

Nau mai, haere mai, welcome to EyeContact. You are invited to respond to reviews and contribute to discussion by registering to participate.

> [Register to participate](#) or [log in to an existing account](#)

[Hide this message](#)



[Guide](#) [Participate](#) [Writers](#) [About](#) [Advertise](#) [Twitter](#) [Facebook](#)

Critical reviews and spirited discussion on art and visual culture in Aotearoa New Zealand

Search

Curator / Artist Role Blending in Copenhagen

AA KC

[View Discussion](#)

Kah Bee Chow – 10 October, 2011

As a 'modeling agency', curators Reynolds and Høm could be said to be appropriating existing works from the ten artists to fashion new configurations, collaborations - executing new works altogether in some cases; deliberately complicating what divides and defines artistic and curatorial production.

▶ **68m2**

Copenhagen

Nora Kapfer (DE), **Aleksandr Marchuk** (BY), **Philipp Timischl** (AT), **Michele Pagel** (DE), **Salvatore Viviano** (IT), **Gelitin** (DE/AT), **Björn Westphal** (DE), **Benjamin Hirte** (DE), **Kris Lemsalu** (EE), **Christoph Bruckner** (AT)

Modeling Agency

Curated by Martyn Reynolds (NZ) and Janus Høm (DK)

9 September - 15 October 2011

Upon entering the gallery, the viewer is greeted by a flatscreen television installed at eye-level, propped by a single floor-to-ceiling 2 by 4. On



Add a comment

MFA Design Art

MASSEY UNIVERSITY
THE UNIVERSITY OF NEW ZEALAND

Apply Now

ADAM ART GALLERY TE PATAKA TOI

SIMON DENNY

THE PERSONAL
EFFECTS OF KIM
DOTCOM



4 October - 19 December 2014

**ILAM SCHOOL OF FINE ARTS
UNIVERSITY OF CANTERBURY**

Painting / Sculpture /
Photography /
Graphic Design /
Film



Applications close 14
November 2014

**ILAM SCHOOL OF FINE ARTS
UNIVERSITY OF CANTERBURY**

screen from the hip-hopera, is R Kelly's *Trapped In The Closet* (2005) with the curatorial statement appearing as running subtitles throughout the looped clip. Like a corporate reception area, this initial encounter sets up the framing (one is inclined to say 'the branding') and curatorial premise of this show.

As a 'modeling agency', curators **Reynolds and H m** could be said to be appropriating existing works from the ten artists to fashion new configurations, collaborations - executing new works altogether in some cases; deliberately complicating what divides and defines artistic and curatorial production. (Given these terms, it seems futile to attribute authorship to any single artist but for the purpose of this review, I will still refer to works via their 'original' makers - with the understanding that they have been subjected to the curators' meddling hands to varying degrees.)

To the right of the room, on the wall, hangs a small square framed photograph of a hand resting on a windowsill holding a can of Coke. On the hand, the focused neat hand-writing reads: "References are like a civil code: they count even if you don't know them." Lifted from a text by Christophe Bruckner, the show's self-reference is delivered here with an unexpected lightness given the implied curatorial 'corruption' at play. This shows up more sharply in **Philipp Timischl's** pairing of a painting rested atop a flatscreen of near-identical dimensions, installed low on the wall, showing a series of slow-moving pans of an Ikea-esque bedroom.

Reminiscent of a classy real estate advertisement, the video is spliced, courtesy of the curators, with explicit scenes from a porn film shot in a bedroom that feels equally devoid of sensuality. If one were to surmise what kind of sex one would have in such a bedroom (and when I say one, I mean me), it would be bad to very bad. The porn immediately, and irreversibly, for me, renders the shiny spill in the above painting as sexual lubricant - it reminds me of what I read on a gossip site this morning about how it can't be a Terry Richardson photograph unless there are cum splatters on somebody's shoulder bone.

Moving from bedroom to bedding, Michele Pagel's triangular-shaped marshmallowy baby-blue bedspread on the floor presents a visual equivalent of the pleasures of diving headfirst into a feather duvet. Attached to the blanket are glazed ceramic versions of wüerstel paper plates with requisite leftover smears of ketchup and mustard. When I spoke to Pagel on opening night, she told me that the piece was made with the intention of being offered up for appropriation, to be re-purposed by the homeless in Vienna.

Among the plates on *El Calzone* (2011), is a small LCD screen showing a documentary of Pagel describing her own work. Filmed in front of Carravagios, amongst the cultural grandeur of a Viennese art museum, Pagel comes across like a breathless museum-guide enthusing about a grade-school project. Mic in one hand, she holds up and guides us through a painting of herself as a shopping mall, explains the inclusion of Italian cockroach poison in her scale model of an imagined museum tower with equal measures of madcap and genius, delivered with an unaffected sincerity. If we were to drag out the sexual metaphors, this is hands down the work I would want to go to bed with.



Open Day 2014

View our studios and student work

12 November 2014

Fine Arts
Open Day
2014

TE TUHI

Group show

Other Waters

15 November 2014 -
15 February 2015



TWO ROOMS

Two Rooms presents a program of residencies and projects by leading international and New Zealand contemporary artists.



Te Whare Hēra Wellington International Artist Residency

[Click Here To Find Out More](#)

Image:
Christian Thompson



Another strong component is the thoughtful wall arrangement of Nora Kapfer's photograph of a modernist home, slightly overlapped with Aliksandr Marchuk's disciplined constructivist painting accompanied by an audio excerpt from Woody Allen's *Midnight in Paris* (2011). With shared allusions to the thrust of early 20th century European modernism, the composition draws a visual path between the patch of exposed brick wall that lines up with the driveway in the photograph to the gravity of Marchuk's painterly board-game track.

Diagonally across the room from the *Trapped in the Closet* introduction, *Modeling Agency* again comes to the fore with a **DIS magazine-style** display menu laid out on a trestle table, illustrating the works as originally presented and providing a sense of the wide, disparate range of pan-cultural material Høm and Reynolds have taken care to meddle and model in the show. The table itself partially rests on Björn Westphal's painted wooden assemblage support, functioning as a humble albeit useful prop in this instance.

There is a consistent quality of thin-ness, a knowing Post-Fordist savvy employed throughout the **exhibition** - from the opening night spectacles courtesy of performance artist **Salvatore Viviano** and art opening attendant extraordinaire Kris Lemsalu to the exhibition **poster** featuring Reynolds and Høm as self-styled elegant young entrepreneurs; it draws on the wonder of everything in the candy store being at our disposal but avoids the easy slide into a kind of laugh-along nihilism. It is to the curators' credit that they have treated their 'contributions' here with measured restraint and sensitivity (though Timischl might beg to differ) while managing to make mischief and have fun in this smart, thoroughly enjoyable exhibition.

Kah Bee Chow

[Print](#) | [Facebook](#) | [Twitter](#) | [Email](#)

This Discussion has 0 comments.

Comment

+ Add your own comment

 Subscribe to comments on this post (RSS)

Participate

Register to Participate.

Sign in

Email address:

Password:

Recent Posts by Kah Bee Chow

 [Next Post](#)

[Previous Post](#) 

© EyeContact and all contents copyright, unless otherwise noted. Contents under [Creative Commons \(Attribution, Noncommercial, Share Alike\)](#).

Recommended

Blogs

Artworld Salon
Constructing Art
Modern Art Notes
Outpost / Auckland Art Gallery
Over the net & on the table
Supercritical
The Art Life

Reading | Listening | Watching

Aesthetica
Art Asia Pacific
Art Australia
Art Critical
Art Daily
Art Margins
Art Monthly Australia
Art News New Zealand
Art Observed
Artforum
Australian Art Collector
Frieze
Natural Selection
Ocula
Tate Channel
The Art Newspaper

Guide

Art Education
Art Fairs
Art Services & Supplies
Auction Houses
Awards & Fellowships
Biennial & Triennial
Consultants
Corporate Gallery
Dealer Galleries
Film & Moving Image
Funding & Trusts
Government
Museums
Project Spaces & Collectives
Public Art Galleries
Publishers
Sculpture Parks
University Galleries

North Island
South Island
World

Supported By



EyeContact gratefully acknowledges the support of the Arts Council of New Zealand Toi Aotearoa - Creative New Zealand

