

GROUP SHOWS



"Anachronism" is the first exhibition in a renovated Argos that lives up to its promise. Director Katerina Gregos invited guest curator Elena Filipovic, who presented an exemplary selection of works of art which all literally interfere with the chronology of history and the linear experience of the abstract concept of time. Modern art once had to deal with cinema, in which the film

David Claerbout, Vietnam, 1967- Near Duc Pho (reconstruction after Hiromichi Mine), 2001. DVD projection, 3' 30" mins. Courtesy Galerie Micheline Szwajcer, Antwerp. Right: Martha Rosler, Hooded Captives. From the series: Bringing the War Home: House Beautiful, 2004. Photomontage, 50 x 60 cm. Courtesy Galerie Christian Nagel, Berlin/Cologne.

maker can use the montage to shuffle time and freely rearrange and 'move' time segments. Mixing up and reordering events and experiences enables us to muse over history, but also to redefine a future from the perspective of various carefully contemplated 'possibilities.' The works selected range from historical work, such as Chris Marker's film *La Jetée* (1962), to collages by Martha Rosler — 'topicalized' for the occasion — but there were also recent politically inspired videos by David Claerbout, Deimantas Narkevicius and Sophie Nys & Boris Belay, and Guillaume Bijl's ironic re-staging of James Ensor on the beach of Ostend. Tobias Putrih's *Functional Cinema* is a beautiful shrine and creates a deep perspective into the exhibition space. The work is a sort of safe cocoon space made from recycled cardboard in which Marker's *La Jetée* is screened. This short film travels back in time through memories; it is an icon for contemporary artists who make video works that belong in-between the genres of fiction and documentary. Martha Rosler presents a series of collages

Anachronism

ARGOS, BRUSSELS

Bringing the War Home: House Beautiful, New Series (2004), which disrupt the capitalist logic of the happy few with images of war and horror. The work is reminiscent of Hans Haacke, who 'shows' the wealth of the well-to-do that promote and purchase art. Rosler's current series is a reworking of an earlier project from the period 1967-1972, that consisted of similar collages of images from the traumatizing war in Vietnam. In the *New Series* she proposes the same theme, now using media photographs of the war in Iraq. The similarities are quite striking: the face of war has hardly changed in the course of thirty years. Near Rosler's work, David Claerbout shows us a still of the first American aeroplane that was brought down in Vietnam, a strong image mounted against the original background in which only the light slightly changes. A little further along there is the video installation *Once in the XX Century* (2005) by Deimantas Narkevicius, which confronts us with hilarious images of the reinstallation of one of Lenin's statue on its plinth.

"Anachronism" is a sparkling

project for which the public needs to take time in order to discover the subtleties and finesses. That is true also of the images of the fatal attack on the German philosopher Martin Heidegger, who in this gripping video is literally finished off against a backdrop of archive images of the philosopher himself and the idyllic place where he worked and thought. This video by Sofie Nys and Boris Belay is maybe one of the most harsh and politically committed of this fine exhibition.

—Luk Lambrecht
(Translated from Flemish by Dirk Verblest)



The Opposite of Vertigo

THE DRAWING ROOM, LONDON



Taking its cue from the physicality that drawing entails, this exhibition assembled nine artists who use drawing as the chief component of their process, though none share an approach to material or a singular definition of drawing. What they all do seem to share is an interest in the implicit mechanisms of drawing, such as compulsion, repetition, recursive attentiveness and examination. Guest curated by Jon Bewley, the director of the Newcastle-based arts organization Locus+, the show is composed of artists living or working in the Northeast of England. Many, like Layla Curtis and Catherine Bertola, have shown widely in the United King-

dom and throughout Europe. One of the less exposed artists, Peter J. Evans' graphite drawings thoroughly explore the connection between drawing and compulsion. *Walking to a Space in the Distance* (2007) is the result of a dense build up of parallel lines of graphite, forming dimension within a flat space. The lines appear to be drawn repetitively, invoking Evans' presence in the work and evoking the rigor of architectural construction. Cath Campbell's purposefully constructed architectural renderings are less subtle, but no less compelling than Evans'. Like Evans, Curtis is interested in physicality. Her contribution to this show is from the series "Polar Wandering," abstract drawings executed during her trip to Antarctica. Named after the exact geographical coordinates of their making, the drawings, which were recorded as digital files and converted into silkscreen, record her movements through the region as tracked by the naviga-

tional device GPS. Much like her earlier work with re-rendering maps, her physical journey through the ice, snow and water is visually serialized. The work also literalizes the impartiality of cartography. Here corporeal movement is a metaphor for drawing. As well, her project recalls the history of travel and the production of ledger books or seascapes that were essential to the perceived success and purpose of mobile commerce.

Like Curtis, Bertola also uses the implications of history in her drawings. *Prickings*, a sort of assemblage of formed lace on paper, investigates the history of lace as a consumer good, as a tool in women's social status, and as an object of cultural adoration. Graham Dolphin's combination of the matter of popular culture and abstraction attempts a similar feat to draw together history and culture, though he is also interested in sound, principally in the form of song lyric texts transposed onto vinyl records.

The show makes a strong case for locating the conjunction of the 'means and ends' of drawing, though sometimes the point is a bit obscured by the medium.

—Courtney J. Martin



Darren Banks, Big Blob on Small Paper, 2006. Ink on paper, 65 x 85 cm. Upperleft: Layla Curtis, King Edward Point, South Georgia, 54.283S, 36.496W, 81 Hours 3 Minutes, 4 Seconds, 30.2 Miles, 2006. Silkscreen ink on paper, 103 x 103 cm.