

## PICKS

## Vienna

## CRITICS' PICKS

## New York

- Gary Simmons
- Claudia & Julia Müller
- "Moving Pictures"
- "Drawing Now: Eight Propositions"
- "Time is Free"
- Judy Chicago

## Los Angeles

- Thomas Struth

## Gateshead

- Öyvind Fahlström

## Berlin

- Saskia Olde Wolbers

## Paris

- Matthew Barney

## Turin

- "Exit"

## Vienna

- Martin Arnold
- "Designs for the Real World"

## Martin Arnold

## KUNSTHALLE WIEN

## Museumsplatz 1

October 11 - February 02

With an exhibition of altered found-footage works in installation form, Martin Arnold—who has had a significant presence in experimental film since the mid-1980s—crosses into art-world territory. "Deanimated" could be seen as one of contemporary art's current recuperations or even appropriations of "moving image workers" from Jack Goldstein to Robert Breer. In a piece also titled *Deanimated* (all works 2002), screened in three small rooms, scenes from a 1941 film *The Invisible Ghost* have been digitally processed and gradually depopulated. Objects vanish, dialogues are cut short, and rooms are emptied. Once the protagonists disappear, we see only the extras staring into space. With the silent double projection *Dissociated*, we find ourselves in the middle of the once-rousing fight scene from *All About Eve*, now an expanse of mute faces filled with emotion. In Arnold's *Forsaken*, the wild shoot-out from *High Noon* is missing all its actors, leaving dust to whirl about, agentless. "Deanimated" supplies, in Arnold's words, "the only true remake that is possible anymore: an exact recycling of empty spaces and encounters from yesterday's films."



Deanimated, 2002.

Translated from German by Sara Ogger.

—Sabine B. Vogel