

# Art

MONTHLY

OCTOBER 2002 / No 260 / UK £3.50 US \$6.50

White Out

Alfredo Jaar's lament for lost images

Painting & Photography

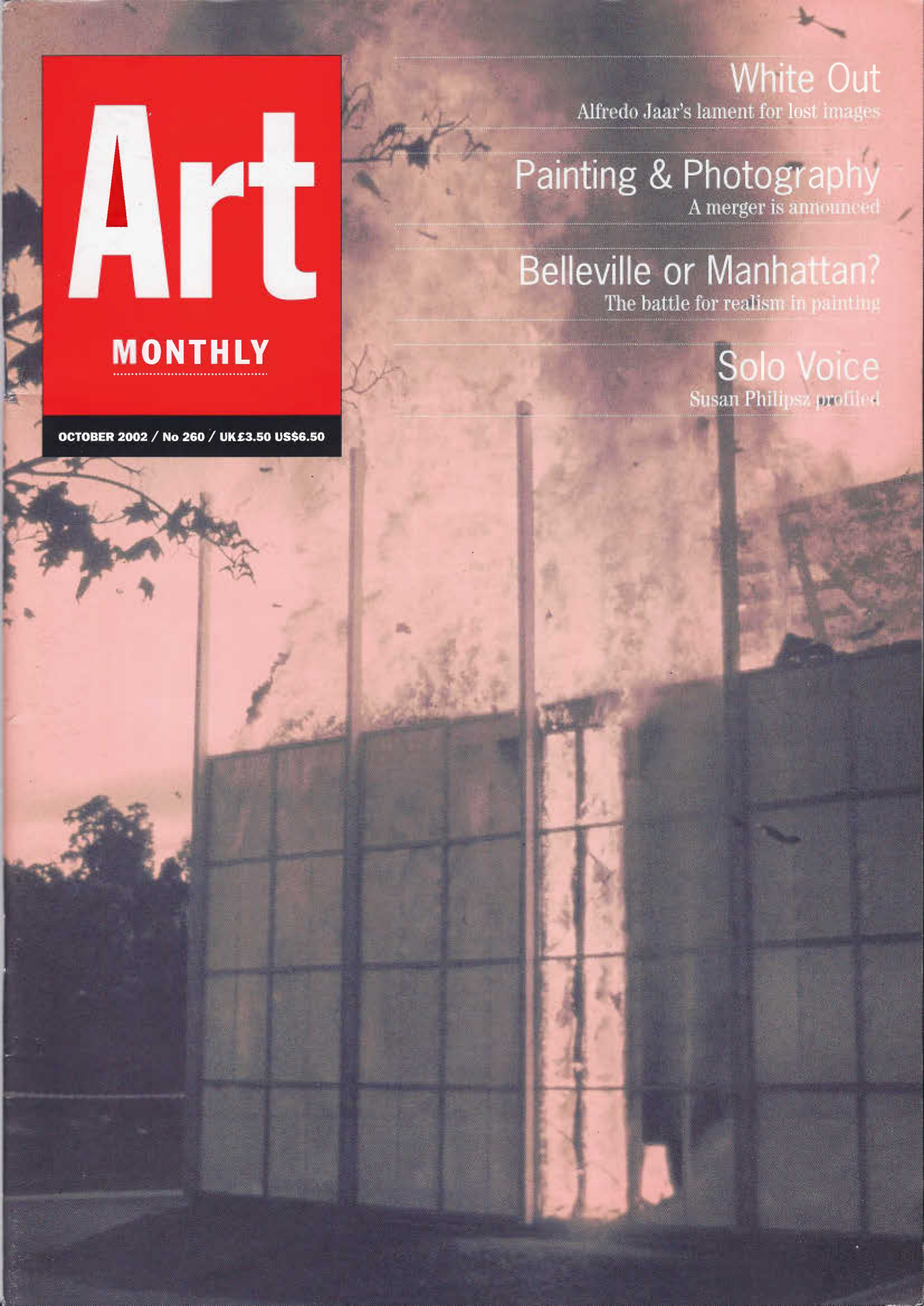
A merger is announced

Belleville or Manhattan?

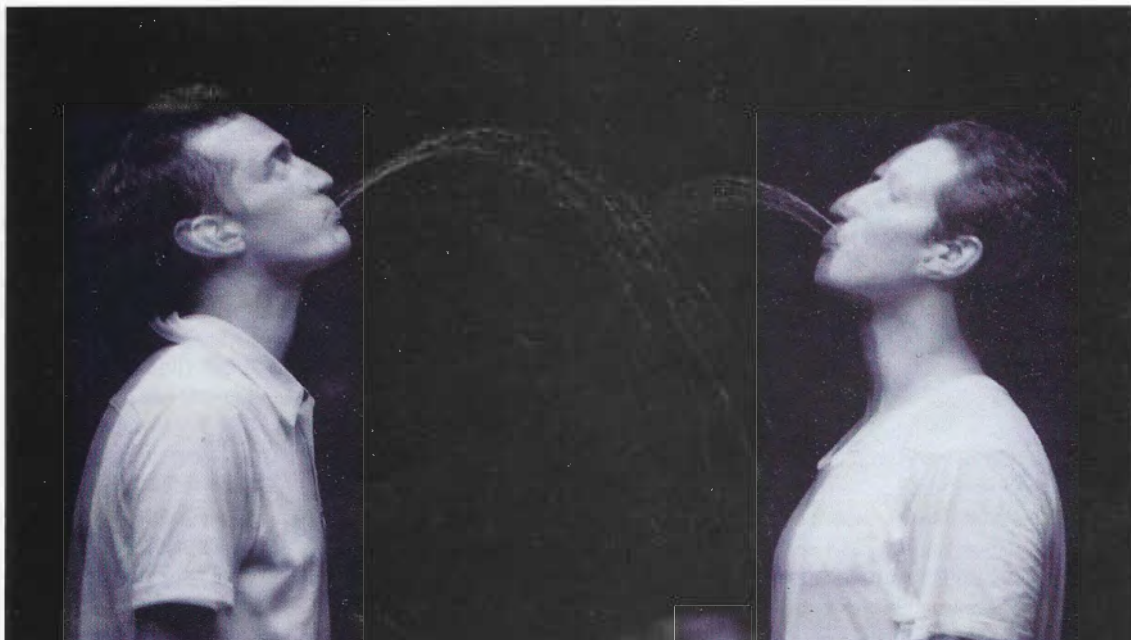
The battle for realism in painting

Solo Voice

Susan Philipsz profiled







**Oliver Herring**  
*D+P* from 'BASIC' 2:  
 STT-REV 2002

were so far off course to make this impossible. In this way, the pair created confusion over the exact status of any part of the story. Was this a real memory, or a borrowed one? As the written text blurred imperceptibly into extemporisation and the two performers exchanged remarks that might easily have been rehearsed, the spoken word itself cut loose from certainty and achieved a kind of existential independence of its own.

The remaining two evenings suffered a little from that live art amnesia, by which I mean to say that they fell back too easily into the habitual formats and modes of the genre. Poet Caroline Bergvall worked with Jo Joelson and Lewis Gibson to produce a sensurround poetic environment complete with multiple loudspeakers and live video relays. But the awkwardness of the physical installation overshadowed any subtleties that might have been inherent in the spoken and recorded texts. The trio performing Christopher Mansell's aleatory musical score were themselves excellent, and gamely interpreted the abstract paintings of Joan Key displayed on monitors before them as 16 mm footage was projected on the wall above their heads. But this too suffered from overfamiliarity in spite of Jayne Parker's entertaining footage of dogs walking up on their back feet and generally playing up to the camera.

Even at its least successful, however, the week's programme always manifested an edge of excitement as the various collaborations came together in the gallery. The drummers were a prime example. No one could foresee exactly what such a spectacle would look like, or how affecting it would be until the actual moment of realisation. The best events seemed to focus in on this unpredictable quality and revel in the ongoing improvised dialogue with the lived moment. ■

Mark Wisler is an artist.

## ■ Oliver Herring

Rhodes + Mann London September 6 to October 6

Oliver Herring moved from Europe to New York in the late 80s, a difficult time for many newcomers, when the city's art world lurched from showy excess to panicky withdrawal in synch with the accelerating financial meltdown. As if in reflexive chagrin, the more introspective market ethos at the turn of the decade favoured work that was explicitly intimate, emotive and issue-driven, much of it focusing on the political ignorance and personal grief confronting AIDS. This new order of rectitude culminated in Elisabeth Sussman's outstanding 1993 Whitney Biennial which highlighted these developments among what had been a marginal group of New York artists (for example, Janine Antoni, Pépon Osorio, Jack Pierson and Sue Williams) granting prominence to unfamiliar, if rather literal, equating of imagery, material and narrative with artistic agency.

This is the wave that Herring caught as he began a series of knitted tape structures dedicated to Ethyl Eichelberger, the performance artist who had committed suicide in 1991 while suffering AIDS-related illness. The ephemeral woven sellotape flower with which Herring began was a revelation for him: '... I was unexpectedly moved by this work ... It was about something. It was a reaction to something real ... Living in New York, I was for the first time in a place where you could graphically see the effects of AIDS. I was personally terrified.' This memorial continued for five years as he painstakingly knitted silver and transparent mylar strips into ethereal coat shapes, often suspended within similarly formed mattresses and beds. This sleight-of-hand ontology of testimonial bathos, rendered as shimmering apparitions

CAFE GALLERY  
 projects

The gallery, by the Lake, Southwark Park, Bermondsey, London SE16 2UA.  
 Canada Water Tube/Bus station on the Jubilee and East London Lines. Bus: 1, 47, 188, 199, 395, 381, P13.  
 Tel/Fax/Answermachine: 020 7237 1230. Full disabled access. FREE entry. www.cafegalleryprojects.org.  
 Revenue funded by London Arts & Southwark Council. Financially assisted by the Arts Council of England.

## Mapping Perception

Andrew Kötting & Mark Lythgoe  
 9th October – 3rd November 2002  
 Wednesday – Sunday  
 11am – 4pm

and bolstered by a worthy craftsmanship, makes objections feel churlish. Yet in truth these structures were never that unusual and Herring's dubiously moral recuperation of a long-debased work ethic – 'The fact that I sit there and knit eight to ten hours a day seems to me positive, almost like activism' – may have been in tune with the zeitgeist but was ultimately an opportunistic justification for monotonous unimaginative labour.

No wonder then that Herring has been trying to shed this morbid sensibility and numbing craft by a move into digital video. These often manically active pieces strive to convey the pleasures of inconsequential physical movement as if expressing a happiness at just being alive. Rhodes + Mann show seven of these on 19" plasma screens, along with some still photographs taken during the shoots and one of the familiar knitted structures. Looping every few minutes, the videos show members of a small ensemble falling onto each other, pirouetting, rehearsing dance routines and spitting water, in most cases edited into staccato sequences of split-second jump cuts. The ensemble's movements are languid and casual, neither tightly rehearsed nor entirely indeterminate. As if running Merce Cunningham's choreography through Erwin Wurm, Herring's actors return the forces within everyday poses and movements to their roots in ineptness, exhilaration and ennui. The sequences are interesting through being unexceptional and banal, characterised as they are by the type of humility found in an amateur dance group's clichéd improvisations. In 'BASIC' 4: *BGS*, 2002, two male and female pairs wear bin liners over their legs and heads as they work through a routine of concerted movements. We hear the loud rustle of plastic bags from speakers eight feet up on the wall above the screen. 'BASIC' 6: *SRT*, 2002, shows five dancers in a deserted Brooklyn street, catching moments between oncoming cars to execute some dance moves on small platforms. The fast cuts make for a mildly ludicrous effect as performers oscillate between poses while the camera, having to be moved off the street, never quite recovers its original position. Evidently these videos are intended as integral components exploring an aesthetics of distraction where their stroboscopic movement impedes concentration. The sound heard simultaneously from four of them makes a real racket, adding to the sense that Herring is using the tools of dance, audio cacophony and digital editing hedonistically to purge earlier ascetic rituals.

As the titles suggest, these videos serve to retrieve the primary constituents of an artwork – de-skilled

participants, bare sets, basic movement, ambient audio – which in this case disinvest his earlier sculpture of its encumbering metaphysics. Even if we grant a value to emptiness it is not certain that this evacuation of redemptive intent has left us anything enduring. One of the videos, however, provides a more intriguing critique of Herring's earlier preoccupations. 'BASIC' 1: *RFLCTNS*, 2002, shows an inverted image of resting performers reflected in a puddle of water. There is very little movement and no sound. Some of the old melancholy is present but since this time it has been reached inadvertently, rather than cultivated, it is a glimpse of the right kind of emptiness. ■

Mark Harris is an artist.

## ■ Hayley Newman

Ikon Gallery Birmingham August 7 to September 15

In a Woolworths somewhere in central Birmingham, Hayley Newman made her way between the pick 'n' mix and the household ephemera on a painstaking mission to look at every individual item in the store. She must have been there a while but if you missed the event you weren't alone. One of a series of performances across Birmingham to accompany her solo exhibition at Ikon, Newman's marathon stocktaking exercise *All Everything*, 2002 was a largely unpublicised event; no dates were available in advance and art-goers who caught rumours of the alleged happening were all but discouraged from attending. In many ways this publicly staged but ultimately private encounter with the city's commercial chattels is emblematic of all Newman's oeuvre – a performance created in the viewer's imagination, the idea of an event that extends beyond the limits of photographic documentation and beyond the spatial and temporal constraints of performance itself.

Within Ikon Gallery, Newman presents 'Connotations – Performance Images 1994-98', 20 increasingly comical, far-fetched performances documented by means of photographs and descriptive texts written in cool Burdenesque matter-of-fact style. Yet as the gallery guide makes clear, the dates, events and locations of these performances are all entirely fictional, none of the performances ever took place. Playing with the relation of action, image and text to question the authority of the photographic document, Newman cuts straight to the

Artangel

in collaboration with Zoo Cinemas and The Ritzy

MATTHEW BARNEY

THE CREMASTER CYCLE / CREMASTER FIELD

26 October - 14 November

The Ritzy Cinema

Brixton Oval, Coldharbour Lane,  
London SW2

Box Office: 020 7733 2229

www.artangel.org.uk





# Contents

Issue No 260

# October 2002



## COVER

**Alfredo Jaar**

*Skoghall Konsthall*  
2000

## {01} FEATURES

### Painting & Photography

Mark Prince discusses the increasingly blurred boundaries between the two media

## {06} White Out

Michael Corris on Alfredo Jaar's lament for lost images

## {12} Belleville or Manhattan?

Andrew Wilson tackles the battle for realism in painting today

## {17} COMMENT Editorial Letters

## {18} ARTNOTES

## {22} OBITUARIES

## {24} PROFILE Susan Philipsz Niamh Ann Kelly

## {26} EXHIBITIONS Reviews Sum of the Parts

Mark Wilsher

## {27} Oliver Herring Mark Harris

## {28} Hayley Newman Emma Safe

## {30} Alan Currall Ben Judd

## {31} Joanne Tatham & Tom O'Sullivan Sally O'Reilly

## {32} Die First Dan Smith

## {33} Fabrications Oncethemostdensely opulatedplaceonearth Martin Vincent

## {35} Santiago Sierra Stephen Willats Sweetlana Heger Roland Boden Nick Crowe Dave Beech

## {37} Ugo Rondinone Rachel Feinstein Gilda Williams

## {39} Greyscale/CMYK Craig Richardson

## {41} EDITIONS Artists' Books Enter the Superheroine Tony White

## {42} BOOKS Realism Adrian Lewis

## {44} Photography David Chandler

## {46} LISTINGS Exhibitions



**Art Monthly**  
4th Floor  
28 Charing Cross Road  
London WC2H 0DB  
United Kingdom

Telephone  
020 7240 0389

Fax  
020 7497 0726

Email  
info@artmonthly.co.uk  
www.artmonthly.co.uk

ISSN 0142 6702  
Art Monthly is published  
10 times a year

## Annual subscription rates

INDIVIDUALS  
UK £34.00  
Rest of Europe £43.00  
Rest of World \$55.50  
N America US\$60.00

INSTITUTIONS  
UK £41.00  
Rest of Europe \$51.50  
Rest of World £66.00  
N America US\$65.00

## Editor

Patricia Bickers

## Managing Editor

Letty Mooring

## Deputy Editor

Andrew Wilson

## Editorial Assistant

Frederika Whitehead

## Listings

Claire Barrett

## Advertising

Matt Hale

## Circulation

Laura Moffatt

Nell Wendler

## Publishers

Jack & Nell Wendler

## Design

Area

Published by Britannia Art Publications Ltd. All editorial, advertising and subscription enquiries to *Art Monthly* 4th Floor, 28 Charing Cross Road, London WC2H 0DB, T 020 7240 0389, F 020 7497 0726, info@artmonthly.co.uk. Printed in Great Britain by Brown Knight & Truscott, North Farm Road, Tunbridge Wells, Kent TN2 3BW. Bookshop/Gallery Retail Distribution: Central Books Ltd, 99 Wallis Rd, London E9 5LN, T 020 8986 4854, F 020 8533 5821, email orders@centralbooks.com; Newstrade Distribution: Cornag Specialist Division, Tavistock Works, Tavistock Road, West Drayton, Middx UB7 7QX, T 01895 433 800 F 01895 433 801; Canada: Gordon & Gotch, Periodicals Inc, 110 Jardin Drive, Unit 11, Concord, Ontario L4K 4R4, Canada, T toll free 1800 438 5005; USA: Ubiquity Distributors, 607 Degraw Street, Brooklyn, NY 11217, USA, T 718 875 5491; Trucatrice, 710 East San Ysidro Blvd #1560, San Ysidro, CA 92173, USA, T 619 662 3766, F 619 662 3782, email info@trucatrice.com. Periodicals postage paid at Middlesex, New Jersey. POSTMASTER: address changes to *Art Monthly*, c/o PO Box 177, Middlesex, New Jersey 08846, USA. US Agent: Pronto Mailers International, 200 Wood Avenue, Middlesex, NJ 08846, USA. USPS 009 857.

The views expressed in *Art Monthly* are not necessarily those of the Publishers or Editors. Articles submitted for possible publication and accompanied by SAE are welcomed, but it is advisable to contact the Editorial Department beforehand. While every effort will be made to safeguard unsolicited mss, photos and other material submitted, the Editors will not accept responsibility for loss or damage. *Art Monthly* is available on audio tape for the visually impaired from TNAUK, T 01435 866102. The electronic version of *Art Monthly* is available on the *Art Index* <http://www.hwwilson.com>. © No part of this publication may be reprinted or otherwise reproduced in any way without permission.



THE  
ARTS  
COUNCIL  
OF ENGLAND