

Moving Image Fair 2013

ART=CITY

Moving Image, A Fair With Purpose

by [CORINNA KIRSCH](#) on MARCH 8, 2013



Jan Tichy, "Bats" (2002-7). Installation view at Moving Image.

Slowly but surely, galleries are reaching a breaking point with the art fair circuit. With too many fairs to choose from, and now two competing fair seasons in New York, we're hearing exhaustion touted as the lay of the land. Escape isn't an option for most galleries. Instead of opting out, we're seeing a rise in specialized fairs, those that provide an alternative to the white-walled booth model. This week alone, there's Spring/Break, a curator-driven fair, the Independent, a boothless fair, and [Moving Image](#), a fair devoted to video, new media, and all things moving image.

In its third year, Moving Image keeps on getting better. The fair's location, at the 27th street Tunnel Building, gives new media a proper exhibition space in its dark and quiet passageway lined with dozens of

individual viewing stations and several installations. Its casual commitment from dealers who can leave their viewing stations unmanned, gives an added plus to dealing with the art fair overload. All in all, Moving Image has all the makings of a solid future in the now convoluted fair landscape.

"It's time to change things up from the same old fair model," Caitlin Moore, Director of Los Angeles' Mark Moore Gallery, told us yesterday during Moving Image's opening. With so many fairs across the country, Moore mentioned, "Our collectors are confused about where to go." The gallery has turned its attention to fairs outside of Los Angeles, and with Moving Image, they wanted to trumpet their roster's five video artists, something that can't be done at just any brightly-lit, noisy fair. Those are difficult conditions to achieve at fairs like Pulse or The Armory Show, where Mark Moore Gallery has previously shown.

That sentiment of doing justice to the medium was reiterated by many dealers we spoke with throughout the fair. "There's no art-fair noise," Postmasters's Magda Sawon told us, adding that that's necessary because, overall, "Video's a serious medium".

The fair does, indeed, have an air of seriousness. Walking through the fair, it's actually dark, and a little spooky, making it unlike any other fair in town. Outside of the occasional hums and grunts emanating from some video installations, the space is quiet as a church. No wonder, then, that it feels so much like a religious procession to walk from one end of the tunnel to the other.

That seriousness lends itself well to the fair's audience. More than collectors, whose taste can seem whirlygig, the fair intends to cultivate curators as its base. "Museums are the audience for video," Interstate Projects Director Tom Weinrich mentioned, when asked about who's visiting the fair.

Knowing its base, Moving Image has consistently done well well at featuring a wide-spectrum of historical video art from the likes of P.P.O.W. and the Video Data Bank. The Video Data Bank's selection this year is a gem: *Two Faces* (1972), a six-minute-long video of Hermine Freed playing with, hiding from, and occasionally kissing her reflection, that invites comparisons between Francesca Woodman and a more contemporary, iPhone self-portrait aesthetic. This year, too, Moving Image has deepened its ties to the museum world by inviting El Museo del Barrio to curate a selection of works by Puerto Rico-born Edin Vélez.

More than the attraction of curators, or the proper place of video, there's another, simpler reason why dealers like to participate in Moving Image: it's laid back. In a time of too many fairs, it's easy to stretch yourself thin. Dealers noted that they appreciate not needing to be on-site at all times, especially when they're participating in more than one fair this week alone.

In a time of too many fairs, it's small touches like this that can distinguish each fair from one another. Dealers, it seems, would be prefer to choose fairs that play up their interests, do justice to their artists, and, ultimately, leave wanting to come back again.

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BLOUIN ARTINFO

Moving Image Gathers No Moss, as Video Art Fair Pushes the Medium's Boundaries



Photo © Micah Schmidt

Ted Victoria, "Is Anyone Home," 1999

by Benjamin Sutton

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"The Shortest Video Art Ever Sold" (2013) by various artists / © Micah Schmidt

Now in their third year, **Moving Image** co-founders **Edward Winkleman** and **Murat Orozbekov** keep refining the fair's formula, doing away with many of the suspended screens that lined the walls of the former **Tunnel** nightclub in years past to allow for more

spacious installations by a selection of galleries from New York, other U.S. cities, and far-flung places like Helsinki, Estonia, and Rio de Janeiro.

"We always are interested to have a mix of international galleries involved in the Moving Image," Orozbekov told **ARTINFO**. "Participation in the fair is by invitation, and we have quite an international curatorial committee. The model of the fair is great for overseas gallerists because there are almost no shipping costs."

Those low production costs, especially compared to more conventional art fairs, also mean that the Moving Image model is much easier to export. Orozbekov and Winkleman added a U.K. edition in October 2011 during **Frieze London**, and now they're looking for other opportunities to keep expanding.

"We've been approached by a few different cities to produce local versions of the Moving Image," Orozbekov said. "We're looking at offers in Sao Paulo, Hong Kong, and Istanbul. Ed and I will be sitting down to look more closely at those once the New York fair is over."

This year's selection included several works that pushed at (and beyond) the boundaries of video art and film. Two installations near the front of the fair from Schroeder Romero artist **Ted Victoria**, for instance, turn kinetic sculptures into playful real-time projections: "Bottoms Up" (2012), a tiny fountain incorporating a hotel minibar-sized vodka bottle that is available in an edition of three for \$4,800, and "Is Anyone Home?" (1999), a Sea Monkey incubator turned into a greenhouse-sized light box, which is unique and priced at \$48,000. The strong showing helped secure Victoria a museum show during Thursday's preview. "A curator from the Heckscher Museum wants to do a solo project," Lisa Schroeder told ARTINFO. "She has been looking at his work for a while and that is why she came by the fair."

Meanwhile the fair's own museum collaboration, with New York's El Museo del Barrio, brought two of this year's most technically ambitious works, by **Edin Velez**. The hypnotic "Re/Action Part 1" (2013), a continuous panning shot of a Coney Island crowd, was made up of hundreds of subtly morphing still photos. His "Mistaken Identities ReMix Box" (2010) features similarly candid and often-comic imagery of multitudes descending an escalator, an appropriate **Duchamp** reference in this Armory Show 1913 centennial year.

The fair's funniest work, however, comes from Finnish duo **Tellervo Kalleinen** and **Oliver Kochta-Kalleinen**, whose "Complaints Choir" project has groups of singing citizens reciting their grievances in public spaces in cities around the world. Presented here by Helsinki's AV-arkki, "Complaints Choir Chicago" finds Windy City singers belting beefs like "my boss prints his spam and hands it to me," "obese urban monster squirrels decimate my backyard tomato crop," and more, while standing in the shadow of **Anish Kapoor**'s iconic "Cloud Gate."

A few artists flirted with abstraction, most successfully Rhode Island-based **Anne Morgan Spalter**, whose dazzling and hypnotic "Sky of Dubai" (2013), presented by New York's Toomer Labzda gallery — where it's available in an edition of three, with one artist's proof, for \$5,500 — consists of her helicopter video of the Emirates city's skyscraper forests. After undergoing kaleidoscopic and geometric distortions that draw on her interest in Islamic art, Spalter's footage of the gravity-defying city appears all the more disorienting, provoking an experience of dislocation that may speak to fair-weary Armory Week acolytes.

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HYPERALLERGIC

Sensitive to Art & its Discontents

Old Favorites and New Surprises at Moving Image

by **Jillian Steinhauer** on March 8, 2013



Eva and Franco Mattes, still from "Emily's Video" (2012) (via Moving Image)

There's a problem inherent in the basic premise of a video-art fair. On the one hand, it's refreshing to see artwork in different media than painting, works on paper, and the occasional sculpture, which are the usual standbys at fairs because they're easier for a quick sell. On the other hand, the format doesn't really suit video art, because fairs are not designed for extended looking. While it feels like an increasingly glaring omission these days to not see more multimedia work at fairs, there's also reason why that's the case.

[Moving Image](#) — billed as a contemporary video art fair, although it's actually devoted to all kinds of moving images — doesn't really solve this problem, per se; it just sort of ignores it. And that sort of works. Just leave yourself lots of time when you visit, and don't expect to be able to see everything. Also, don't go on opening night, unless it's for the drinks and the schmoozing.



The fair on opening night (all photos by the author for Hyperallergic unless otherwise noted)

I did go on opening night, and consequently, my impressions of the artwork at the fair were a bit crowded by, well, crowds. (This year's edition, the third in New York, had record opening-night attendance — which is a good thing, don't get me wrong!) Overall, I was both happy (because they're great) and slightly disappointed (because I wanted to discover new work) to find that some of my favorite pieces were ones I had already seen.

Among them was Eva and Franco Mattes's "[Emily's Video](#)" (2012), a supercut of reactions to an original video that was apparently gross and horrifying, presented by Postmasters gallery. (Marina Galperina [describes it thus](#): "Piece it together from the worst real raw footage you can't admit you watched [say, from Russia], juxtapose it with the disgusting and sprinkle it with dread.") Viewers' reactions range from extreme hand motions to hanging their heads to quietly crying, and the resulting compilation is mystifying and amazing. It prompted one nearby woman last night to ask, "Is someone eating a baby or something? What could it possibly be?" The most ingenious part of the project, however, is that the original "Emily's Video," the crude one everyone watched, no longer exists; it lives only in the reactions of other people, which seems to both epitomize web culture (the reactions are bigger than the original, plus everything is fleeting) and negate it (it seems next to impossible to actually, permanently remove anything from the internet).

Another of favorite that I had previously encountered was the [Complaints Choir](#), an ongoing project created by Tellervo Kalleinen and Oliver Kochta-Kalleinen in 2005. The choirs — and there are many of them by now — are exactly what they sound like: choral groups that sing people's complaints. At Moving Image, Helsinki's media-art center AV-arkki presented two videos of choirs in Chicago and Japan. The hilarity of watching groups of grown men and women harmonize on such lines as "I was going to break up with my boyfriend but he broke up with me first" and "Everyone cares but only enough to buy a sticker" cannot be underestimated. If you're ever feeling grumpy and in need of a good laugh, watch one of these.



Edin Vélez, still from "ReAction Part 1" (2013)

The complaints choirs satirize everyday life, but gently, and in that they resonate with the work of [Edin Vélez](#), who was spotlighted at the fair in collaboration with El Museo del Barrio. Vélez is an underrecognized video-art pioneer, but rather than relying on old work, he debuted a new piece at the fair, titled "ReAction Part 1." The video pans, in incredibly slow motion, across a crowd at Coney Island, although it's actually comprised of hundreds of still photographs. The effect is mesmerizing and funny, and also makes you a bit self-conscious, as you notice yourself watching other watchers, perhaps even taking a picture of them as they take pictures.

In general, none of the cultural commentary on display was particularly biting; the standout works with a political edge were also quite visually striking. One of them, on view courtesy Toomer Labzda, was [Anne Spalter's](#) "Sky of Dubai" (2013), a beautiful video that the artist created by taking aerial shots of Dubai from a helicopter and then digitally manipulating them into geometric patterns. The work seems to be a subtle comment on the excessive wealth and outlandish architecture of the city, but mostly it hypnotizes you. Another, exhibited by ShanghArt, was Tang Maohong's "Silent Film on Assembly, Procession, and Demonstration Methods" (2009). The piece shows people holding up signs with Chinese characters on them that spell out the state's law on assemblies, procession, and demonstration; in the process, of course, they are assembling. But the work, which looks like stop motion or a composite of stills, has a steady rhythm and a pleasing palette that blunt the political protest with aesthetics.

One of the best contributions to the fair comes from a partnership between Moving Image and Spain Culture NY to show the work of artist [Greta Alfaro](#). Alfaro, who, it was just announced, has won the fair's inaugural \$1,000 James Prize for her work, has two videos on view that involve the same basic scenario: she sets out human food in a landscape for wild animals, and then films the scene (with camera completely still) as they come and feast. In "In Ictu Oculi," it's vultures at a well-set dinner table; in "In Praise of the Beast," wild boars tear into a birthday cake. In both pieces, the animals waver back and forth between seeming human and wild, the shifts occurring frequently and building a sense of unease.

Just a few steps away from Alfaro's screen, right at the entrance to the fair, is the Shortest Video Art Ever Sold (#SVAES), a contribution of Vines curated by Animal art editor Marina Galperina and my co-editor here, Kyle Chayka. I was skeptical about the

possibilities for [Vine](#), a new social media tool that lets you create six seconds of video with sound. But Chayka, Galperina, and the artists they chose changed my mind.



The Shortest Video Art Ever Sold

I adored Kim Westfall's "Whitney Preserved in Honey," which shows a phone playing a clip of Whitney Houston placed in a jar and overlaid with honey; Anthony Antonellis's "Tap to Click" and Lullatone's "Buffering" were clever comments on technology; and I chuckled/nodded knowingly at William Powhida's illustration of Gagosian gallery growing bigger and bigger. As it turned out, this was some of the most interesting work at Moving Image, perhaps because it felt completely new. It's rare when a fair gives you that, so when it does, take note.

[Moving Image](#) is on view at the Waterfront Tunnel (269 Eleventh Avenue, Chelsea, Manhattan) through March 10.