

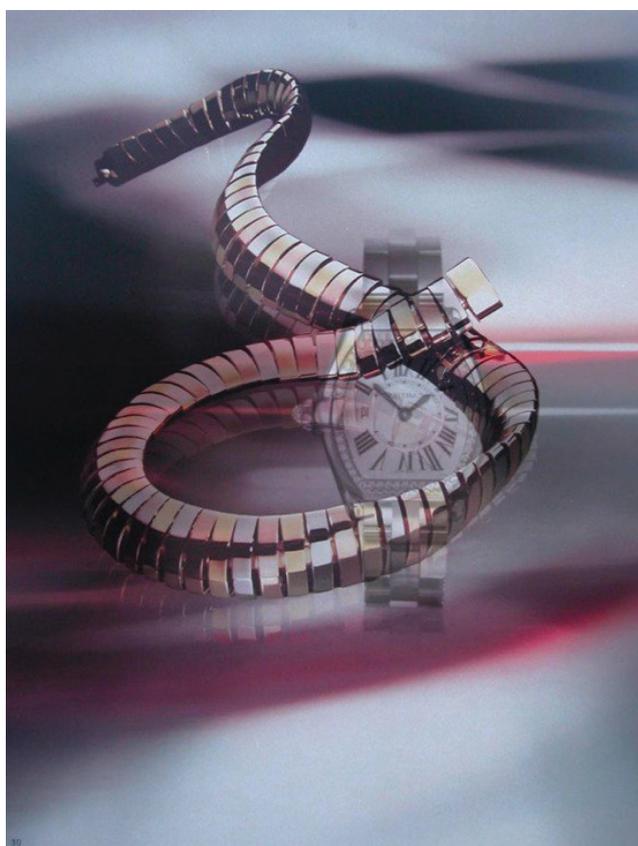
At Ellen de Bruijne Projects, Reeves continues working on his show, resulting in an ever-changing exhibition and experience. In his work he uses film as his main reference in which cinematic procedures of storytelling and duration or time plays an important role. Kloosterboer's starting point is painting on canvas, but is always looking beyond the painterly parameters of the framed canvas. Next to painting, he incorporates the theatrical, the 3-dimensional and the scenario into his work.

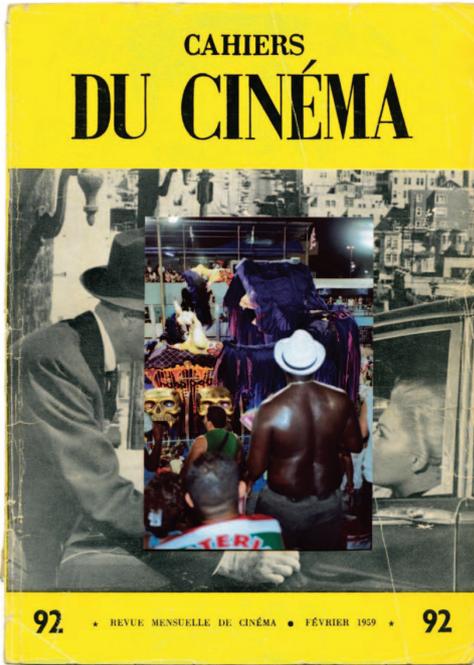
Daragh Reeves' exhibition is a work in progress. At Ellen de Bruijne Projects, Reeves will continue working on his show, resulting in an ever-changing exhibition and experience. In his work he uses film as his main reference in which cinematic procedures of storytelling and duration or time plays an important role. Every drawing marks a moment in time and can be seen as a snapshot. Reeves construct and deconstruct these snapshots with tape, paint, coins and text.

“The gravitational force in the work of Daragh Reeves seems to be his preoccupation with the ambivalent/uncertain status of the image. The images Reeves composes or creates -whether they are drawings, sketches, slides, films or videos– do not reveal their source nor their destination. They seem to deliberately hesitate between being visual renderings of ideas, semi-functional entities, film quotations or representations of idiosyncratic thoughts. Reeves moreover has a predilection for neologisms and uses language as a flexible tool to conjure up a cast of fictional figures and fragment stories, partly based on the existence and achievements of film directors, movie stars and friends.” (Ann Demeester)

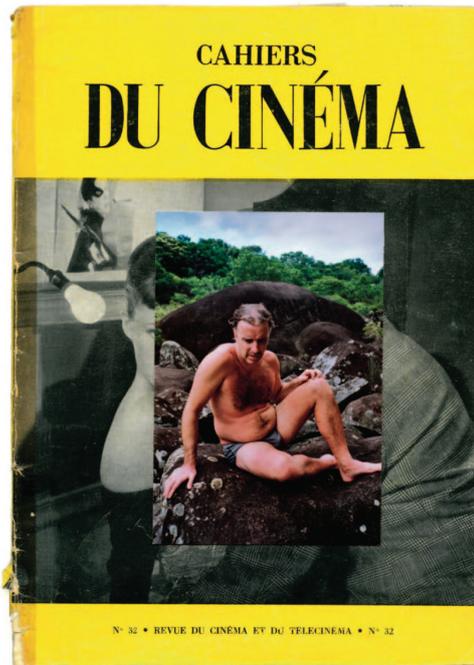
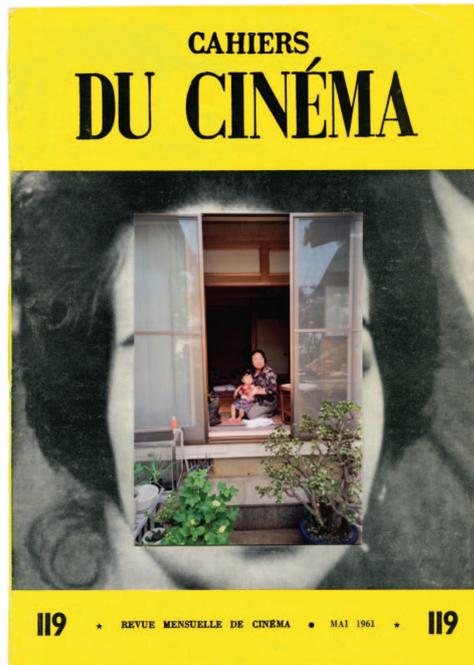
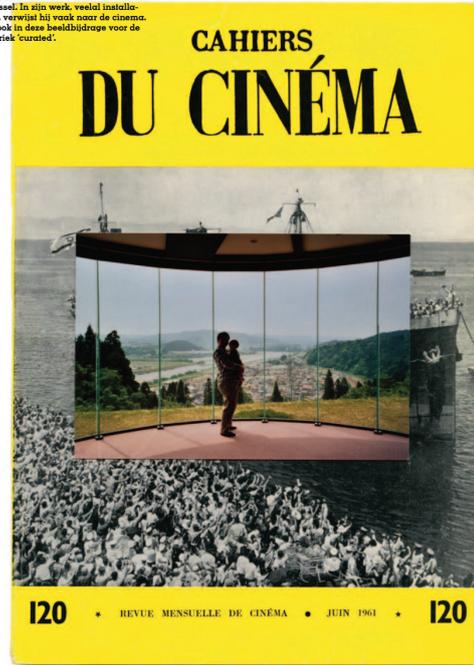
“For me visual art is a way of expressing contradiction as a single thing. I presume my aim is to reinvigorate reality on some level, by including things around us in a personal order.”(Daragh Reeves)

Daragh Reeves (1974, UK) lives and works in Amsterdam and Brussels. His artistic practice has gained an outstanding international recognition in the past years. Since completing a work period at the studio program de Ateliers in Amsterdam, Reeves has had presentations Liste Young Art Fair, Basel; W139, Amsterdam (2005); The Jamaica Center for Arts and Learning, New York; Stedelijk Museum, Amsterdam (2007); De Appel Amsterdam (2007); Artis, Den Bosch (2007), Oporto, Lisbon (2007), Museu de Arte Moderna de São Paulo (2008), Sammlung Haubrok, Berlin (2011), 1646, Den Haag (2011)





Daragh Reeves (1974) is een Brits kunstenaar die woont en werkt in Brussel. In zijn werk speelt installatie een belangrijke rol. Hij verwijst vaak naar de cinema. Zo ook in deze beeldbijdrage voor de rubriek 'curated'.



11/3/2011

RUE DE LA RUE

BART RUTTEN
IN CONVERSATION WITH
DARAGH REEVES

THIS FOLDER IS PART OF A SERIES OF PUBLICATIONS LINKED TO THE PROJECTS AND ACTIVITIES OF 1646

Anybody invited to realize a project in 1646 is asked to engage in conversation with a previously unknown correspondent.

This conversation takes place via e-mail and stretches through the whole period during which the artists develop their initial idea into final results. 1646 invites the correspondent at the other end of this contact to figure his/her way through this actual process. In trying to picture what result the artists' work is going to, such exchange can become a reflection on the amount of otherwise untraceable choices of the moment which make up to the artists' practice.

Issued as part of the exhibition *Rue de la Rue* by Daragh Reeves in 1646 on March the 11th 2011

This artist
Daragh Reeves

This correspondent
Bart Rutten

Concept and design
Nico Feragnoli

1646
is in Boekhorststraat 125,
2512 CN, The Hague,
The Netherlands

<http://1646.nl>
info@1646.nl

6 MARCH: Bart Rutten [BR] to Daragh Reeves [DR]

Dear Daragh,

Here we go. It feels a bit like internet dating, writing you out of the blue and asking you to reveal some inner thoughts to prepare for a meeting. I mean, for a meeting your work. I am not sure if I ever saw some of yours. I looked online but did not find many images and then I started to like this set up. It is like approaching a work from the inside.

Tell me, what do you think I should know from your work before we enter this conversation?

And I am curious what your plan is for the set up of the show. Are you installing your work in the gallery based on a very detailed plan or is there room for improvisation?

Hope to hear from you soon, Best,
Bart

DR-BR

Hi Bart,

I don't think Internet dating would be quite the hit if you knew all your chats would be published on a leaflet and given to your friends - ha! What we have is also the blind date scenario, which I must not ruin by talking too much about myself!

So (briefly)... yes I am installing now, and there is a plan, but not a detailed lay out one. I prepared several ideas in advance that I thought would work together - only in the sense that you might plan out an English garden. Many of the ideas came from

note-books over the years and most therefore needed realising.

In this show I had the feeling not trade too much on personality. I aim to make a show like a design, like someone who directs a film for a producer who found a good script, rather than one who tells his own life story and plays the lead role.

In truth I normally prefer making art that pops up out of a sea of art making - and it's form is more accidental and therefore more complete.

These new realisations of ideas

feel more like props and in the installation I am treating them like that - not as my art from the warm nether nether land but as plain things, as if they were found. The exhibition I believe will only succeed if they are set well and allowed to improvise well together - like in a Cassavetes.

It is a process that relies on time, trust, the right atmosphere and luck which officially I don't believe in. I want the result to be in tension with the overly clean look of the space that we spent the first days preparing.

What should I know about your work? Are you a curator?

best regards,

Daragh

DR-BR

Hi again Bart,

I have, since the last email found that you are a curator, teacher and historian of video art. I am sorry that there was not much more information about my work on the web, but it fits with this idea of talking with a stranger that we only know the bare facts.

I am finding with the installation as I have in

the past too, that I must deal with tension between a purely decorative willful side and another side which is overtly, almost ridiculously idea based. It is almost a case of dealing with the equivalent of two extreme sexes. But I prefer allow this difference, rather than actively resolving it - I suppose in inactive resolution.

I am attracted to art making because of the possibility to explore truths which relate to contradictions. I sense much of the rest of the world is locked into the more comfortable pursuit of singular conclusions - the results of which are eternally uncomfortable. In contrast, art and it's contradictions, seem to approach an easier inner peace, though the path is rocky.

Well just a few thoughts to get me out of the real work - have a nice evening and hope to hear from you again soon,

best,

Daragh

MARCH7:BR-DR

Thanks Daragh for the nice words. Yes, I am an art professional, but this conversation should rather be about you instead of me. You are describing beautifully the freedom art possesses, to allow extremes next to each other. Something you think is harder to find somewhere else. Else like, not the art world. But how do you position art, or your art practice? As part of society, or is art a reserve where we cherish vulnerable values? Another question is:

So, if this is taking you out of the real work, what is this real work consists of? I am still in the process of getting a picture of what you are doing. Let's zoom in to the show. What are you presenting in 1646?

I am on the road whole day, so will get back to you

Neumeister Bar-Am

tomorrow!
Best
Bart

DR-BR

Hi Bart,
Talk to you later - today I feel like a
scrambled egg!
best wishes,
Daragh

MARCH7:BR-DR

How are you today?
How is it going in 1646? Best,
Bart

MARCH9:DR-BR

Good morning Bart,
I am fine today, thank you. Apologies for
the absence. The nights were turning into
mornings and everything else upside down
too.
Last night I took a drive to Amsterdam to
collect a small yellow suitcase and some
glassware.
The other night, which was the one respon-
sible for the trashed feeling, I had been
making the hands of 21 alarm clocks white,
instead of black. Since then I realised that
alarm clock piece is everything I despise
about art, and put it to one side.
Somehow the drive proved a better use
of time and when I returned to my room
I wrote something on an envelop that I
wanted to say to you - it was late night stuff
- but here goes:
What I want to say, is what I want to say
It is not easy knowing what you want to say
- but sometimes you have to start speaking
and find your thoughts from words that you
know or have heard being used before.
This exhibition does not mean much other
than this is what I wanted to say at this
time given that I was expected to say some-
thing and agreed to and want to for my own
benefit and fulfilment and equilibrium. All
actual content is purely personal / sub-
conscious / anecdotal but is not in itself
profound.
During the exhibition preparations I have
experienced different states - one, which is
the most depressing, is to find oneself on
the verge of being a schoolboy again, do-
ing his homework and hoping that handing in a
clever, well organised project will im-
press his teachers and get him a good grade etc.
I am convinced art cannot be made that way
- or maybe it can - but perhaps I just need to

believe in a world where art produced in that
way will not be accepted by people's gut and
therefore will fail. (Like maybe Dutch tomatoes
in Italy - sorry.)

I mentioned Cassavetes before in the last
mail - I don't really want to be that artist who
will now talk about certain film direc-
tors as inspirations etc. - but nor do I want to be that
artist who has a picture of Woody Allen and
Julia Roberts in his exhibi-
tion either - but I do! Yet I feel comfort-
able with the analogy of directing (in the
Cassavetes style) to describe the process of
making this exhibition so far - the fact that
strange things get into shot when you are
focusing on one thing. And when you get
back the footage and it is good, you must
respect everything in the frame of the scene
that just works. There is no point removing
things just because you don't re-
member ordering a prop to be in a certain place -
everything in the shot is in fact a member of a
winning team and needs respect-
ing like each cog in a watch. On that level art
is a strange kind of science, we don't know
much about it, but we know that do-
ing certain actions seem to upset it, while
other things seem to make it happy - though
we don't know the rationale. It's like being
a dog with a master.

So I could, as you asked before, begin to
describe certain things in the exhibition - but
that would be like describing a good friend
in terms of the bones, the organs, and skin -
that we all in fact possess.

What I am attempting to do, as I believe all
artists attempt to do, is have all those body
parts add up to something, like life.

Before signing off entirely I wanted to mention
'The Yes Man', with Jim Carrey. This is a
character who at first resists everything and
then embraces everything and then realises
it's more about a mix. Although the most fun
part of the movie is when he is saying yes to
everything.

I thought this says a lot about the dilemma of
how to live and therefore also about how to
make art. Though I don't really want to be that
guy who preaches on either, espe-
cially in a time when opinions seem so ir-
relevant.

In another mail I could describe the works in
my show, but it would be a comical list and
an abstract work on it's own, like the lists
we make here of things to do that make me
wonder - what kind of job do I have?! - what
am I asking these poor people to do??!
Before I forget - there are 4 people who run
1646 - and working with them has been a big
part of the show - they are all in the show as
far as I am concerned.

best wishes for now, Daragh

BR-DR

Hello Daragh,
Really looking forward to see the show now.
Although I only can read through the lines what
will be happening, I think I have a clear picture
of your motives and commit-
ment. The Space of 1646 is actually very nice to
use as a body for your functioning organs.
Maybe a last question to fulfil my quest into
your work world as a prelude to the real thing.
You refer often to film culture. I was wondering
if this is more a start-
ing point for your work, in other words an
inspiration, or is it more used as a broad
cultural heritage, a shared memory for your
audience as a reference. I am not sure if I
am making myself clear here, but maybe you
can elaborate a bit more on your love, fas-
cination of film culture.
Thanks Bart

MARCH 10: DR - BR

Dear Bart,
Film is not a starting point for me, instead it
represents a world of excitement that I like to
believe in - a state of living that I aspire to
whether it really exists or not. With my head in
these clouds, and others, I make my art and
even live my life. I begin to think that people
are really defined by their desires - wether they
achieve them or not - to emit desire is a valid
and defining feature in people. I like to see
people's effort. To want to be beautiful is
closer to the real thing. The act is related to
reality. (This is no doubt debatable - since I
sense in Holland there is possibly a different
cultural attitude - there is an emphasis on
sincerity, almost at the expense of all else -
does this ring any bells or shall we skip it
like the tomato comment?!) For example - I
noticed when I wear formal clothes, I become
more conservative. When I wear my work
clothes, I can easily become loutish.
I used to think badly of left-wingers who
dressed left wing - because it seems like an
ineffective, or rather unpowerful im-
age to have. Better would be to be left and
look right - just more effective - surely the
goal. But now I think I could be wrong because
maybe a soon as you start looking right you
would soon start to behave right. Well that is
what I suspect.

Another analogy comes to mind: I find, that a
good way to copy someone's voice is to say
their name in their voice. It is strange, since
it is almost impossible to hear a star, for
example, say their own name. But the name
rubs off on the voice or almost to the extent
that it is the voice. I need a philosopher to
step in now and deliver the killer blow. This
is obscure stuff.

I guess I want to say that I started to believe
in the significance of form as an over-riding
truth - and this makes firm my interest in
working as an artist. Anyway if this were a
real date I am sure you would have escaped
out the toilet win-
dow by now. Ideally I would have liked this
to be a couple of blokes

1646, March 2011

Neumeister Bar-Am

having a chat, rather than an interview kind of thing - at a certain point I begin to hear my own voice - always a bad sign. Thanks for all the questions. Should we call it a night? best wishes, Daragh

BR-DR

When you called it a night my night was already getting to its end. I have to young kids who wake up early. This chat set up works very well, or should I say works very well for you ;) It was really great to talk to you this way, although I feel a bit guilty you shared so much I was just some sort of investigator. Let's meet some day after the opening (unfortunately I won't be able to come to you openings, since I am stuck in conference Friday and Saturday) when I saw the work and can share some more of my insights. You live here in the Netherlands? (quite an

essential question maybe, to ask rather late in conversation especially since you refer to not being Dutch). If not, till when will you be here?

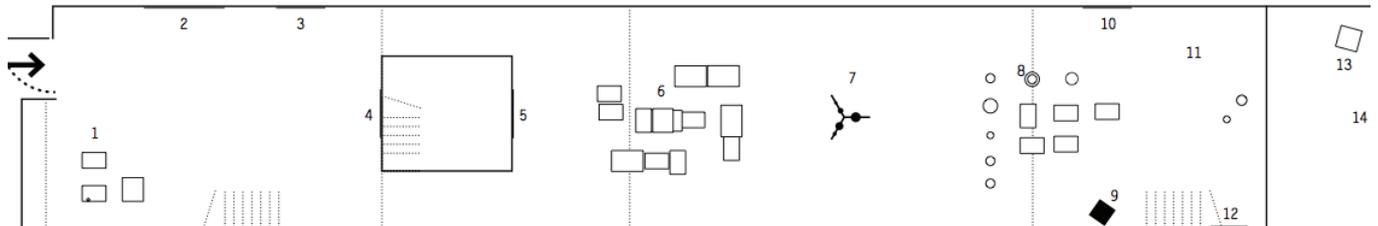
I think looking at the history of this email conversation set up by 1646, we harvested enough. This is not an escape from the toilet window, but an invitation to continue later on. I would like to send our correspondence to Nico now. Unless you think there is something you want to share, conscious of the fact that this chat among blokes - will be published... Good luck with the black arms of the alarm clocks, the yellow suitcase with or without glass ware, the pictures of Julia Roberts and Woody Allen, and the Cassavetes attitude. I get a picture, no matter what camera angle I use: I don't shoot any angles going back and forth. Almost everything is shot from the same place, from the same perspective, so that it's very important to me that the cameraman has feeling, and can move with the figures as he feels it, rather than me sav-

ing, 'Oh, we missed that.

Or to use another nice quote by Cassavetes: It doesn't matter if the words are written, because improvisation has been going on in films by everybody. There's nobody that doesn't improvise to some degree. So it just depends on what degree you need. It was my pleasure! Best, Bart

MARCH 11: DR - BR

Dear Bart,
Thanks so much for the questions on the side of making this exhibition - it was very nice to have that place to go to and to build some castles in the sand with you and for you. I like Cassavetes' idea on camera movement - anyway I am looking forward to meeting in person - hopefully a couple of blokes having a beer somewhere soon!
Yes, let's then continue on the otherside of your visit in a couple of weeks.
thank you . best wishes. Daragh



1. Bushwick Conversation, 2011

Assemblage with sound, 94 cm x 92 cm x 41 cm x 30 mins.

3 sound players, 3 beer cans, 3 polystyrene boxes, water, staples, videotape, peanuts, screw. Sound emitting from three floating beer-cans restages a dialogue between three young Dominican men discussing the pro's and con's of New York life as compared to life in the Dominican Republic.

2. Ring-Pull Menu, 2011

Mural, 176 cm x 127 cm.

Aluminum ring-pulls (silver, blue, gold), glue. New York take-out menu reproduced in ring-pull typeface designed by artist.

3. Yellow Suitcase, 2011

Single 35 mm colour slide projection, 50 cm x 75 cm, 500w bulb.

Image of Samsonite suitcase containing black jacket, camera and golden running shoes.

4. Money Clock, 2004 / 2011

Video, 24 hours, silent.

Single-channel projection, 55 cm x 79 cm. Still-life tells the correct time via dollar bills and coins representing the hours and minutes. Video composed of 1440 still photographs, each appearing for 1 minute. Lighting in the images changes according to the cycle of a summer day/night.

5. Coin & Match Animation, 2004 / 2011

Video, 1 min 22 secs, silent.

Single channel video projection 64 cm x 76 cm.

6. Beach People, 2011

Group of sculptures, 160 cm x 150 cm x 70 cm, (total).

Polystyrene, water, video tape, peanuts in shells, pistachio nut shells, dried corn seeds, euro coins, nails, rust, red soda, found images, paper, glue.

7. Black Tripod and Coke, 2011

Sculpture, 105 cm x 105 cm x 70 cm. Black camera tripod, 4 glass vessels of various dimension and shape, each filled with Coca Cola to their brims.

8. Drifting Tapes / Coke Sculptures, 2011

Two groups of sculptures, 250 cm x 150 cm (total).

Polystyrene trays filled with water, magnetic video tape fragments floating on top. Glass vases and cut plastic bottles brimming with soft drinks (Coca Cola, Fanta, red soda), mould, one ripped-up snapshot distributed over the surfaces of the vessels.

Direct sunlight between 3.30 pm - 4.30 pm causes vivid red shadows to be projected through the red soda-filled vases.

9. B + H Animation, 2004 / 2011

Video, 1 min 3 secs, silent. Single-channel video on monitor, 25 cm x 33 cm.

Animation of sales images from an electronics catalogue featuring professional video cameras, still cameras, TV sets, editing equipment and binoculars.

10. Rio Man, 2011

Double slide projection, 55 cm x 60 cm.

An original found image (street vendor with moustache and hat carrying a load of brooms and chairs) deconstructed into two slides.

Reconstructed as two slide projections.

11. The Eyes of Tom Jobim, 2011

Audio cd with 2 songs by Antonio Carlos Jobim, portable battery-operated cd player, headphones.

Temporary soundtrack for three videos and other kinetic elements, including: the fountain in the garden; the floating videotape fragments; the changing sunlight in the space; the sparkling surfaces of the liquid sculptures when freshly refilled. Tracks on cd:

1: Luiza, 2 mins 30 secs

2: Querida, 3 mins 31 secs

12. Jeu De Balle, 2011

Video, 30 mins, silent.

Flat screen TV, 47 cm x 27 cm.

Recording of objects laying in the gaps between the cobble stones of a daily flea market.

13. Chair Fountain, 2011

Fountain, 85 cm x 40 cm x 45 cm. Marcel Breuer chair in natural wood/ chrome, garden hose, plumbing connections.

14. Glue Bags, 2011

Wall text 120 cm x 150 cm.

Permanent black marker on exterior wall.

Found text. A photocopy of a page from the book 'Serpico' distributed by artist Tommy Lanigan-Schmidt to his students at SVA school in New York. The text features hand drawn boxes around sections of the text in which specific evocative textures of a rooftop are described as a New York detective works a case.

beste werk, waaronder de paranor- verpersoonlijking van het soort vanuit het perspectief van de ac- plots wel carrière maakt. Hoffman ken, zei hij daar zein over.

Een laagje animatiefilm over het dagelijkse leven

Te koop aangeboden

In deze rubriek worden kunstwerken belicht die te koop zijn bij galleries, veilingen en op internet. Deze week werk van **Daragh Reeves**.

Wat?

Collages, tekeningen, een scenario en bewerkte foto's van Daragh Reeves (GB, 1974).

Bewerkte foto's... Photoshop?

Nee, authentiek handwerk. Foto's die Reeves als 'mislukt' beschouwt, krijgen een nabewerking door er in te krassen, erop te schilderen en te tekenen. De bewerkte foto's zijn bescheiden maar fijntjes, vol met grapjes en mooie observaties. Straatmeubilair dat met een beetje aanpassing een naam vormt, schaduwen die een eigen leven leiden, handen die tot een beest uitgroeien, vormen die als gedachten boven de stoep drijven. Alsof een animatiefilm over het dagelijks leven ge-

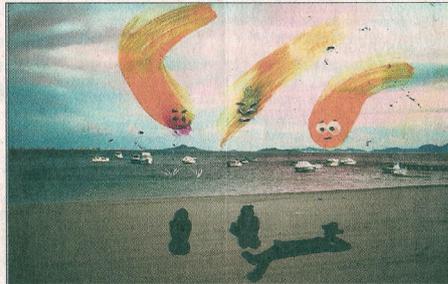
legd wordt. Bij deze presentatie toont hij de foto's los of in combinaties van meerdere foto's op één blad (of laat anderen kiezen wat ze samen willen voegen), die daarvoor een vreemdsoortig verhaal vormen.

Daragh Reeves heeft jarenlang films gemaakt en je ziet duidelijk terug dat hij verhalen in beelden kan vertellen.

Als Reeves een filmmaker is, waarom zie ik hier dan allesbehalve een film?

Ruim een jaar geleden werd Reeves' complete montageset inclusief computers, harde schijven en de rest gestolen. Een heel archief kwijt én een complete nieuwe film, voor een kunstenaar een ramp met een hoofdletter. Reeves remedie tegen de wanhoop is gebleden: tekenen. Hij wilde terug naar de basis, weg van alle digitale informatie die ons opslukt.

'Ik wil geen laptop-kunstenaar meer zijn', zegt Reeves, terwijl hij in de galerie zijn werk ophangt. 'Ik zie te veel mensen verdwijnen zodra dat ding aangaat.'



Daragh Reeves, zonder titel, 2008.

Een radicale ommekeer?

Niet echt, Reeves heeft altijd erbij getekend. Zijn werk was eerder in Nederland te zien in Artis in Den Bosch (in een duo-presentatie met de beroemde cameraman Robbie Müller) en in een tekeningentoonstelling in het Stedelijk Museum. De diefstal gaf echter wel meer onthechting: in plaats van op duur, mooi papier tekent hij

nu heel snel en luchtig op goedkope vellen. Ook in die tekeningen blijkt de cinema overal te schuilen: in film noir-achtige figuretjes, woorden, vergezichten. 'Ik zoek naar gedenkwaardige vormen', zegt hij. 'Net als in film: je vergeet vaak de plot, maar je onthoudt bepaalde beelden.'

En dat scenario aan de muur dan?

Dat is een geval apart. Reeves is bezig een 'filmklok' te maken, een film waarin zoveel mogelijk minuten van de dag bestaan uit een filmfragment waarin die minuut zichtbaar, hoorbaar of leesbaar is. Als je het scenario doorleest, beseft je dat er zo vreselijk veel films bestaan dat dat inderdaad mogelijk is. Uiteindelijk, toch, wil Reeves de filmcollage echt gaan maken.

Kopen?

De grote tekeningen van Reeves missen soms nog samenhang, variëren van geklieder tot prachtige observaties. Zijn bewerkte foto's echter zijn, zeker samengevoegd, echt bijzonder. Fijntjes, iets om vaak opnieuw naar te kijken.

Prijs, afhankelijk van het aantal foto's (en dat zijn dan de unieke stukken): 450-1800 euro. Dat is zeer redelijk.

Sacha Bronwasser

Daragh Reeves, Jeans & T-Shirts

'The way something looks is more truthful than what it means'. Galerie Ellen de Bruijne in Amsterdam. T/m 28 juni.

Translation by Morgan Betz; Article by Sacha Bronwasser

Volkskraant

A LAYER OF ANIMATION ON TOP OF DAILY LIFE FOR SALE

In this column artworks are being discussed that are for sale at galleries, auctions and on the internet. This week work by Daragh Reeves.

What?

Collages, drawings, a scenario and edited photographs by Daragh Reeves (1974, GB).

Edited photographs...Photoshop?

No, authentic handwork. Photographs that are considered as 'failed', are being edited by scratching in and painting and drawing on them. The edited photographs are modest, but delicate, filled with little jokes and beautiful observations. Street furniture that with some adjustments forms a name, shadows that lead their own lives, hands that transform into animals, shapes floating over the pavement like thoughts. As if an animation film were superimposed on our daily lives.

In this presentation he shows photographs separately or combines them on one sheet (or lets others choose which photographs they want to see together) to let them form strange narratives. Daragh Reeves has made films for years and this becomes clear in the way he uses images to tell stories.

If Reeves is a filmmaker, then why do I see everything except a film?

A little more than a year ago Reeves was robbed of his complete montage set including computers and hard-disks. Losing an entire archive, including a newly completed film, is a disaster with a capital D for any artist. Reeves remedy for despair proved to be drawing. He wanted to go back to the basics, away from all the digital information that is consuming us.

'I don't want to be a laptop-artist anymore', Reeves says, while he is hanging his work in the gallery. 'I see too many people disappear when that thing is turned on.'

A radical change?

Not really, Reeves has always been drawing too. His work was previously exhibited in the Netherlands in Artis Den Bosch (in a duo presentation with the famous cameraman Robbie Müller) and in a drawings exhibition at the Stedelijk Museum Amsterdam. The theft brought material detachment; he now draws quickly and lightly on inexpensive paper. In these drawings too the cinema is everywhere; in the film noir-like figures, words and panoramas. 'I am searching for memorable forms', he says. 'Just like in films: you often forget the storyline, but you'll remember certain images.'

What about the scenario on the wall?

That is a different case. Reeves is working to construct a 'filmclock'; a filmcollage in which ideally all minutes of the day will be represented by a film fragment that somehow (visible, audible or readable) tell the corresponding time. If you read the scenario it becomes clear that the staggering number of movies made could very well allow him to complete the clock the way he intends it.

Buying?

Reeves' large drawings sometimes lack overall coherence and vary from messy to beautiful observations. His edited photographs however are, especially when combined, uniquely special. Delicate, they are something you keep coming back to for renewed viewing.

Price, depending on the amount of photographs (and those are the unique pieces): €450 - €1800. Which is very reasonable.

Sacha Bronwasser

Daragh Reeves, Jeans & T-Shirts 'The way something looks is more truthful than what it means'. Galerie Ellen de Bruijne in Amsterdam. Until 28th of June 2008

Een ode aan heldendom en inspiratie

Beeldende kunst Artis Den Bosch

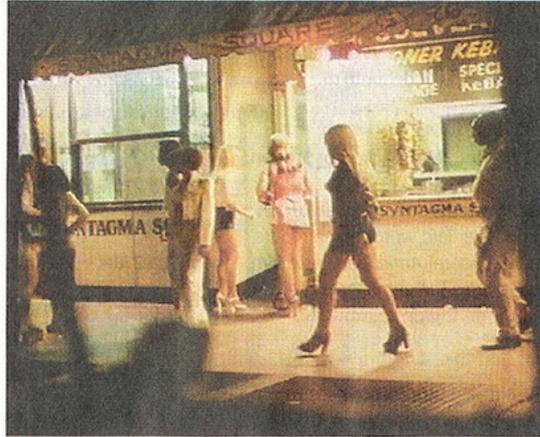
- Kunstenaar Reeves komt uit voor zijn heldenverering.
- Elke scène van zijn film is een op zich staand schilderij.

DEN BOSCH Vraag een kunstenaar naar zijn helden en het antwoord is meestal afwijzend. Een beetje kunstenaar streeft naar originaliteit en heeft dus geen helden.

Daragh Reeves (1974), geboren in Groot-Brittannië en opgeleid aan De Ateliers in Amsterdam, heeft wel een held en durft daar nog voor uit te komen ook.

Dat levert een kleine, maar buitengewoon fraaie tentoonstelling op in kunstenaarsinitiatief Artis in Den Bosch. *Someone makes a call and the sun goes down*, is de filmische titel van de expositie waarin naast werk van Reeves tien monitoren staan met filmfragmenten van Robby Müller (1940). Müller verwierf bekendheid als cameraman van onder anderen regisseurs Wim Wenders en Jim Jarmusch.

Reeves biedt met een verzameling slaapplekken van onbedui-



Night moves II.

dend materiaal en een fotowand-collage een glimp van zijn poëtisch universum. Maar eigenlijk draait alles om zijn videofilm *Night Moves II*, samengesteld uit bestaande filmfragmenten en twee nieuwe scènes. Die film lijkt als twee druppels water op de fragmenten van zijn held Müller, en biedt tegelijk een wereld van verschil.

Zelden is duidelijker te zien hoezeer een film, gemaakt voor de bioscoop, verschilt van een videofilm, gemaakt als beeldende kunst. Om de vergelijking te vergemakkelijken, zijn de door Müller gekozen filmfragmenten uit onder meer *Paris Texas* en *Saint Jack* ontdaan van ondertiteling en geluid, waardoor alle aandacht naar het beeld

gaat. Licht, encenering en kader zijn dienstbaar aan de handelingen van de hoofdpersonen.

In de film van Reeves, een collage van nachtelijke beelden, is elke scène een op zich zelf staand schilderij. Dat gaat niet over mensen en hun veelzijdige beslommeringen, maar over abstracte onderwerpen als licht en beweging, over de vromentaal, beloften en fata morgana's van de nacht.

Tegelijk zijn de overeenkomsten in de beelden stuitend. De overvloedige lichtdonker-contrasten, de voorkeur voor sferisch zwartwit, waarin glimmende auto's traag het beeld binnenglijden, vrouwen rode lippenstift dragen en reclameborden een roze of groene kleurengloed verspreiden.

Zo ontwikkelt de tentoonstelling zich tot een ode aan heldendom en inspiratie. Door *Night Moves II* en de filmfragmenten naast elkaar te tonen, is perfect te zien hoe die romantische, zijdezachte filmtaal van Müller een kunstenaar als Reeves beïnvloedt, zonder dat hij zijn eigenheid prijsgeeft.

Marina de Vries

Someone makes a call and the sun goes down, in Artis, Den Bosch, t/m 20 mei.

English Translation

From Volkskrant 10th May 2007

An Ode to Heroism and Inspiration

If you ask an artist about his heroes the answer usually is a bit evasive. A proper artist strives for originality and so, doesn't have any heroes.

Daragh Reeves (1974), born in UK, studied at De Ateliers, does have a hero and is not afraid to admit it.

The result is a small, but exceptionally beautiful exhibition in artist initiative Artis in Den Bosch. *Someone Makes A Call And The Sun Goes Down* is the filmic title of the exhibition showing besides work of Reeves, on ten monitors, film fragments of Robby Muller (1940). Muller became known as cameraman for among other eminent directors as Wim Wenders and Jim Jarmusch.

Reeves offers, with a collection of sleeping places of futile materials and a photo-wall-collage, a glimpse on his poetic universe. But actually everything revolves around his video *Night Moves II*, compiled of existing film fragments and two new scenes. That film bears a close resemblance to the fragments of his hero Muller, and at the same time offers a world of difference. Seldom it was so clear how much a film, made for cinema, differs

from video, made as visual art. To make the comparison easier, the fragments chosen by Muller including *Paris Texas* and *Saint Jack* are shown without sound or subtitles, allowing all the attention to the image. Light, staging and frame serve the actions of the protagonists.

In the film of Reeves, a collage of nightly images, every scene is an autonomous painting. This is not about people and their miscellaneous occupations and worries, but about abstract subjects like light and movement, about formal language, promises and fata-morgana's of the night.

At the same time the resemblances of the images are strong and remarkable. The lavish light-dark contrasts, the preference for spherical black and white, where shiny cars slowly enter the frame, women wear red lipstick and advertisement signs emit a red or a green glow.

In this way the exhibition develops into an ode to heroism and inspiration. By showing *Nightmoves II* and the film fragments side by side, it becomes perfectly clear how the romantic silky film language of Muller can influence an artist like Reeves, without causing him to loose his 'ownness' originality.

Marina de Vries

ARTIS DEN BOSCH

SOMEONE MAKES A CALL AND THE SUN GOES DOWN

SOMEONE MAKES A CALL
AND THE SUN GOES DOWN

ROBBY MÜLLER
DARAGH REEVES
ZAPP MAGAZINE

Boschveldweg 471
's-Hertogenbosch
www.artisdenbosch.nl

open:
donderdag-zondag
van 13 tot 17 uur

14 april
— 20 mei

opening:
zaterdag
14 april 15 uur

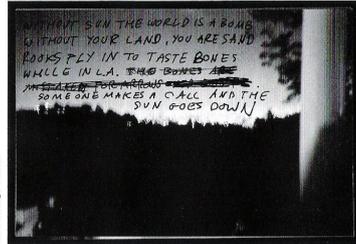


Foto: Daragh Reeves

Robby
Müller

Daragh
Reeves

Zapp
Magazine

Nooit eerder vormden de beelden die *Paris, Texas* (Wim Wenders), *Down by Law* (Jim Jarmusch) en *Breaking the Waves* (Lars von Trier) tot moderne filmklassiekers maakten het uitgangspunt voor een tentoonstelling. Hoe verschillend in beeldcompositie, cameradynamiek en belichting deze films ook zijn, de artistieke ambities van de onafhankelijke regisseurs ervan brachten hen alle drie in contact met een en dezelfde man: Robby Müller (1940).

In het kader van Postproductie heeft Artis Zapp Magazine uitgenodigd, zij koppelt in *Someone makes a Call and the Sun goes down* Müllers cinematografische juweeltjes aan het werk van één van zijn bewonderaars, de Britse beeldend kunstenaar Daragh Reeves (1974). Reeves reageert en anticipeert in zijn tekeningen, fotocollages, objecten, video's en films op de macht en verwachtingen die in het afzonderlijke filmbeeld en de filmver telling als geheel besloten liggen. Refererend aan de ongeschreven wetten van het Hollywood waaraan Müller zich het liefst onttrekt, creëert ook Reeves, even eigenzinnig als Müller, zijn eigen illusionaire universum. Beide kunstenaars maken de daad van het kijken tot een even onthullende als ongreepbare ervaring die, met hun composites als basis, minder en minder de grenzen tussen fictie en werkelijkheid onderscheidt om voor een langer of korter moment een derde, door beeld opgeroepen realiteit te verstaan.

Achterzijde:

[Postproductie] ARTIS DEN BOSCH
t.s.m. ROMA PUBLICATIONS
[Postproductie] wordt mede mogelijk
gemaakt door DRUKKERIJ TIELEN

Fragment from: MARC MAGTZAAM,
(SINGLE OBJECTS), pencil on
paper, 113 x 81 cm, 2005

By Miryam Van Lier

Translation from Dutch to English by Miryam van Lier

14 April – 20 May 2007

Someone makes a Call and the Sun goes down

In *Someone makes a Call and the Sun Goes down* the editorial eye of Zapp Magazine offers space for a meeting, both virginal and unpredictable, between two artists who will also appear in #11: Robby Müller and Daragh Reeves. At first glance they seem to have nothing in common apart from the fact that they both work in the medium of film. There is sooner a certain field of tension between their working methods. The taciturn but highly renowned Dutch cameraman Robby Müller (1940) employs astonishingly simple basic principles, which have produced masterful images for well over forty years. Müller's cinematography turned films such as *Paris Texas* (Wim Wenders), *Down by Law* (Jim Jarmusch) and *Breaking the Waves* (Lars von Trier) into modern film classics.

His composition, camera dynamic, and lighting are legendary, and will affect the observer in several film fragments selected by Müller from 10 films, playing simultaneously on monitors, shown to their full advantage, free of sound and dramaturgical context. In addition the curators are creating a living-room environment, where Müller's films can be viewed on demand in their entirety. Müller's films have never before provided the point of departure for an exhibition. The work does however supply a source of inspiration for many artists; both in and outside the film world, and Doug Aitken and Steve McQueen among others have already sought to collaborate with him.

In *Someone makes a Call and the Sun goes down* Groot and Van de Ven couple Müller's cinematic gems with the work of one of his many younger admirers, the British artist Daragh Reeves (1974). Where Müller seeks to give the actors as much freedom as possible, through unconventional lighting, large frames,

or dynamic camerawork, Reeves likes nothing better than to intervene in the image. In his drawings, photo collages, objects, videos and films, he reacts to and anticipates the power and expectations that are locked up in the individual frame of film and the film's narrative as a whole.

For Reeves, paint, tape and text constitute the negation of any fixed genre. Ambiguity is his way of playing with existing conventions. Referring to the unwritten rules of Hollywood, which Müller himself prefers to disregard, Reeves also creates his own illusory universes, just as wilful as that of Müller. His work seems to consist of snapshots of a reality that appear both actual as well as fictional. Reeves juggles freely but purposefully with the parameters of time and illusion, which have provided the medium of film with its irresistible allure for over a hundred years. Someone makes a Call and the Sun goes down screens, as the ultimate expression of this, Reeves' latest film, which he recently edited in New York using fragments of existing films.

Both Müller and Reeves turn the act of viewing into a revealing and equally intangible experience, which on the basis of their presented work, increasingly blurs the boundaries between fiction and reality in order to grasp, for a brief or slightly longer moment, a third reality summoned by images.

Robby Müller (1940) graduated from the Nederlandse Film Academie in 1964 and has operated the camera on more than 60 films and countless television productions. He has worked with renowned and unorthodox filmmakers including Wim Wenders, Jim Jarmusch, Peter Bogdanovich and Lars von Trier. Müller has received various prestigious prizes for his camerawork.

Daragh Reeves (1974) took his BA at the Camberwell College of Arts in London and his MFA at the School of Visual Arts in New York. From 2002-2004 he stayed at De Ateliers in Amsterdam. Since then his drawings, sketches, photo collages, videos and films have found their way to exhibitions in a large number of cities, including Amsterdam, Tokyo and New York.

Corinne Groot (1964) and Rob van de Ven (1955) together comprise Zapp Productions. From 1993 to 1997 they brought out 11 issues (#0 - #10) of their art magazine on video, Zapp Magazine. # 11 will be released in May on DVD and will be presented on 20 May this year during the Postproductie organized by Artis. Zapp Productions make exhibitions, advise on, and produce artists' videos, including those of Leigh Bowery and L.A. Raeven.

The show 'Someone makes a call and the sun goes down' has been established by the invitation of ARTIS and put together by Zapp Magazine. In this show Corinne Groot and Rob van de Ven - both editor/publisher of Zapp Magazine, present the work of cameraman Robby Müller and artist Daragh Reeves.

When you love a man's garden, you've gotta love the man

Robby Müller & Daragh Reeves.

By Miryam van Lier

In a versatile and productive way, Daragh Reeves embraces a range of art disciplines in his own practice as an artist. But there's one medium from which he derives the most inspiration: film. However Reeves is not a director in the conventional sense of the word. He doesn't tell stories with a beginning, middle and an end. Perhaps more than anything he is a collector who carefully compiles a potentially meaningful archive of snapshots, which he later transforms to multi-disciplined storyboards. His photo collages, experimental video films and wall sketches seem to be as much a blueprint for a future movie as they are a about leaving something unrealized. Although Reeves takes Hollywood film as his basis; his work is hardly a tribute to the habits of Beverly Hills. He would just as happily use its legacy as he would turn it upside down. Reeves is not interested in the perfect illusion, nor in the deceptive importance of claims to authenticity. He associates, constructs and deconstructs, and in doing so flouts dramaturgic principles. Tape, celluloid, paint and text suffice to show that every imaginary (cinematic) reality is not only achievable, but that over time, existing clichés are easy to evoke with a small gesture and also in other disciplines of art. And all this with our full cooperation, only then to artlessly alienate us and wake us from the dream. Reeves continuously interferes with his film sets, and his manipulations are always recognizable as the medium in which he works. The medial nature of film, photo and text is thereby screened for its merits.

But Reeves is not a theoretician who needs to prove something. He is a traveller. Sometimes he relaxes and settles down in his three dimensional objects which act like temporary sleeping places. Mostly however he reacts with his surroundings and breaks through the fictive certainties that are conveniently suggested in or projected on it. Reeves won't let the appreciation of the filmic image fall back on an established track record full of self-evident narrative coherence. Simple snapshots of domestic scenes transform into abstract landscapes by adding some paint. Photographed windows with a seemingly mundane view of the outside world, attain through his added texts, the vague charge of a story that perhaps we do not want know. Anonymous characters appear to have been lifted from situations that somehow seem familiar.

His storyboards offer a fertile soil for a story that can be told, elicited or touched, but will never become real in their entirety and never could have happened in the order of events shown. As a result of this his collages are somewhat uncomfortable, accidental and almost fleeting. Instead of perishing from this apparent randomness, they maintain a remarkable quiet decisiveness on account of their many references. And despite the some times playful humour shown in the collages, they manage to never become a caricature. They have already nearly become memories.

The fake memos, imaginary film posters and the snapshots turned film scenes with fictitious dialogues, can just as easily be seen as a sneak peeks as well as recollections. In any case, they act as part of an imaginary memory that is no longer purely personal. In Reeves' work, the element of time is always evidently non-linear and with that just as unreal as it is suggestive.

Thus, his last video film *Night Moves II* is a composition consisting of night scenes from Hollywood movies and scenes shot by himself. In less than five minutes Reeves shows how different, partly quoted, realities can come together to create a blatantly composed yet extremely convincing nocturne showing a mans nighttime experience in an undefined unspecified (though clearly American) metropolis.

'*Night Moves II*' contains hardly any sound and for a moment it veers close to the silent presentation of film fragments by cameraman Robby Müller, which are shown on ten single file monitors. Where the artist Reeves easily steps in and out of the fictive world of the silver screen, Robby Müller serves to keep intact the illusory world of film by closing it of as hermetically as possible. With him there are no explicit references to the reality outside the film frame. Stripped of their soundtracks, excerpts from 10 of his films show how image composition and the working of light contribute to the imaginative power of a film sequence, which for more than one hundred years has been the mediums irresistible appeal.

Reeves' characters are anonymous even interchangeable. He adds, as he wishes, drawn characters to reality. For Müller, the actors often transcend their role as characters. They are equally 'real' flesh and blood, whose emotions we can identify with our own. This overall accepted as/if-situation proceeds to the extent that apparently unreal developments are accepted as an acceptable reality. We go along with the story. Yet Müller himself withdraws from the laws of Hollywood and has worked almost exclusively with unorthodox directors like Wim Wenders, Jim Jarmusch and Barbet Schroeder.

Where Reeves leaves the traditional storyline by cutting and pasting freely in fiction and reality, master cameraman Müller concentrates most of all on the individual frame, where actors get as much space as possible. His frames, light designs and camera movements are in fact a montage in the film image itself. This strength becomes apparent through the scenes Muller was invited to select. Müller selected on the base of the memory he had of the films he shot . He did not see them again. Now shown without their cinematic context and sound tape, they appear once more, each one of them, as a timeless universe. Painting, choreography, mood, window, moment. Suddenly less narrative than the work by Reeves. A sensory/sensual meeting above all.

Reeves is an admirer of Müller. Particularly *Saint Jack* (Peter Bogdanovich, 1979) which affected him a long time ago. It is one of the experiences that he carries with him on his travels. For 'Someone makes a call and the sun goes down' he used this film as a basis for a wall collage made in Artis. The collage in the form of a stained glass, a nod to the St. Jans Cathedral, is Reeves's tribute to the master of light, as Müller is sometimes called.

RECENSIES



Daragh Reeves: The Fountains of New York

AMSTERDAM
W139
22 oktober t/m
27 november

Lennard Dost

Tot eind november kon je in de kelder van Post CS bij W139 terecht voor Daragh Reeves solotentoonstelling *The Fountains of New York*. De in 1974 in Leeds geboren Reeves is afkomstig van de Ateliers, maar genoot zijn vooropleiding aan het Camberwell College of Arts (Londen) en de School of Visual Arts (New York). Over belangstelling heeft Reeves niet te klagen, eerder dit jaar toonde galerie Ellen de Bruijne Projects (Amsterdam) *Un Borghese Piccolo Piccolo*, een bewerking van de gelijknamige tragikomedie van Marlo Monicelli uit 1977. De plot van Monicelli's film is als volgt: wanneer hun zoon tijdens een gewapende overval door een verdwaalde kogel wordt gedood, slaan bij het echtpaar Vivaldi de stoppen door. Ze nemen wraak op de jonge overvalver. Reeves bewerkte de film op verschillende manieren. Hij voegde getekende fragmenten toe, plakte sommige scènes af en liet zijn grootmoeder, terwijl ze de film bekijkt, over de telefoon dialogen simultaan vertellen. In *The Fountains of New York*, één van de laatste wapenfeiten van scheidend directeur Ann Demeester, stelt Reeves eveneens de relatie tussen zijn films en videowerken enerzijds, en tekeningen, posters en "appropriated images" anderzijds aan de orde. De fascinatie voor het medium film en het op een filmische manier vertellen van verhalen lopen als een rode draad door de expositie.

Het basisidee achter de tekeningen die in de tentoonstelling te zien zijn lijkt simpel. Laat een individu een speciaal door jou geselecteerde film kijken en maak daarvan een portret. Reeves suggereert de receptie van de film in het hoofd van de geportretteerde te hebben vastgelegd, in een patroon van om het hoofd getekende lijnen en details, maar erg veel maken de beelden uiteindelijk niet duidelijk.

Ook van de vellen papier met daarop quasi-humoristische teksten als 'For sale, small inkdrawing, framed, features dracula in catsuit...' en 'For sale: greek statue, marble...' gaat weinig overtuiging uit. De kunstenaar probeert nadrukkelijk de relatie tussen tekst en betekenis te ontwrichten, maar het belangrijkste gevolg is dat alles vaag wordt.

Interessanter is de fotoserie *No retreat no surrender* (2005), waarin te zien is hoe de zon een schaduw werpt op een rood plastic flesje, dat zich bevindt op een opengeslagen schrift. Hier is net als in de getekende portretten sprake van de suggestie van het verglijden van de tijd, met een schaduw die teksten onthult als 'No retreat' en 'No surrender'. Reeves maakte de foto's tijdens een treinreis door Europa. Het idee is intrigerend, met de aantekening dat het medium film wellicht een betere optie was geweest, dan immers had je kunnen registreren hoe met het verstrijken van de tijd de tekst wordt blootgelegd. Waarmee duidelijk wordt dat dit soort onderzoek toch eigenlijk is voorbehouden aan het domein van de film. Indrukwekkend is daarom met name de ruimte waarin duizenden lichtdeeltjes van een filmprojector letterlijk licht werpen op een serie tekeningen. Hier wordt een bioscoopfilm tot zijn fysieke essentie teruggebracht.

Intrigerend is ook de video *Night Club*. Hoewel een duidelijke verhaallijn ontbreekt en een climax uitblijft, bekruipt je een onheimisch gevoel. De nachtelijke tocht door de onbekende stad voert je langs louche nachtclubs, donkere steegjes en desolate locaties. Reeves maakte voor *Night Club* gebruik van filmshots die al eerder waren 'geleend', volgens eigen zeggen een verwijzing naar de 'home movies shots' uit de *feature* films. De keuze om het werk

te presenteren in de nauwe, oplopende gang pakt goed uit, het versterkt het beklemd gevoel. De meeste indruk maakt eigenlijk nog wel *Fullen Drawings*, een ogenschijnlijk eenvoudige video van een ondefinieerbaar papieren muurobject dat omlaag tuimelt en uiteindelijk uiteenvalt. Een van de weinige werken die geen toelichting behoeft, een verademing. In de laatste zaal staan we plots oog in oog met de video waaraan de tentoonstelling zijn naam dankt, *The Fountains of New York*. Daarin zien we flitsen uit het leven van de kunstenaar Daragh Reeves. Van quasi-absurde performances – een jongeman in pak dansend voor een tv, een Aziatisch meisje in een zwembad dat een platenhoes boven water houdt waarop het gezicht van komiek Bill Cosby valt te ontwaren – tot het 'vertrouwde' onderzoek waarbij noties als duur en tijd en lichtwerking een belangrijke rol opeisen. Een logische afsluiter, want hoe graag W139 ook spreekt over 'de verschillende aspecten van Reeves' veelzijdige kunstenaarspraktijk', uiteindelijk zijn het vooral de videowerken die weten te beklijven.

© Daragh Reeves, *The Fountains of New York*, foto Henni van Beek, courtesy W139

© Daragh Reeves, *The Fountains of New York*, foto Henni van Beek, courtesy W139

Metropolis M - Issue 1, February – March 2006

Daragh Reeves: The Fountains of New York

Amsterdam, W139, 22 October - 27 November

Lennard Dost, translation and corrections by Falke Pisano

Until the end of November, in the cellars of Post CS, W139 showed Daragh Reeves' solo exhibition *The Fountains of New York*. Coming from de Ateliers after studying at Camberwell College of Arts (London) and School of Visual Arts (New York) Reeves (Leeds 1974) can not complain about a lack of attention. Earlier this year gallery Ellen de Bruijne Projects (Amsterdam) showed 'Un Borghese Piccolo Piccolo', an adaptation of the tragi-comedy of the same name by Mario Monicelli from 1977. The plot of Monicelli's film is the following: When their son dies from a lose bullet during an armed robbery, the couple Vivaldi go ape. They take revenge on the young bandit. Reeves manipulated the film in various ways. He added drawn fragments, obscured certain scenes and had his grandmother watch the film at home while simultaneously translating dialogues over the phone. In *The Fountains of New York*, one of the last achievements of leaving director Ann Demeester, Reeves also addresses the relation between his film- and video-works on the one hand and his drawings, posters and appropriated images on the other hand. The fascination for the medium film and filmic narration runs as a central line throughout the exhibition.

The basic ideas behind the drawings in the exhibition seem simple. Let an individual watch a film you selected and make a portrait of it. Reeves suggests to have depicted the reception of the film in the mind of the portrayed in a pattern of lines and details drawn around the head, but in the end the images do not clarify very much. Also the lose sheets of paper with quasi-humoristic texts like 'For sale, small ink drawing framed, features Dracula in black suit, stares at fire. Cat also stares. No signature, but old, unusual piece E50' and 'For sale: Greek statue, marble girl stabbing lion, heavy! E150' are not convincing.

The artist tries hard to disrupt the relationship between text and meaning, but the main consequence is that everything becomes vague.

More interesting is the photo series 'No Retreat, No Surrender', in which we see the sun casting a shadow through a red plastic bottle standing on an open cahier. Like in the drawn portraits there is a suggestion of time passing, with a shadow that frames the texts 'No retreat' and 'No surrender'. Reeves made these pictures during a train journey across Europe. The idea is intriguing. Also impressive is the space in which thousands of light-particles literally cast light at a series of drawings. Here a movie is transformed into its physical essence.

Intriguing too is the video *Urbane Hustle*. Although lacking a specific story line or climax the video creates an uncomfortable feeling. A nightly journey through an unknown city takes you past obscure nightclubs, dark alleys and desolate locations. For *Urbane Hustle* Reeves used film-scenes that were borrowed before, according to Reeves himself he chose images that seem like home movie shots in the feature films. The decision to show this piece in the narrow sloping corridor proves to be a good one, enforcing the uncomfortable effect of the movie.

In the end, though, I was most impressed by the video piece *Fallen Drawings: A seemingly simply video of an indefinable paper wall-objects that tumble down in pieces and eventually fall apart*. One of the few works in the show not requiring an explanation. A revelation.

In the last room we suddenly come face to face with the video the exhibition is named after, *The Fountains of New York*. In this film we see flashes of the life of the artist Daragh Reeves. From quasi-absurd performances, a young man in suit dances in front of a television, an Asian girl in a pool holding up a record with the face of comedian Bill Cosby - to his familiar research in which notions like duration, time and the workings of light play an important role. A logical closing piece, because no matter how fondly W139 speaks about the different aspects of Reeves' wide-ranging art-practice, in the end it is the video-work that stays with you.

Kunstwereld positities:

Waaggespreken over de
werkprocessen van de kunstenaar

Kunstwereld

Daragh Reeves

'The Fountains of New York' luidt de titel van de expositie van de jonge Engelse kunstenaar Daragh Reeves (1974). Het is een plezierige poëtische titel die onmiddellijk aanleiding geeft tot verschillende associaties. Ook de tentoonstelling in het halfduister van de kelder waar W139 gevestigd is, spreekt tot de verbeelding. Reeves toont in iedere zaal een andere installatie samengesteld uit films, videobeelden en tekeningen. De tekeningen bestaan vaak uit ruwe schetsmatige beelden. In hun directheid een combinatie van doodle en graffiti, ruw mysterieus en doeltreffend. Voor zijn films maakt hij op een bijzondere manier van footage gebruik. Het gaat om beelden en fragmenten van beelden die nooit volledig zijn. Toch raak je als toeschouwer niet gedesoriënteerd. De indicatie dat de film een situatie of stemming verbeeldt, blijft. Al is het moeilijk te duiden waarop je die conclusie baseert. In een centraal werk op de tentoonstelling zijn film en tekening met elkaar verbonden. Hij laat een film draaien door de ruimte schijnen. Zij verlicht de objecten en tekeningen als een discobal.

Daragh Reeves, foto: Hanni van Beek



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KUNSTBEELD – NETHERLANDS – 12/2005

Translated from Dutch by Falke Pisano

Artworld :Positions:
~ Conversations about the working
process of artists

'DARAGH REEVES'

By Saskia Monshouwer

'The Fountains of New York' is the title of the exhibition of the young British artist Daragh Reeves (1974). It is a pleasant poetic title that immediately sets off different associations. The exhibition in the semi-darkness of the basement of W139, too, triggers one's imagination.

Reeves shows a different installation in every room composed of movies, video images and drawings. The drawings often consist of rough sketchy images which are in their directness a combination of doodles and graffiti, raw mysterious and catchy.

In his movies he displays an original way of using footage. Although the images and fragments of images are never complete, one is never disorientated as a viewer. The indication that the movie depicts

Het werk fascineert me. Film en tekening zijn op bijzondere manier verbonden. Waaruit de aanblikingsruimte van de expositie bestaat is niet een, twee, drie te formuleren, maar er gebeurt iets. In gesprek met Reeves ga ik na wat de basisideeën voor zijn werk zijn.

Reeves is in Engeland geboren, en studeerde na zijn kunstopleiding daar enkele jaren in New York om vervolgens op de Ateliers in Amsterdam terecht te komen. Sindsdien leeft hij in Nederland. Van aanvang aan had hij een grote interesse voor film, hoewel hij deze fascinatatie niet onmiddellijk aan zijn artistieke werkzaamheden verbond.

"Ik denk dat mijn interesse voor film past in de gebruikelijke interesse die jongeren voor dit medium hebben. Toen ik voor het eerst tekenen en film combineerde, ik tekende vormen over, liet een film draaien, zette de film stop en tekende een fragment dat me interesseerde, kwam die handeling waarschijnlijk eenvoudigweg voort uit de behoefte om deel uit te maken van de film. Niet van de filmindustrie of iets dergelijks, maar van het medium zelf."

"Tekenen is een markante bezigheid die zich afspeelt in de tijd. Iedere potloodstreep die je zet markeert een moment. Film heeft ook alles met tijd te maken, misshien zelfs meer dan het tekenen. Iedere opname loopt synchroon aan een handeling die zich in werkelijkheid heeft afgespeeld, en ik probeerde om de handeling van het tekenen met die van de film te verbinden."

De titel van de tentoonstelling in Wigg, Fountains of New York, suggereert dat je aan een bestaande situatie of herinnering refereert. Toch krijg je als toeschouwer niet de indruk dat het over een bestaande situatie gaat, daar zijn de beelden te open, te suggestief voor. Waar komt de titel vandaan?

"Fountains of New York is de titel van één van de getoonde werken, die als een soort kader, markering van de totale expositie kan gelden. New York is bijzonder, wat uiteindelijk toch te maken heeft met het gegeven dat de stad een 'big melting pot' is. Veel verschillende individuen en levenswijzen komen samen, er ontstaan absurde situaties en

In mijn werk probeer ik iets van deze situatie te formuleren. Ik probeer in mijn werk recht te doen aan de complexiteit van situaties. In de manier waarop ik dat doe, concentreer ik me op de vorm. Ik geloof dat het tekenen en verbeelden een zeer complexe handeling is, en als je je vooraf vastlegt op een structuur of concept is het moeilijk om aan die complexiteit te voldoen. Wanneer je je daarentegen concentreert op de vorm, is het mogelijk dat je iets maakt dat betekenis krijgt, iets dat zowel het denken, als de emoties, als de ervaring vertegenwoordigt."

Wat je nu vertelt, verklaart in zeker opzicht de manier waarop je film gebruikt. Dan denk ik aan het werk waarbij de film bijna tot een lichtschijnsel gereduceerd is. De film verblijft de tekeningen en objecten in de zaal. Je zou het werk bijna impressionistisch noemen.

"De film die ik daar voert heeft een bijzondere opbouw. Uits verschillende films heb ik scènes gekozen, dan moet je denken aan gekoken, aan een ambweging en andere elementen, die ik puur als vorm gebruikt heb. Om uit die vormen een groot nieuw besef, een soort Sfinx te creëren. Het is alsof je filmscherm tekent met de vormen die je in de films kan waarnemen. Het is deze film die vervolgens geprojecteerd wordt. Dat is wat je als beëindigd kunstenaar met film kan doen, op een volstrekt andere manier kijken naar wat film te bieden heeft. Ik ben geen filmmaker in de gebruikelijke zin van het woord, maar wel in hoge mate gefascineerd door wat je met bewegend beeld kan doen. Dat is denk ik het specifieke wat je als kunstenaar kunt toevoegen, het werken met vor-

men, die een nieuwe betekenis ontsluiten."

Uiteindelijk biedt het werk van Reeves een bijzondere open en associatieve ervaring. Het is voor het eerst sinds lange tijd dat ik op een aangename, directe manier goprikkeld ben, beelden mee naar huis neem, die ik mijn hoofd blijven hangen. Ondanks de impressionistische aanpak van Reeves, is het werk niet 'vaag'. In tegendeel het bevat letterlijk lucide momenten die de ervaring van het kijken verheffen. Reeves in het zoffie gebouw, in het restaurant op de elfde etage heeft Reeves rug een installatie, een design ontwerp dat illustreert hoe helder de ideeën achter de artistieke werkzaamheden zijn. Op de wanden, aan weerszijden boven de restauraantvloer, worden grote beelden van lampen geprojecteerd, die de zaal verlichten. Het is een even eenvoudig als slim idee, het lamplicht dat met de camera's gevangen werd, wordt geprojecteerd en verlicht de zaal.

"Wiet je dat dit lamplicht gestolen is, zeg jij? Het is een werk waarin ik speel met die vreemde Nederlandse gewoonte om de gordijnen 's avonds open te houden. Het gaat om opnames uit woningen in de stad, jammer genoeg is de uitbater van het restaurant niet bereid om de overige verlichting uit te laten, want het is zeer indrukwekkend als de zaal alleen door de film verlicht is."

Daragh Reeves, 'Fountains of New York' t/m 27 november in W139, Oosterdokskade 5, 5e etage, Amsterdam, www.w139.nl



Daragh Reeves, foto: Hanni van Beek

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a situation or a mood stays, even if it is difficult to determine what this conclusion is based on. In a central work in the exhibition movies and drawings merge together. The artist makes the projection of a movie swirl around in the space, its light illuminates the objects and drawings like a disco ball.

His work fascinates me. In a strange way film and drawing are entangled. It is not easy to formulate what it is that makes the exhibition so attractive. It is elusive. I asked Reeves about the core ideas in his work.

Reeves was born in England. He studied in London and then in New York few years and ended up at de Ateliers in Amsterdam. Since then he has lived and worked in Holland. From the beginning he was very interested in film although this fascination was not directly connected to his artistic practice.

"I think that my interest in film (movies) fits in the usual interest of youth for this medium. When I combined drawing and film for the first time I traced forms: I was playing a movie, I stopped the film and traced the fragment that interested me. This act probably simply came out of the idea that I wanted to be involved in the movie. Not so much in the movie

industry, but in the medium itself. Drawing is a remarkable activity that takes place in time. Every pencil line you make marks a moment. Film also has everything to do with time, maybe even more than drawing. Every recording synchronizes with an act that happened in reality, I tried connect the act of drawing to the act in the film.

"This way of working, which I explored, although not exclusively over a long period of time, lead to other projects and experiments. As one example, I arrange specific films to be screened for individuals I know. This later led to an idea to capture these occasions with a portrait of these people who were experiencing 'their film' for the first time."

- The title of the exhibition in w139 'The Fountains of New York' seems to refer to an existing situation or memory, but as a viewer of the exhibition you don't get the impression that it deals with an existing situation. The images are too open, too suggestive. Where does the title come from?

"Fountains of New York is the title of one of the pieces in the show, that could serve as a kind of frame for the total exhibition. New

York is special, which in the end does have a lot to do with the fact that the city is a 'big melting pot'. Many different impressions and influences come together, causing absurd situations and in my work I try to formulate something of such situations. In my work I try to do justice to the complexity of situations. My way of doing this focuses on the form. I believe that drawing and depicting are very complex acts and if you commit to a structure or concept beforehand it becomes very difficult to do justice to this complexity. If you concentrate on the form on the other hand, it is possible that you create something that becomes meaningful, that represents thoughts as well as emotions as well as experience. What you are telling me now explains in a certain way how you deal with film. In this I think about the piece in which the movie is almost reduced to light. The film connects the drawings and objects in the room. You could almost call the work impressionistic.

"I focused on specific gestures, arm movements and other elements in this Italian film that when traced on to the wall with paint come together to create a giant new animal, a Sphinx. I leave the film running over the top so the drawing and its origins in the moving image from time to time synchronise. The sound track is my grandmother translating the Italian into English over the telephone as she watched the video of this film for the first time.

One of the privileges of being a visual artist is that you can look in a completely different way at what a film has to offer. I am not a film freak in the usual sense of the word but I am very much fascinated by what you can do with moving image. That's what I think is the specific thing an artist can add: working with form and opening up new meanings.

In the end Reeves' work offers a very open and associative experience. It is for the first time in a long time that I was triggered in a direct manner and bring home images that endure. Despite the impressionistic way he works, Reeves' work is not vague. On the contrary, his work offers some literally lucid moments that intensify the experience of looking.

On the top floor of the same building in the restaurant of the 11th floor, he made another installation. A quasi-design-piece that illustrates how clear the ideas behind his artistic work are. On the screens on both sides above the restaurant floor, huge images of lamps are projected, providing the room with light. The idea is as simple as it is clever, the lamp-light caught by a video camera with a zoom lens is recycled and illuminates the room.

"Do you know the lamp light was stolen?" he says, "It is a work in which I play with the weird Dutch habit to keep the curtains open at night. The recordings were made through windows in Amsterdam. Unfortunately the owner of the restaurant is now not always willing to switch off all the rest of the lights. Because it is very impressive sight if the room is only lit by the film."

The New York Times

ART REVIEW; Quick and on the Cheap, Love Enters the Battlefield

By BENJAMIN GENOCCHIO

Published: February 6, 2005

“PROPS FOR A ROMANTIC COMEDY” at Longwood Art Gallery @ Hostos in the Bronx is loosely about love and romance in contemporary life. The works focus on the darker edge of that theme, with several images of fighting couples and installations using personal ads, fake flowers and burnt napkins. Love is presented here as a kind of battle or negotiation.

Most of the nine artists are young, either in their mid-to-late 20’s or early 30’s. They are unified by a do-it-yourself approach to making art: all use cheap, found materials and believe that art does not have to take great craftsmanship. For them, making art is about the fast take, the quick few words that do it, rather than a labored master work.

The best pieces in the show are the least self-conscious. Paul Chan’s sculpture “Untitled (for Antigone)” (2004), a toy gun with a concealed radio transmitter, arouses the desperate, possibly demented emotions attendant to suicide: to listen to the sound component of this work, you need to pick up the gun and put it to your head. The experience is unnerving, even distressing.

Mr. Chan, 31, is an estimable new talent. He mostly works in low-tech video and digital art, but lately has branched out into sculpture. It is a most welcome lateral move, for he has an uncanny feel for edgy, intimate viewer-object interactions coupled with a freakish acuity for diagnosing social ills. He would also make a great installation artist.

Equally affecting is Michael Hermann’s video collage of scenes from a film version of Edward Albee’s stage play, “Who’s Afraid of Virginia Woolf?” The video splices together a bitter, violent argument between a middle-aged married couple, both of whom are alcoholics. It is emotionally draining and mentally crushing.

Joonhyun Kim’s painterly pastiches are lighter, but only slightly. The artist blocks out with blue paint the faces and bodies of soldiers in newspaper photographs from Iraq, which are hung on the wall in plastic sleeves. The blocked-out figures are like ghosts, floating anonymously through a battle-scarred landscape. Or perhaps they are dead bodies zipped up in body bags and waiting to be shipped home.

Some light relief comes from Daragh Reeves’s video, “Props for a Romantic Comedy,” (1998-2004), for which the exhibition is named. It is a casual piece, strewn with snippets of women doing silly things like dancing with toothpicks in their mouths or throwing socks at the camera. It treads a line between farce and satire.

Then there are oddballs like Anna Stein’s contact paper on wood collages of flowers, famous buildings and other, mostly joyful subjects, which are so soulful and tender that it is baffling how the artist wound up in the net of the curator, Herb Tam. Perhaps it has something to do with the low materials and the casualness of her technique.

“Props for a Romantic Comedy,” Longwood Art Gallery @ Hostos, Hostos Community College, 450 Grand Concourse at 149th Street, Bronx, through March 12th. Information (718) 518-6728 or www.longwoodcyber.org.

PRESS RELEASE



DARAGH REEVES

'THE FOUNTAINS OF NEW YORK'

'The way something looks is more truthful than what it means'

The gravitational force in the work of Daragh Reeves (Leeds, 1974) seems to be his preoccupation with the 'ambivalent/uncertain status of the image'. The images Reeves composes or creates - whether they are drawings, sketches, slides, films or video's - reveal neither their 'source' nor their 'destination', but remain unresolved. They seem to deliberately hesitate between being visual renderings of ideas, semi-functional entities, film quotations or representations of idiosyncratic thoughts. Reeves moreover has a predilection for neologisms and uses language as a flexible tool to conjure up a cast of fictional figures and fragmented stories, partly based on the existence and achievements of film directors, movie stars and friends.

In the spaces of W139 Reeves has created a sequence of rooms that confront the viewer with the different aspects of his multifarious practice. Reeves assembled a motley collection of drawings, posters, appropriated imagery and films, which support the presumption that he has a particular interest in cinematic procedures of storytelling. Notions such as duration, lightness disguise and seemingly banal elements such as hats, lamps and clocks play a primordial role in his work.

In one of the 'cabinets', Reeves reduces a feature film to its physical 'essence' - a myriad of light particles that illuminate a set of his own drawings. The film in that sense dissolves and disappears in a similar way as the 'paper sculptures' in the video Falling drawings. This registration shows a wall piece slowly tumbling down and literally disintegrating over a period of time. The absence of real action is counterpoised in the nocturnal movie Night Club. In Night Club, which is based on a compilation of collected film excerpts, the viewer is confronted with frenetic movement and motion, a pervasive feeling of persecution. The threat of violence is everywhere but never materializes; the actual 'plot' seems to be continuously suspended; the story never reaches a climax or conclusion.

The title piece, The Fountains of New York, is presented as an afterthought to the show and can be read as a 'time-based sketchbook': an audio-visual collage which consists both of filmed still lifes, quasi-absurd performances, impressionistic shots and 'staged' confessions. As a whole the film seems to function as a kind of 'portrait of the artist as a young man'. It switches to and fro between different time periods in Reeves' life as a nomadic art student and resembles a fragmented film version of a Bildungsroman.

ANN DEMEESTER

W139 is located in the basement of the Post CS building, Oosterdokskade 5, 1011 AD Amsterdam. The show is open from Tuesday through Sunday, 1-6 p.m. For more information or press images please contact pers@w139.nl or tel: +31 (0)20 622 94 34 <http://www.w139.nl>