographic vinyl,
courtesy the artist, Margo Leavin
Gallery, Los Angeles and John Connelly
Presents, New York

by Revealing My



ic Truths

PERSBERICHT

MUNDO CIVITANO

125-129

"Mundo Civitano" is Esperanto voor "wereldburger" of kosmopoliet; iemand die de gehele wereld als zijn/het vaderland beschouwd.

Onder deze titel breng ik een eerste project in een reeks van zeven projecten ten uitvoer om het begrip "wereldburger" mondiaal onder de aandacht te brengen. Deze reeks is gewijd aan Bianca en draagt ook haar naam.

BARBARA VISSER
Ik presenteer wereldwijd een project, dat de term "wereldburger" zichzelf van toepassing acht, op mij een (ansicht)kaart verzenden. Op deze kaart dient de naam en de woonplaats in te worden vermeld en tevens met behulp van doorzichtig papier een plakband én/of enkele hoofdharen te worden aangebracht (van zichzelf).

Alle ingezonden hoofdharen worden verzameld en zullen op een globe worden aangebracht. Op deze wijze wordt een object verkregen dat onze planeet symboliseert en waarvan de deelnemers fysiek deel uitmaken.

Het aldus verkregen object zal te koop worden aangeboden aan een instelling c.q. bedrijf, onder de strikte voorwaarde dat het object te bezichtigen is en een lijst van de deelnemers en enigerlei wijze kan worden ingezien.

Met de opbrengst wil ik mijn schulden aflossen en het tweede project in de reeks "Bianca" financieren.

Inzending v/d kaarten is mogelijk t/m 31 december 2003. Op 1 februari 2004 zal het tweede project van start gaan.

Postadres:

René Veenema
P.I. "De Grittenborgh"
Postbus 607
7900 AP Hoogeveen
Nederland

René Veenema, alias "De Maanmakelaar"



BARBARA VISSER

The Netherlands (b.1966)

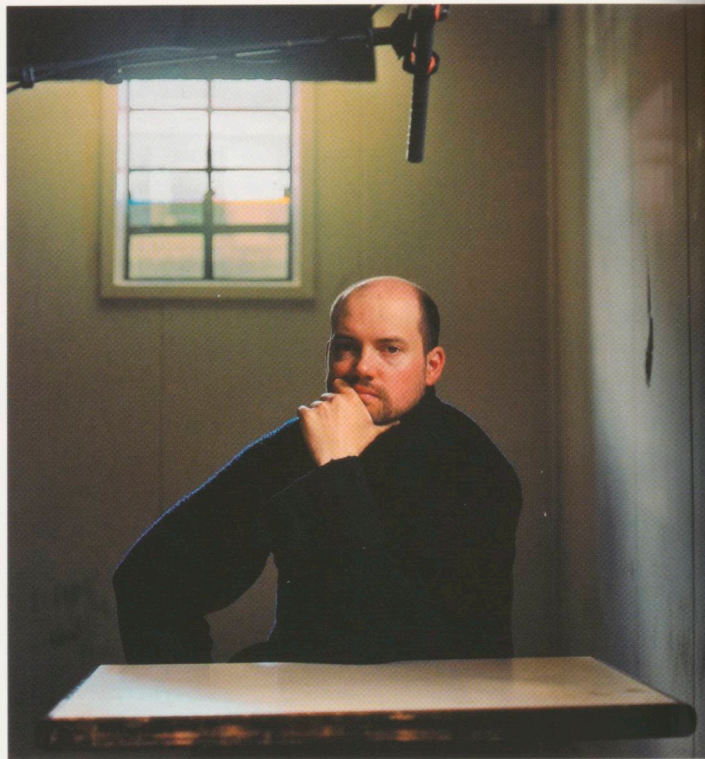
BARBARA VISSER
Actor and Liar, 2003
document

Mind into matter

The effect of the psyche on perception has been a working problem for Barbara Visser through many aspects of her multi-disciplinary work. Acknowledging the role of the psyche in representation itself brings to the fore the difficulty of translation, and raises the simple question of 'how to communicate what's in your mind, to the world, to someone else's mind'. What Visser describes as translation is also the communication of subjectivity through the world of objects and culture. Her operable phrase, 'What you see depends on what you are looking for,' describes the ability of the world to bend according to the law of the psyche. It is a direct revision of Frank Stella's statement 'what you see is what you see', which assumes a one-to-one relationship between subject and object. Already in dispute, Visser's exploration of myth and counterfeit reality provides a platform from

which to explore just how differently ideas are interpreted and explained.

Both works in the exhibition, *Actor and Liar* and *Mystic Truth (Calling Bruce)*, involve kinds of searching and myth-making which interrogate the logic of tracing an idea—rational or irrational—to conclusion. *Mystic Truth (Calling Bruce)* is a torn-out page of a telephone book listing Bruce Nauman's phone number. The page was collected in America while Visser was travelling in New Mexico as a graduate. Not expecting this somewhat mythical figure to be listed, she backed out of calling, but retained the paper. The page retains a charge, as Visser says, because it holds the possibility of information and connection with someone admired but assumed to be absent and unavailable. Here Nauman is himself an idea, sought and subjected to the laws of unknown psyche.



BARBARA VISSER Actor and Liar,
2003 (still Actor),
two-channel video projection
courtesy of the artist and Annet
Gelink Gallery, Amsterdam

Actor and Liar, 2003 (still Liar)
two-channel video projection
courtesy of the artist and Annet
Gelink Gallery, Amsterdam



Waarom ik?

Waarom zou juist rene een reine geschiedenis zijn een dergelijke beweging tot stand te brengen?

Waarom zou rene zijn/heer goed toeverkomen aan een veranderinge oplichter?

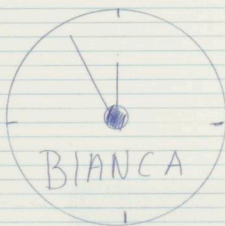
De mensheid doet het slecht: geen wie op deze wijze vordert den sterken teelste diensaken uit, verpisten wie het milieu vissen wie de zeeën loeg etc.

Watcom op den duur zal de mensheid zichzelf ten gronde richten.

Er moet dus iets veranderen en dat moeten we gezamenlijk doen. De mensheid moet als het ware geheuen.

Ik ben eigenlijk in omstandigheden die symbolisch zijn voor de mensheid. Ik zit gevangen in door mijn biologische handel-ingen. Ik moet veranderen, door in hulp, meer vooral ook hoop voor nodig.

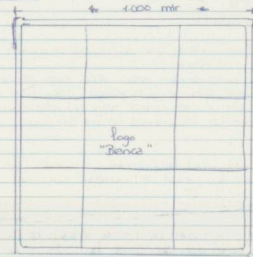
Een rechter die deelneemt aan die prophet zegt benne nike silven dat hij/zij de standpunten deze, meer geeft tevens. Een hoop te hebben op geen benne dat de wereld kan veranderen, dat rene veer ben veranderen.

Logo

Een klok die doet tijdstip 11:55 aangeeft: symboliserend dat het de hoogste tijd is dat de mensheid actie ondernemt.

De achtergrond geek, de optiek zwart voor het grote contrast.

Een naam moet nu best zijn om op te worden ontworpen. Persoonnamen doen het altijd goed. "Benne" is voor mij de persoon-naam bij uitstek vanwege het belang der Benne in mijn leven versuud tevens is benne een naam die door erom veel mensen wereldwijd gemerkte ben worden ludgesproken.

Mozaik

mozaik van tegeltjes met een afmeting van 1 x 1 cm, voorstellend de vliegen van drie landen. Het inwoners aantal op 01-01-2000 per land bepaald het aantal "pixels" waartoe de vlag van het desbetreffende land zal worden opgebouwd.

- totale oppervlakte: 1000 x 1000 mtr
- oppervlakte ieder afzonderlijk veld: 100 x 100 mtr
- aantal pixels/tegeltjes totaal voor afbeelding vlag: 1000 x 1000 = 1.000.000
- aantal pixels/tegeltjes voor vlaggen logo's: 750 x 250 = 187.500

Gezamenlijke:

Ik wil een wereldwijde democratie promoten. Om de verhoudingen anno 2000 aan te geven wordt ieder land gesymboliseerd door haar vlag. Opmerkt: wie een aantal tegeltjes dat overeen komt met het inwonersaantal op 01-01-2000.

Het mozaik moet benevelen dat ieder mens waar ook ter wereld deel uitmaakt van het grote geheel: de mensheid.

Het mozaik moet de nadruk leggen op het logo, zodat door een grote bekendheid een ieder binnen een fractie van een seconde weet wat met het logo gecommuniceerd wordt.

De aanwijzing is bewust absurdistisch groot. Gevoelen en gevoel mogelijk mede dient te bewerkstelligen.

Het mozaik zie ik als een plein aan de rand van het plein is aan alle zijden een strook van 97,5 mtr breed over. Hier kunnen gebouwen/structuren worden opgebouwd.

Het idee

De mensheid kampt met vele grote problemen. Problemen die nu alleen het hoofd kunnen worden geboden middels een gemeen schappelijke aanpak.

De wereld is door moderne communicatie - en transportmiddelen veel kleiner geworden. De wereld is in feite een dorp waarin iedereen van elkaar afhankelijk is en iedereen aanspraak zou moeten maken op alle (basis) voorzieningen en rechten.

Om dit op lange termijn te bewerkstelligen.

Mijn ideeënbeeld:

- o iedereen sprak dezelfde taal: Esperanto. Het is nu conclut bekentelijk dat communicatie nog steeds wordt bemoeit door taal barrières.
- o Een centrale wereldregering die het weder schep waarbinnen nationale regeringen dienen te opereren.
- o Wereldwijde democratie wereldwijd. (mens = 1 stem, alle relevante politieke beslissingen o.b.v. volke afstemming de huidse technologie naus zeels moepit interne keefoon etc.)
- o Een "basispakket" aan voorzieningen voor ieder mens ter wereld, bestaand uit: de wereldregering.

Het realiseren van het doelplan zou meerdere generaties vergen.

De eerste stap is de uitgangspunten te promoten door een ludieke actie (zie mozaik).

Iedereen kan zijn/heer bijdrage leveren door symbolisch een wereldbewoner te adopteren door schenking van € 1,- per mozaik-tegel.

Hiermee moet de bewustwording van het mozaik gerealiseerd kunnen worden. Daarnaast kunnen de gelden worden zongewend voor:

- oprichten internet-site
- oprichten tentoonstelling
- magazines
- etc. etc.

Ik heb geen enkele politieke ambitie, ik wil alleen de eer publieke opinie veranderen veranderen en een proces op gang zetten zetten.

Locatie: ergens ter wereld waar een goede infrastructuur is.

Deelnemers ontvangen een certificaat ter bevestiging en worden op de hoogte gehouden van de ontwikkelingen bij wie internet-site minime € 50,- per daniel.

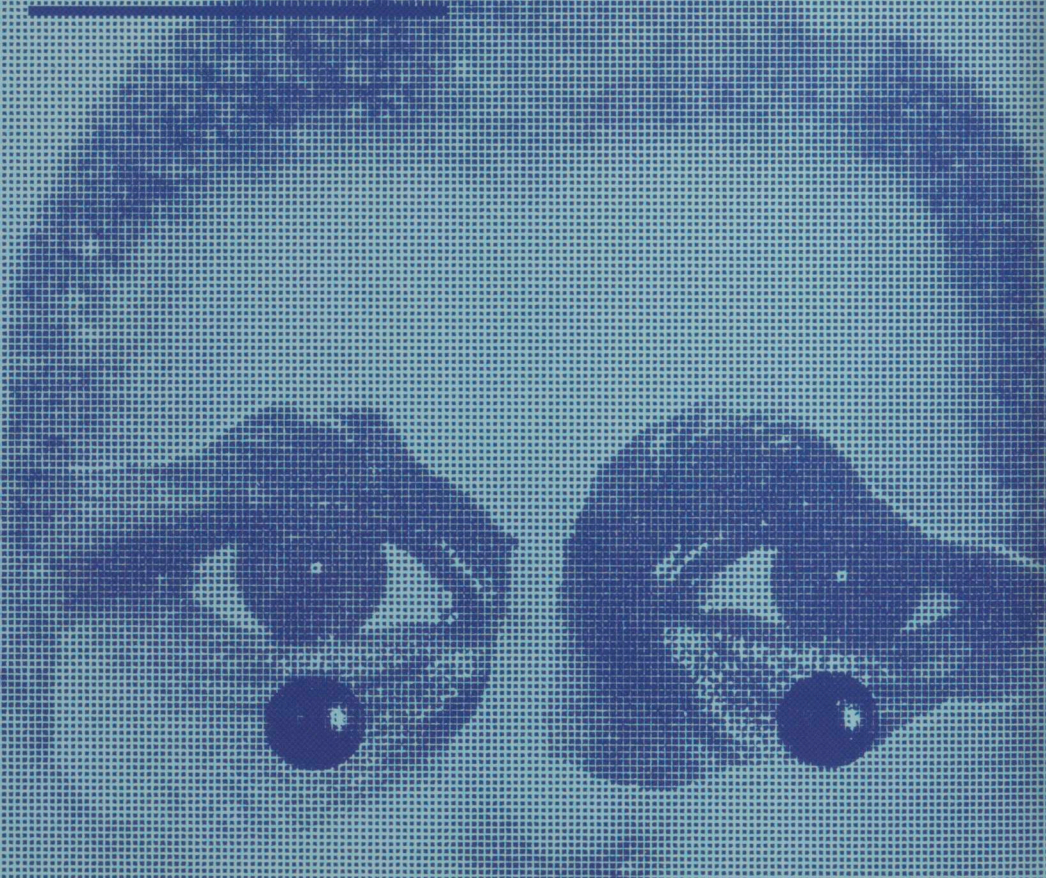
De democratie in eerste instantie niet.

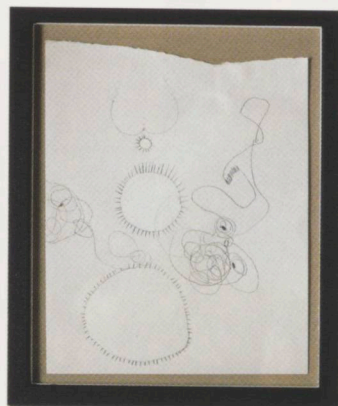
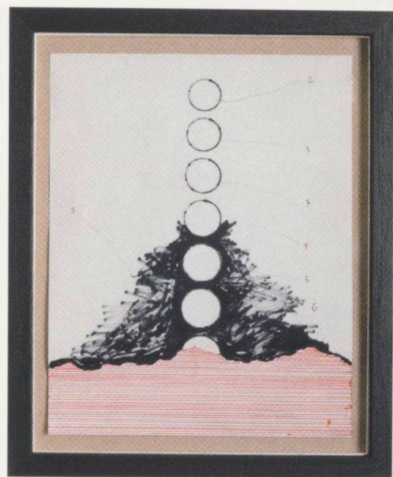
MURRAY Matthew M & Barbara M El Rancho 455-7849 Michael M El Rancho 455-7481 Paris 1004 Canyon Rd 989-9644 Peter & Elizabeth Rt 2 Box 301-A 473-1235 Robert S Santa Fe 983-2510 Robert W Lamy 984-8614 S 1 Herrada Terr 983-0663 Shaun W Santa Fe 471-5701 Varda Brahms 130 Valley Dr 983-1997 Varda Brahms 130 Valley Dr 983-4607 W E 325 E Buena Vista 988-2840	NAJAKA Robert S 7464 Sagebrush Rd 438-0530 NAJARRO Esther 2000 Hopewell 982-2450 NAJDOWSKI Michael 1810 Paseo De La Conquistadora 982-1172 NAJERA E 1801 Espinacitas 982-9997 NAJJAR Albert A 813 Don Gaspar Av 983-8790 Dan 2594 Calle Delfino 471-2065 Daniel A atty 150 Washington Av 988-5521 NAKAGOME Kazuyoshi 511 Camino Pinones 986-2040 NAKAI Shae Ana La Tierra 984-0124 NAKAMURA P La Cienega 471-6638 NALDER S E 713 Galisteo 984-1264 NANAS Ed 3136 Vista Sandia 986-8204 Edward 3136 Vista Sandia 986-1916 NANCARROW W G 878 Camino Del Este 984-9137 NANCE Paul K 1810 Calle De Sebastian 984-0157 NAPIER Bob S Galisteo Rd 471-4409 J 128 Camino De Las Crucitas 984-1288 Joseph 1801 Espinacitas 989-4884 Robert F & Dolores M Galisteo Rd 473-7931 NARANJO A J 701 Kathryn Av 983-6905 Barney 2097 Calle Ensenada 471-8225 Dolly 135 Estrada Maya 983-2191 Dolly 135 Estrada Maya 983-2633 J E Pojoaque 455-7770 Juana V 321 Staab 983-3823 Lee E Pojoaque 455-2584 Louis Jr & Lori San Ildefonso Pueblo 455-2443 P 2001 Hopewell 983-3986 R 315 Staab 989-7796 S 6431 Locust 473-5361 NARANJO-SMITH Jody 1870 Vista Del Sur 471-7488 NARAYAN Venkat I MD 531 Harkle Rd 988-3939 NARBUTAS Augustus Santa Fe 984-0975 NARBUTOVSKIH K T 1901 Meadow Ct 984-1690 NARVAIZ Bernie J 144 Lorenzo Rd 988-5351 Dan Sr Rt 6 Box 104 471-2454 George & Martha 825 Calle Mejia 984-3197 M R 1125 Maes Rd 471-7854 M S 2035 Calle Lorca 438-3001 Max Jr 766 1/2 W Manhattan Av 983-8772 Michelle A 2089 S 438-8571 Robert 611 Rio Grande Av 982-8477 Sonia 131 Peak Pl 984-3145 Sophie 2099 Calle Ensenada 471-8454 T M 1125 Maes Rd 471-7854 Yolanda 2894 Calle De Pinos Altos 471-6653 NASH John & Tina K 2500 Sawmill Rd 983-4712 K 2500 Sawmill Rd 986-1887 NASSIF Joe M 5 Raulo Rd 988-4698 NATALIA Aileen 46 Encantado Lp 989-4956 NATANSON Alvin Dr 982-4178 NATHAN Daniel & Eileen 1027 Canyon Rd 982-0483 Fred 211 W Water 983-0455 G T Santa Fe 983-6933 J Cuyamungue 455-3075 NATHANSON Leslie 438-3455 NATINSKY David 2501 W Zia Rd 438-3427 NATONABAH Albert 1636 Jay 983-5509 NAUD Thomas H 825 Calle Mejia 982-2295 NAUMAN Bruce Galisteo 989-8159 NAUMBURG Daniela & Carla Old Santa Fe Tr 983-4466 J E 1330 Cerro Gordo Rd 986-1960 Peter Old Santa Fe Tr 988-4422 Philip Tano Rd 982-1014 NAUMER Helmut Rancho San Sebastian 983-3040 NAVA August 826 Baca 982-0265 E Jr 2317 Cedros Cir 471-0250 Ralph 2303 Callejon Hermosa 471-0843 Ralph B CPA 2303 Callejon Hermosa 471-1677 Rose 742 Baca 983-9162 V 1299 Zepol Rd 473-1207 NAVARRETE Elva 1801 Espinacitas 986-2025 Juan 24 Baca Rd Arroyo Seco 776-2942 NAVARRO Geneva W 2811 Camino Del Bosque 471-3831 Isidro 2800 Cerrillos Rd 473-1462 Jay Dr 941 Calle Mejia 986-0248 Samuel A atty 310 McKenzie 982-4432	NAVARRO Samuel & Marlys 454 Amado 983-3525 NAVASYA Phil Santa Fe 984-1111 NAVRAT Kay 825 Calle Mejia 982-6631 NAVRATIL M Santa Fe 984-0257 NAVROT Ed 1920 Kiva Rd 983-7146 NAY J Paul Jacanita 455-2142 NAYLOR Blair C Rio En Medio 988-5853 David 983-6188 J 486 Don Miguel Pl 982-2842 Lionel C Rio En Medio 988-5853 P 2714 Galisteo Ct 473-9414 NEAL C Fincher 227 Valle Del Sol Dr 988-9106 NEALE William F Jr Mrs 3 Avenida La Scala 983-9792 NEAR Daniel A 640 Alta Vista 982-2445 NEARY John Tesuque 983-5693 NECESSARY S 473-3448 NECHERO J A 2115 Calle De Sebastian 988-4744 NEDBOY J 471-5587 NEDDO Vern G 521 Airport Rd 438-0583 NEDELKA S 941 Calle Mejia 989-4940 NEEDLE Michael 15 Goodnight Tr 983-8385 NEEL M L Rt 2 Box 125000 Colon 982-9239 NEELEY Claude E Tsque 982-9933 NEELY CT 110 W Berger 982-2245 E Pojoaque 455-7063 NEER Gene 1442 S Miraceros Ln 983-1479 NEFF E Richard 859 Camino Del Este 984-1235 E Richard geo 982-6199 Jody Paseo Del Monte 982-5668 NEGRETTE Josephine 3240 Louraine 473-9124 NEIDEL Kenton Elena 983-7623 NEIDERMEYER B 339 E Alameda 988-7255 NEIDHARDT Steve 613 1/2 Galisteo 989-9654 NEIDORF Robert A & Mary M 433 Calle La Paz 982-9928 NEIGHBOR Brad Pojoaque 455-2689 NEIKFUG Marc 135 Estrada Maya 983-2633 NEIKIRK M M 983-5654 NEIKRUG Marc 135 Estrada Maya 983-2191 NEILSON Mary Gray 213 La Cruz Rd 982-4698 NEIN William Hwy 14 473-9536 NEIRICK Bert La Tierra 982-2001 NELSEN Craig 510 Franklin 989-4469 Michael & Susan 118 Huddleston 988-5190 NELSON Anne Cris 473-2819 Averill 2411 Vereda De Encanto 471-6043 C & J W Alameda 471-4644 Candis 53 Vallecito Rd 986-8908 Carol W Alameda 471-3331 Chris 3rd 513 Calle De Leon 982-3079 D G 1810 Calle De Sebastian 984-1126 Dave Rt 10 Box 82 983-3976 David S 1009 Camino De Chelly 473-1765 G 984-2278 Gary L 1945 Calle Miquela 473-1522 H Wayne & Mary Ann 1070 Old Taos Hwy 989-8605 Harold J Albuquerque Hwy 471-0499 Ingrid Christine 983-2419 J 601 W San Mateo Rd 988-3554 Jan 2313 Calle Colibre 983-2212 Jeff 109 Calle La Pena 988-2101 Jeff 814 Camino Del Monte Rey 983-6247 Jerome 1920 Tijeras Rd 989-7440 Jerry & Martha 2220 Calle Alvarado 983-0682 K A 2501 W Zia Rd 473-2869 Karl 1106 Sunshine Wy 471-6772 Kenneth 710 Camino Cabra 986-2077 Mary Lou 500 Camino Solano 983-1093 Melinda J 985 Agua Fria 986-9973 Melvin C 845 Colonias Compestras 982-1574 Mike L Pojoaque 455-7571 M 100 N El Rancho Rd 984-8663 Norman B Tesuque Tsque 984-0751 O S 595 Monte Alto 986-8470 O S 595 Monte Alto 986-8636 Ralph A 7472 Sagebrush Rd 438-3873 Richard K 2804 Calle Dulcinea 471-8853 Robert 1131 E Alameda 984-1573	NELSON Robert Robert J Carls 983-3525 Robert L 2028 984-1111 Ronald O 217 982-6631 Scott 984-0257 Sonny 59 Cam 983-7146 Steven R Cam 986-8588 Tim 341 E Alam 455-2142 Tim 356-1/2 Ga 988-5853 Timo 341 E Ala 983-6188 Tolof 445 Cam 982-2842 NEMO Michael S 988-5853 NEQUETTE Greg 2214 W Alam 473-9414 NERIA Andy A Ha 988-9106 NESBIT Hugh M 455-2175 Thom 131 Peak 983-1758 NESKAUSKAS N 986-0239 27 Cerrado La 984-1015 NESPOR Joseph 982-3281 NESS Patrick 601 1055 Camino Rancheros NESTOR Robert 983-9792 NETTELTON And 982-2445 1021 Camino 983-5693 NEU Richard 473-3448 2703 Via Cabo 988-4744 NEUBEISER Mici 471-5587 7468 Sagebr 438-0583 NEUBERGER Cyr 989-4940 NEUFELD E 407 C 983-8385 NEUHAUS Willia 982-9239 461 Apt 2 Ace 982-9933 NEUKOMM L R 982-2245 105 Camino S 455-7063 NEUMAN Alan P 983-1479 Doris 2957 Via 984-1235 NEUMANN Alex 982-6199 Harold C 2887 982-5668 Hella 28 Cerr 982-9124 J M 1094 Old T 983-7623 Mario 524 Gar 988-7255 NEUMEISTER Ar 473-9124 145 Calle Don 983-7623 NEUSCHAEFER C 988-7255 2813 Camino 989-9654 NEUTRA Gregor 982-9928 NEUWIRTH Bill 455-2689 NEVARES R R 983-2633 NEVAREZ Fred 983-5654 3186 La Aven 983-2191 Johnnie Q 94 982-4698 Miguel E Nam 473-9536 NEVILLE C Santa 982-2001 David F 1299 V 989-4469 Frank P Santa 983-2819 NEVINS Kathleen 471-6043 NEW N & P 1716 471-4644 NEWBERRY Rob 986-8908 3530 Cerrille 471-3331 NEWBURY Trini 982-3079 NEWBY Dan & M 984-1126 Neal Santa Fe 983-3976 NEWCOMB Davi 473-1765 3228 1/2 La 984-2278 Marcos 473-1522 Sharon 989-8605 3228 1/2 La 471-0499 Marcos 983-2419 NEWELL C Butts 988-3554 NEWFIELD Arthi 983-2212 NEWHALL Beau 988-2101 Old Santa Fe 983-6247 C Old Santa Fe 989-7440 NEWHOUSE K S 983-0682 514 Camino F 473-2869 NEWKIRK Reita 471-6772 2053 Camino 986-2077 Coe Arroyo Ho 983-1093 Corann Arroy 986-9973 Daniel Santa F 471-3873 Deanne Krele 471-8853 1626 Paseo I 984-1573 Don G 3741 Ce 982-1574 Joseph M 23 455-7571 L 2099 Calle Na 984-8663 Stephen I 984-0751 814 Camino I 986-8470 Su 2386 Camin 986-8636 Todd 338 E Ala 438-3873 NEWMANN Eug 471-8853 Eugene 1807 984-1573 NEWMARKER H 982-4432 NEWNAM Georg
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131-135

THOMAS ZIPP





THOMAS ZIPP

Germany (b.1966)

Psychic horizon

There is still something fantastically speculative about the combination of an abstract landscape and a literal title like *Samoan Christ*. The title, like many used by Thomas Zipp for his paintings, seems to signal something obvious and evident, yet there is no personification in the image, and no place to search in history. There is not much give in the painting, except mood as defined by colour—in this case sooty green and blue, a chequered over-pattern and a clear horizon. The clue for our wondering mind is this simple landscape motif, the horizon, central to the history of abstraction in the Western canon and symbolic of the liminal transition between actual and intangible space. However, it is the title's semi-historical resonance and the gridded surface which prevent the sublime

from taking hold. The grid, works like a screen or a net bouncing us back from the never ending fields of space and paint.

Where is Samoa except in the Pacific? Zipp's Samoa is undergoing an anarchic psychic expansion into the mind of historic Europe. In the series of paintings from which this work emerges, bombs drop in the form of pills, botanic specimens flower from scarred landscapes, explosions form the tune of futurist cries, and the faces of anonymous men in black and white photographs are given dadaist reconfigurations, crying the mechanised sounds of eee and rrrrr and tumb. This vision of history falling back on itself rewrites one of the most imaginative moments of modern exploration—the idea that Wonderland really was somewhere in the antipodes.

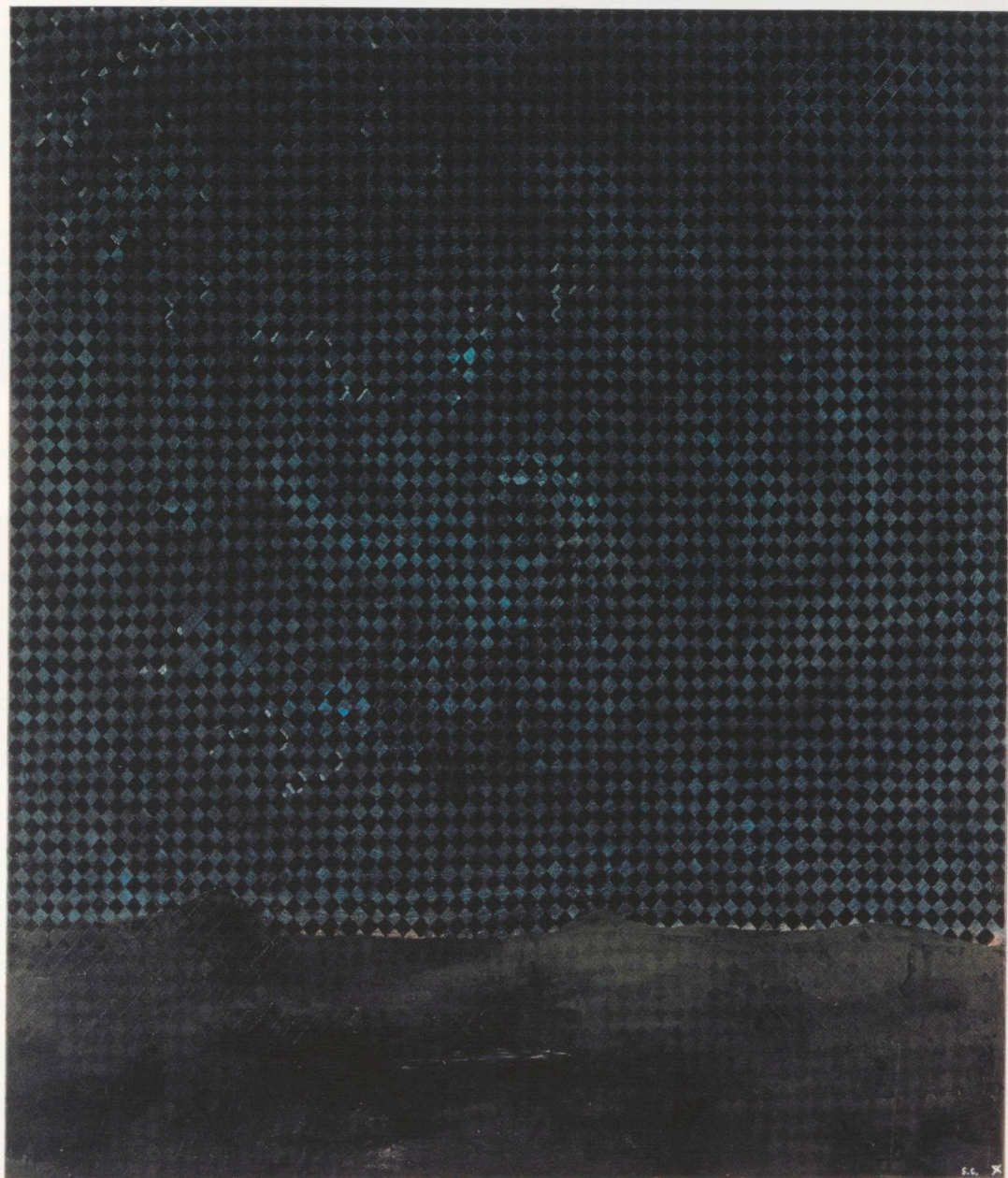
Vision D.A., 2005
mixed-media on paper, framed
courtesy Galerie Guido W. Baudach,
Berlin
photo: Roman März

THOMAS ZIPP Pill Regal, 2005
mixed-media on paper, framed
courtesy Galerie Guido W. Baudach,
Berlin
photo: Roman März

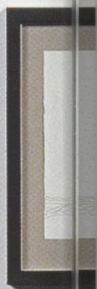
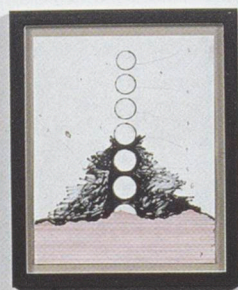
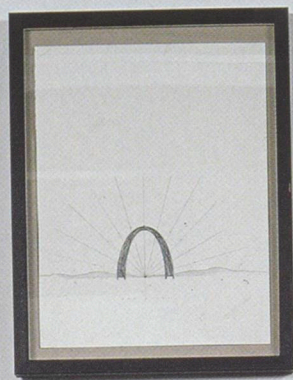
THOMAS ZIPP Black Tears, 2005
mixed-media on paper, framed
courtesy Galerie Guido W. Baudach,
Berlin
photo: Roman März

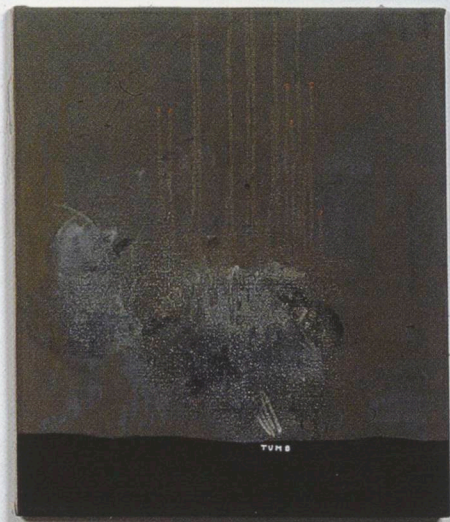
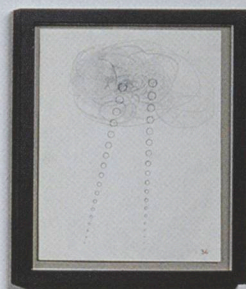


THOMAS ZIPP Samoan Christ, 2005
acrylic and oil on muslin
courtesy Galerie Guido W. Baudach,
Berlin
photo: Roman März



THOMAS ZIPP Plant, 2005
(installation view)
mixed-media
courtesy Galerie Guido W. Baudach,
Berlin
photo: Roman März







138–141

LIST OF
WORKS

MIKALA DWYER

Born 1959 in Sydney, Australia.
Lives and works in Sydney, Australia.

Superstitious
Scaffolding, 2005–2007
fabric, paint, metal,
plastic, plants, soil,
lights and furniture
tree-readings by Jean
Crombet-Beolens
dimensions variable
courtesy of the artist,
private collection,
Wellington and Hamish
McKay Gallery, Wellington

OMER FAST

Born 1972 in Jerusalem, Israel.
Lives and works in Berlin, Germany.

Godville, 2005
two-channel video
installation
colour, sound, 51 min
courtesy of the artist
and GB Agency, Paris

LAURENT GRASSO

Born 1972 in Mulhouse, France.
Lives and works in Paris, France.

Projection, 2005
single-channel video
projection
colour, sound, looped
courtesy of the artist
and Galerie Chez
Valentin, Paris

LORIS GRÉAUD

Born 1979 in Eaubonne, France. Lives
and works in Paris, France.

TOPSY, 2006
in collaboration with
Karl Holmqvist
silicon mould, black
pigment, modified
speaker, cd player
and audio file, foam,
wooden box
400 x 400 x 400 mm
courtesy of the artist
and Yvon Lambert
Gallery, Paris and New York

DAVID HATCHER

Born 1973 in Auckland, New Zealand.
Lives and works in Berlin, Germany.

Om Message, 2007
acrylic and neon paint
on wall
dimensions variable
courtesy of the artist
and Starkwhite,
Auckland

JOACHIM KOESTER

Born 1962 in Copenhagen, Denmark.
Lives and works in Copenhagen and
New York, United States of America.

Morning of the
Magicians, 2005
16 mm film
black and white,
5 minute loop
courtesy of the artist
and Galerie Jan Mot,
Brussels

Morning of the
Magicians, 2005
series of 10 photo-
graphs
475 x 603 mm unframed,
685 x 800 mm framed
courtesy of the artist
and Galerie Jan Mot,
Brussels

Cefalù #1, 2005
selenium toned silver
gelatin print

Cefalù #2, 2005
selenium toned silver
gelatin print

Cefalù #3, 2005
c-print

The Abbey of Thelema
#1, 2005
selenium toned silver
gelatin print

The Abbey of Thelema
#2, 2005
c-print

The Abbey of Thelema
#3, 2005
selenium toned silver
gelatin print

The Abbey of Thelema
#4, 2005
selenium toned silver
gelatin print

The Room of Nightmares
#1, 2005
c-print

The Room of Nightmares
#2, 2005
c-print

The Room of Nightmares
#3, 2005
selenium toned silver
gelatin print

one + one + one, 2006
two-channel video
black and white, sound,
6 minutes
courtesy of the artist
and Galerie Jan Mot,
Brussels

A.P. KOMEN/ KAREN MURPHY

Born 1964 in Leeuwarden, the Nether-
lands and 1968 in Waterford, Ireland.
Live and work in Amsterdam,
the Netherlands.

Too Much Reality, 2003
wood hut and mixed
media; video
3700 x 3700 x 3900 mm
colour, sound, 28
minutes
courtesy of the artists

MARIA LOBODA

Born 1980 in Krakow, Poland. Lives and
works in Frankfurt, Germany.

A Guide to Insults and
Misanthropy, 2006-2007
flowers, vase
dimensions variable
courtesy of the artist

HE, 2007
A6 offset-printed
booklet, 24 pages
148 x 105 mm
courtesy of the artist

LIZ MAW

Born 1966 in Wellington, New Zealand.
Lives and works in Auckland,
New Zealand.

Bill, 2006
oil on board
2290 x 1380 mm
courtesy of the artist,
private collection,
Wellington and Peter
McLeavey Gallery,
Wellington

Mysterious, 2006
oil on board
2280 x 850 mm
courtesy of the artist,
private collection,
Auckland and Ivan
Anthony Gallery,
Auckland

Mysterious Remains,
2006
oil on sheep skull
225 x 290 x 160 mm
courtesy of the artist,
private collection,
Wellington and Peter
McLeavey Gallery,
Wellington

ANNETTE MESSENGER

Born 1943 in Berck-sur-Mer, France.
Lives and works in Paris, France.

Secret, 2006
net, wire
1600 x 2800 mm
courtesy of the artist
and Marian Goodman
Gallery, New York and Paris

DANE MITCHELL

Born 1976 in Auckland, New Zealand.
Lives and works in Auckland,
New Zealand.

Untitled (McCahon's
Cupboard), 2007
lights
dimensions variable
courtesy of the artist
and Starkwhite,
Auckland

Portal to the Spirit
World, 2007
spell, bronze plaque
dimensions variable
courtesy of the artist
and Starkwhite,
Auckland

Untitled, 2007
thermometers
dimensions variable
courtesy of the artist
and Starkwhite,
Auckland

All the Creaking
Floorboards, 2007
microphone, speakers,
amplifier, microphone
stand, cable
dimensions variable
courtesy of the artist
and Starkwhite,
Auckland

BRUCE NAUMAN

Born 1941 in Fort Wayne, Indiana,
United States of America. Lives
and works in Pasadena, California,
United States of America.

The true artist helps
the world by revealing
mystic truths (Window
or wall sign), 1967
neon tube, lights
1499 x 1397 x 81 mm
collection of National
Gallery of Australia,
Canberra, purchased
1978

OLIVIA PLENDER

Born 1977 in London, United Kingdom.
Lives and works in London,
United Kingdom.

The Medium & Daybreak,
2005
mixed media installation
2400 x 3600 x 4800 mm
courtesy of the artist

JENNIFER TEE

Born 1973 in Arnhem, the Netherlands.
Lives and works in Amsterdam,
the Netherlands.

Covert Entwined Heart,
2004
metal, bamboo, neon
textile, foam, cabbage
tree / tī rākau
variable dimensions
courtesy of the artist
and Galerie Fons
Welters, Amsterdam

MUNGO THOMSON

Born 1969 Woodland, California,
United States of America. Lives
and works in Berlin, Germany.

The True Artist Helps
the World by Revealing
Mystic Truths (12 Step),
1999–2007
ink on holographic vinyl
courtesy of the artist
and Margo Leavin
Gallery, Los Angeles and
John Connelly Presents,
New York

BARBARA VISSER

Born 1966 in Haarlem, the Netherlands.
Lives and works in Amsterdam,
the Netherlands.

Actor and Liar, 2003
two-channel video
projection
colour, sound, 13 minutes
45 seconds
courtesy of the artist
and Annet Gelink Gallery,
Amsterdam

Mystic Truth (Calling
Bruce), 2007
found page from the
1991 New Mexico phone
book, paper and ink
275 x 220 mm
courtesy of the artist
and Annet Gelink Gallery,
Amsterdam

THOMAS ZIPP

Born 1966 in Heppenheim, Germany.
Lives and works in Berlin, Germany.

Plant, 2005
mixed media (1 part
acrylic and oil on
canvas, 7 parts mixed
media on paper)
800 x 600 mm, 420 x 320
mm, 320 x 270 mm
courtesy of the artist
and Galerie Guido W
Baudach, Berlin

Samoan Christ, 2005
acrylic and oil on muslin
2000 x 1700 mm
courtesy of the artist
and Galerie Guido W
Baudach, Berlin

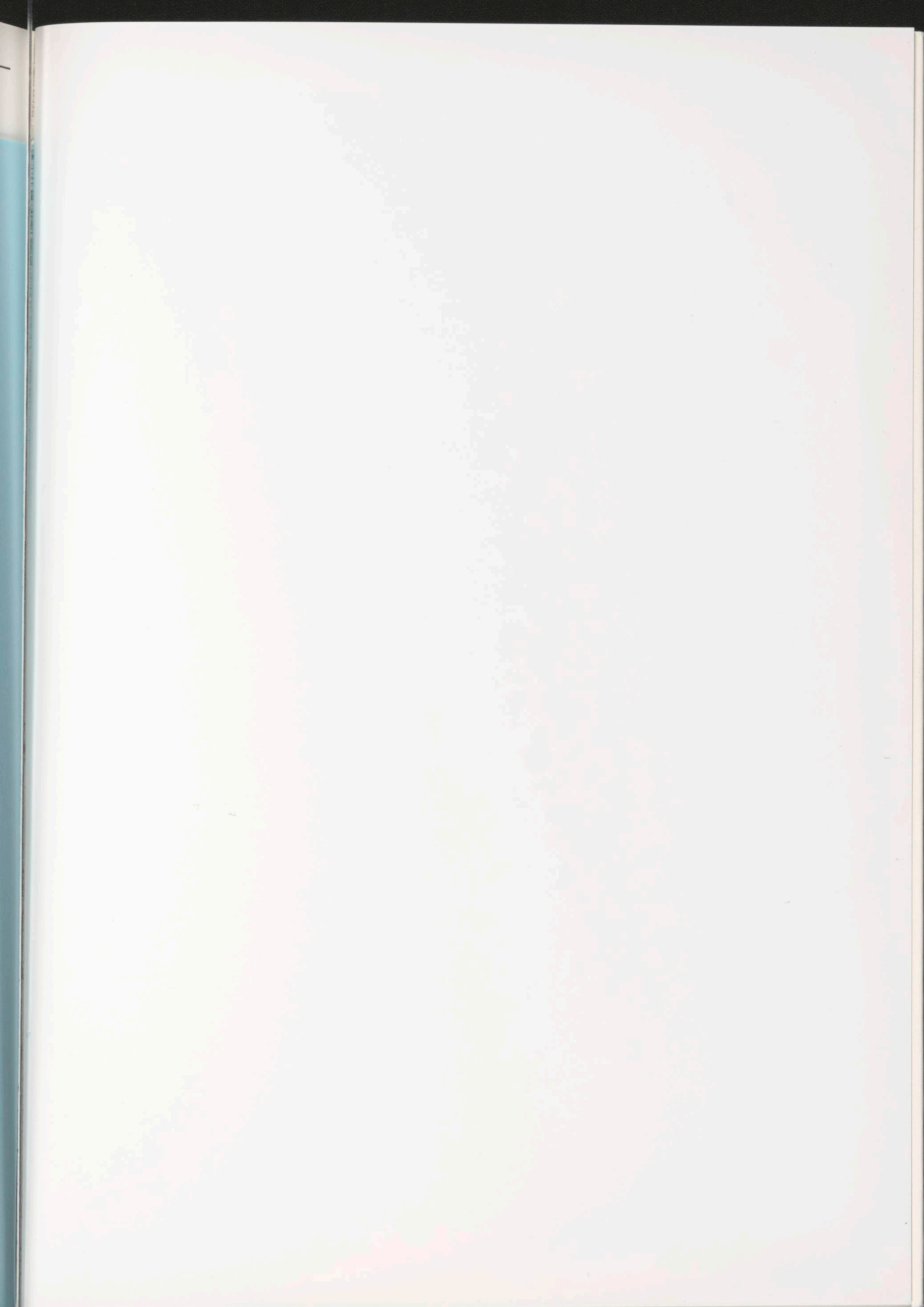
ACKNOWLEDGE- MENTS

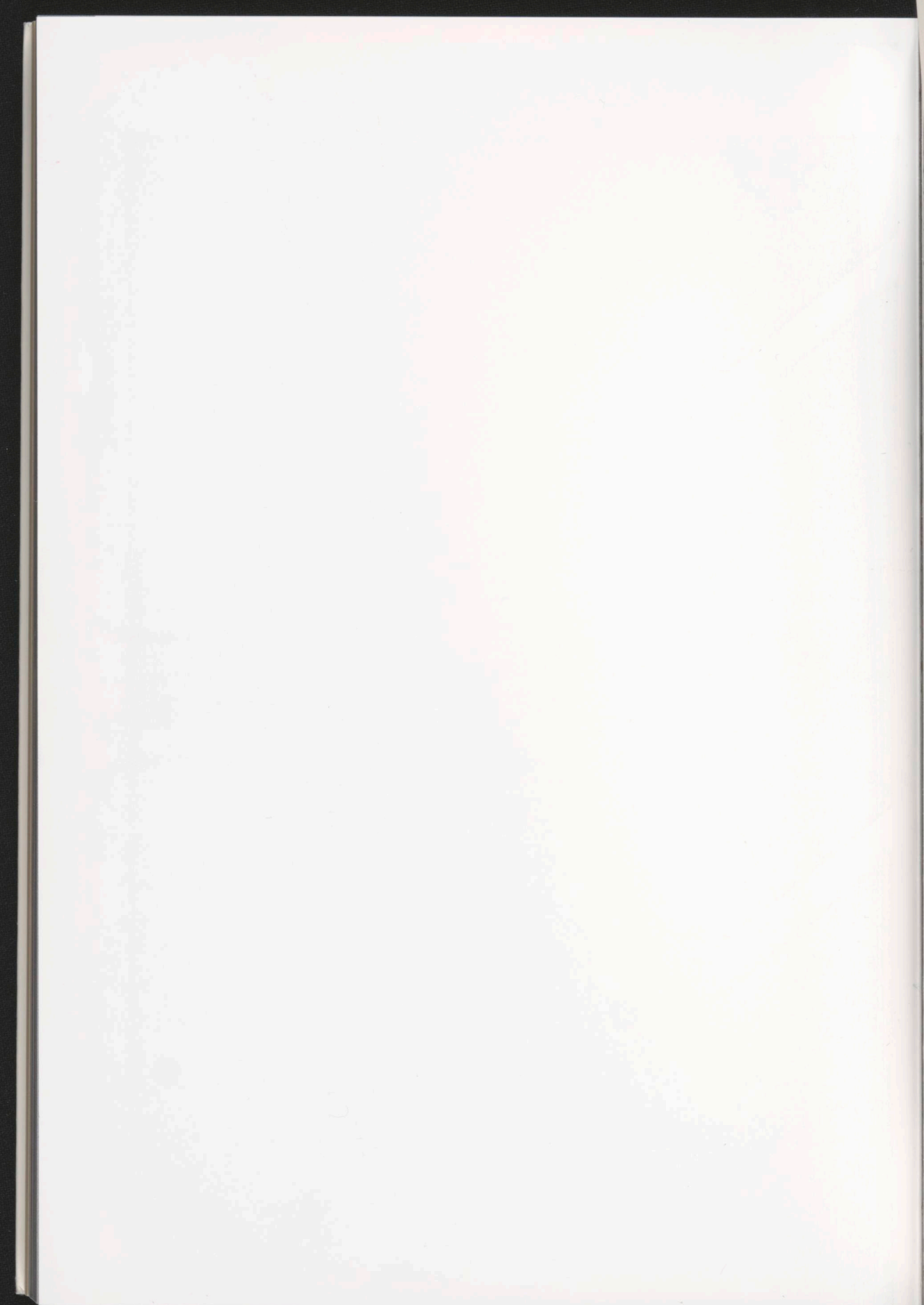
In addition to the artists, whose work, discussion and attention has been immeasurable, the curator would like to thank the following for their conversation and support with various aspects of the exhibition research and catalogue development:

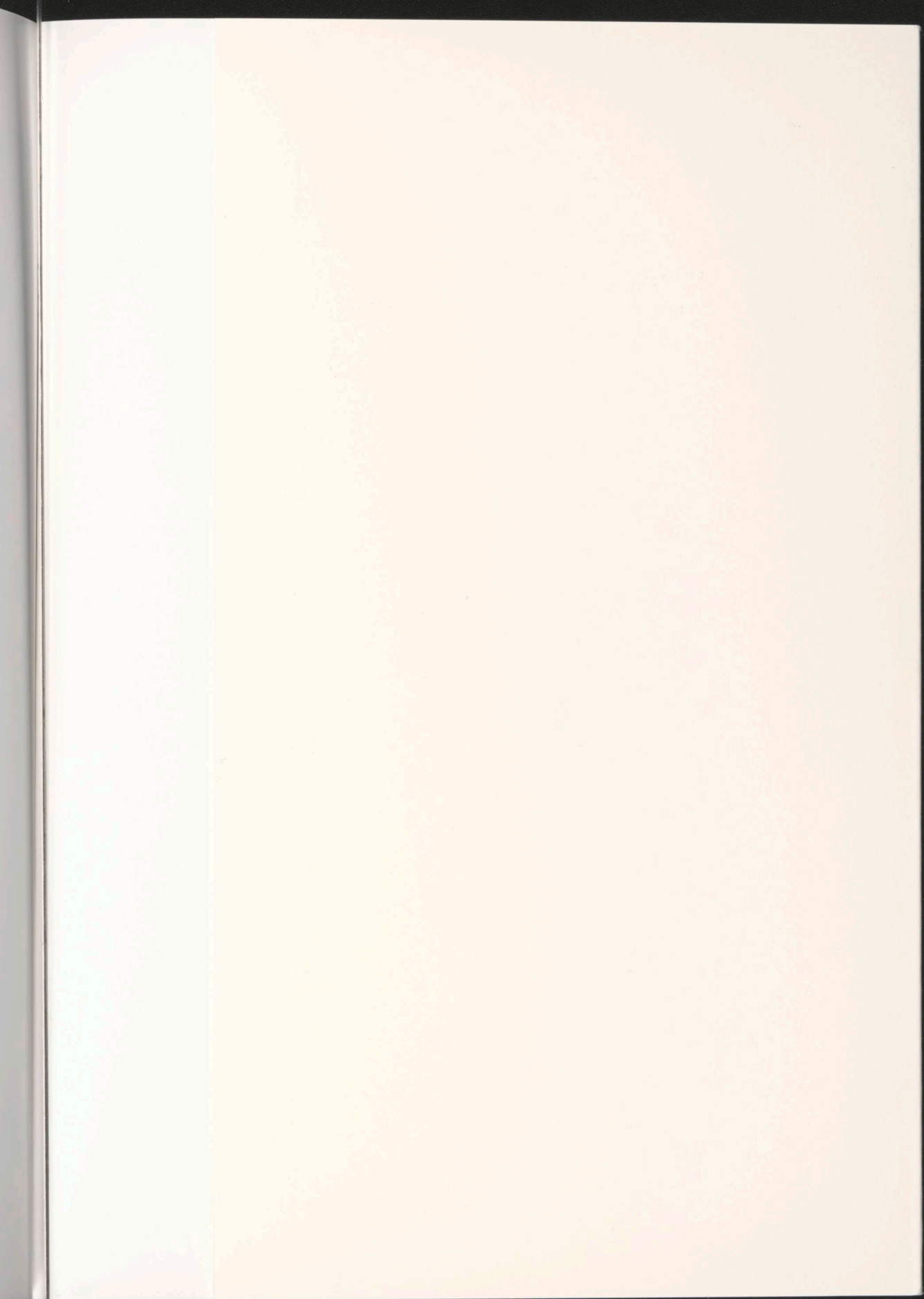
Ivan Anthony
Christina Barton
Nathalie Boutin from GB Agency
Elizabeth Beale
Kerry Bradburn from Wildpoppies
Brek Bockrath
Jonathan Bywater
David Craig
Derrick Cherrie and James McCarthy
from Elam School of Fine Arts
Jean Crombet-Beolens
Jane Davidson
Ann Demeester
Dominic Feuches and John McCormack
from Starkwhite
Agnès Fierobe and Rose Lord from
Marian Goodman Gallery
Melanie Lochore
Sonya Korohina
Robert Leonard
James Lowe
Chus Martinez
Noelle McCarthy
Hamish McKay and Carey Young from
Hamish McKay Gallery
Annette Mullinck from
the Mondriaan Foundation
Graeme Murdoch for the cabbage tree
Walid Raad
Jasmin Scheckenbach and Guido Baudach
from Guido W Baudach
Claire Staebler
Renée Tanner
Linda Tyler
Francis Upritchard
Frances Walsh
Ian Wedde



ACADEMIC METHODS







Waiata Kiria

