

Gavin, Francesca, "First Exposure," *Dazed and Confused*, February 23, 2013, page 1 of 1.

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ART

EXHIBITION OF THE MONTH: SCOTT MYLES

Scott Myles leaves virtually no medium untouched, making explorations through photographs, sculptures, paintings, installation and screen-prints. The Dundee-born artist knows no limits to weirdness either, manoeuvring from casting perfect scoops of ice cream in bronze to filming himself breakdancing in front of tree photographs at Vancouver Art Gallery. Unsurprisingly, a wave of childlike experimentation is expected to splash Los Angeles at his March show. Having meshed interior and exterior through his brick installation at Dundee Contemporary Arts last spring, Myles's unpredictable explorations promise to make his forthcoming show dreamlike in an "I never thought I could dream that" kind of way.



SPACE OF THE MONTH: WEINGRULL

Responding to slowness of institutions and the restrictions imposed on young curators within established art settings, Florian Weingrüll settled on instigating a space that could be reactive and interesting. As he explains, "I love that I can do what I love every day of the year and live off it... not having to answer to anyone and following my own concept and dream." From a small village in the Black Forest, he set up shop in the nearby city of Karlsruhe, first taking on a small premises that demanded site-specific work, then moving to a more becoming gallery-space - an old egg factory. Weingrüll believes "in art as a way to communicate the otherwise non-communicable. It shows what cannot be said. Not danced, not sang, not played with an instrument." While acknowledging that Karlsruhe is not a major epicentre of the art world, Weingrüll runs his space under the guiding principle that quality is what counts. "It's easy to give people what they already want. My job is to show them what I think they should know."

TEXT SUSANNA DAVIES-CROOK

weingruell.com

Above: VERSTRICKT, 2011, by GABRIELA OBERKOFER; VERDUNKLUNGSMASNAHMEN, 2011, by ERIC HATTAN

TEXT MONIQUE TODD

Mar 2-Apr 20, David Kordansky Gallery, Los Angeles, CA.
davidkordanskygallery.com

Above right: BOY, 2011, courtesy of David Kordansky Gallery and The Modern Institute

ART VAULT:

PAUL NOBLE ON JOEY HUERTAS

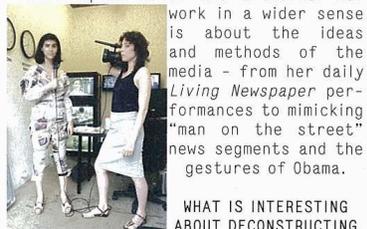
I saw Joey Huertas's *I really think it's a BLACK WHITE incident* in 2004. It's a short film shot in its documentary style, real and surreal at the same time. I remember the way I remember the few times I've been beaten up. My memory of it isn't of watching an art film but of an assault. That is why I have never forgotten it. He says, "It is a bold and shocking work that explores a case study straddling issues of racism, anti-semitism and gender abuse. The film is based on true events and models itself as a modern day Greek tragedy."

janepublic.com

Above: still from *I REALLY THINK IT'S A BLACK WHITE INCIDENT*, 2003

FIRST EXPOSURE: LIZ MAGIC LASER

This year's Armory should be renamed the Liz Magic Laser show. (Yes, that's her birth name). Alongside the gallery stands, Laser has created a project using focus groups that will manifest as images and concepts for online and print material, ads, signage, invitations, admission tickets, staff t-shirts. Jack Spade totes and artworks. Her



work in a wider sense is about the ideas and methods of the media - from her daily *Living Newspaper* performances to mimicking "man on the street" news segments and the gestures of Obama.

WHAT IS INTERESTING ABOUT DECONSTRUCTING MEDIA AND COMMUNICATION?

I'm concerned with the fine line between informing and manipulating the public. My intention is to appropriate the dominant performance techniques and psychological strategies used by the media and politicians to sway their audiences. My approach is aligned with how early photomontage artists used magazines, the dominant mass-communication of their era.

HOW DID YOU FIRST START WORKING IN PERFORMANCE?

I was a photographer for years, but my mother, Wendy Osserman, is a choreographer, and I grew up with rehearsals in our living room.

YOU HIGHLIGHTED THE RELATIONSHIP BETWEEN PERFORMANCE IN ART AND IN POLITICS IN 'THE DIGITAL FACE'. WHY?

Performance training and market research have become dominant in business and politics. Methods drawn from realist theatre, traditionally used to evoke audience empathy, are the modus operandi. Leaders are coached in the art of persuasion and powerful decision-makers are guided by market research and public-relations advisers. These strategies have been devised to ascertain and respond to public sentiment.

WHAT DO YOU LIKE ABOUT LOOKING AT THE BODY?

The body is all we have. I'm fascinated by how we continue to streamline every gesture and utterance to maximise the impact of one body on a mass of bodies.

TEXT FRANCESCA GAVIN

Mar 7-10, The Armory show, Piers 92/94, New York. thearmoryshow.com. lizmagiclaser.com

Above: LIZ MAGIC LASER (left) with ANNIE FOX in the studio, courtesy of the artist and Forever & Today