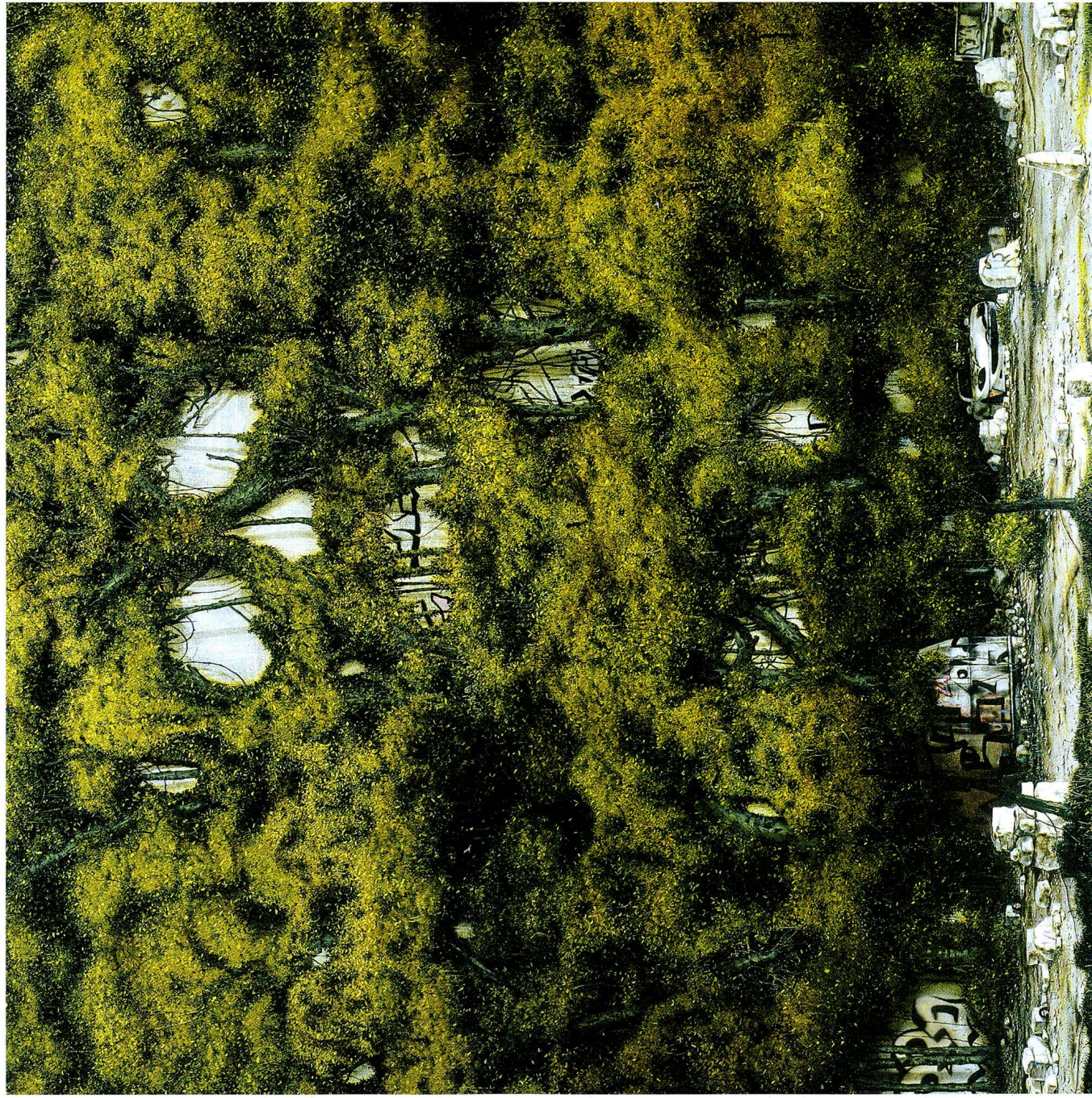


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Flash Art



Nigel Cooke
“Silva Morosa”
Oil on Canvas



AUSTRALIA \$ 12 - AUSTRIA € 7,00 - BELGIUM € 7,00 - CANADA \$ 10 - FRANCE € 7,00 - GERMANY € 7,00 - GREAT BRITAIN £ 5 - HOLLAND € 7,00 - ITALY € 7,00 - JAPAN € 7,00 - SPAIN € 7,00 - SWITZERLAND SF 12 - U.S.A. & OTHERS \$ 7 - Supplemento n°236 a Flash Art n° 245 aprile-maggio 2004

solved by a series of images built on a common horizon line. Sky/sea, sea/sand, day/night: the regularity of this horizontal point of view gives a unity to the film. *Drift* also depends on the position of the viewer, who strolls or sits in rotating seats, never able to see the whole simultaneously but rather building a unique sense of the film according to his or her own movements.

To unite the scenes, there is also plenty of humor: in the short slapstick scenes by Baldessari (two girls fighting in the sand), or Sarmiento's model/actress singing a Sinatra tune ("Somewhere beyond the sea"), or the puns of two teenagers by Lawrence Weiner ("Sir, meet me at the gro...cer"). The quality of the images and the fluidity of the editing gives a complete coherence to the whole, the individualities of the artists converging towards a huge masterpiece.

Marie de Bruggerolle



JOHN BALDESSARI, JULIÃO SARMENTO, AND LAWRENCE WEINER, Drift, 2004.
Panoramic video installation. Courtesy of CCB, Lisbon.

A T H E N S

MARIA ANTELMAN

THE APARTMENT

What do rodeos have in common with cryogenics, and how do extraterrestrials relate to battle reenactments? U.S.-based Greek artist Maria Antelman doesn't give us any direct answers but deeply explores these subcultures of mainstream America through two video installations and large color photographs. Each video presents still photos montaged together to create a moving video overlaid with the voice of an actor reading a script based on extensive research. At first appearing quite distinct, though sharing the same visual technique, the contrasts of the two videos in fact reveal many levels of relationships dealing with normal human fears and desires and the inevitable questions of mortality and existence.

In *New Horizons* (2002), Antelman juxtaposes questions and answers from cryonics FAQ webpages with moving stills from a rodeo competition. After some time the viewer understands that the Q&A is based on cryonics companies' attempts to entice customers longing for a utopian vision of the future, when technology will be dramatically improved and life will simply be much better because we won't have to worry about the terrible diseases of old age.

Antelman's more recent work, *Voyage: A Comprehensive Questionnaire* (2003), presents another curious connection. Still images from a reenactment of the 1778 Battle of Monmouth from the American Revolution are accompanied by text drawn from an extraterrestrial-channeling clairvoyant and extraterrestrial research websites. The yearly battle reenactment, which takes place in New Jersey, is a surreal manifestation of a committed group of individuals working for a common goal. Both cowboys and aspiring soldiers must consider their likely 'demise' while voices lead them to wrestle with self-acceptance and to wonder about what is at their core, what others think about them, and the unknown.

Heather Kouris



MARIA ANTELMAN, Voyage VI, 2003. C-print, 109 x 145 cm. Courtesy of the apartment, Athens.