

# contemporary

2006 annual

## 50 international emerging artists

Hamra Abbas, Victor Alimpiiev, José Alvarez, Maria Antelman, Katia Bassanini, Manfredi Beninati, Matthew Brown, Vania Comoretti, Eric Delayen, Rà Di Martino, Liu Ding, Nathalie Djurberg, Gaijin Fujita, Adam Frelin, Regina Galindo, Mark Garry, Zeren Goktan, Anne Kathrin Greiner, Ivan Grubanov, Angelina Gualdoni, Shilpa Gupta, Kristan Horton, Jamie Isenstein, Daniel Joglar, Björn-Kowalski Hansen, Germaine Kruij, Michael Kutschbach, Isabel Maria, Ursula Mayer, Craig Mulholland, Nico Munuera, Clement Page, Gyan Panchal, Pablo Pijnapples, Wit Pimkanchapong, David Renggli, Danielle Roney, Karen Russo, Will Ryman, Anthony Shepland, Roberta Silva, Doreen Southweed, Dejan Spasovik, Anton Terziev, Arnaud Théval, Johan Thurfjell, Joana Vasconcelos, Adrian Williams, Sarah Woodfine, Carla Zaccagnini



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€9.50  
\$10.99

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Andorra EUR 9.50  
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Austria EUR 9.50  
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Barbados BBD \*\*  
Belgium EUR 9.50  
Bermuda BMD \*\*

Botswana ZAR 106.40  
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Croatia HRK \*\*  
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Denmark DKK 90.00

Dubai AED 47.00  
Egypt EGP 66.00  
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Kenya KES 106.40\*\*  
Korea KRW 9500  
Kuwait KWD 5.50

Lebanon LBP 19 000  
Lesotho ZAR 106.40  
Luxemburg EUR 9.50  
Mauritius MUR 271.00  
Mexico MXN 139  
Morocco MAD 169  
Mozambique MZM 106.40\*\*  
Namibia NAD 106.40

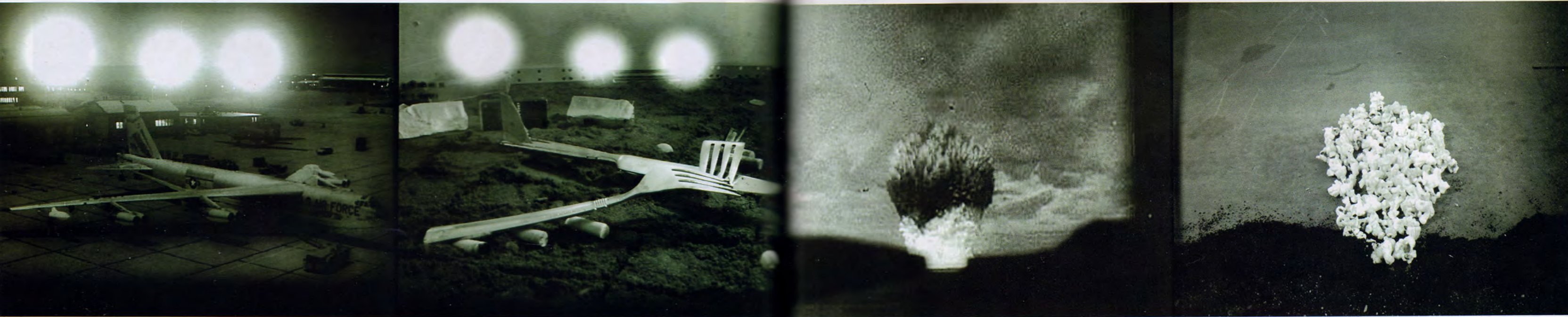
Netherlands EUR 9.50  
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Norway NOK 130.00  
Pakistan PKR \*\*  
Philippines PHP \*\*  
Poland PLN \*\*  
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Sweden SEK 125.00  
Switzerland ZAR 106.40\*  
Switzerland CHF 22.50  
Taiwan NTD 480  
Tunisia TND 18000  
Turkey TRY 22 750 000  
UK GBP 5.95  
USA USD 10.99

Zambia ZAR 106.40\*  
Zimbabwe Z\$ 170 000\*\*  
\*incl. tax  
\*\*approx. local

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Above: *Dr Strangelove Dr Strangelove*, 2004. Below opposite: *Oracle*, 2001. All images courtesy: the artist



# KRISTAN HORTON

IAN CARR-HARRIS

*It is a common-enough practice today to be involved in 'remakes'. Remaking Strangelove in the way that I am doing, the shift is not a paralleling of cultures but rather a paralleling of contexts – the context of the imaginary in film and the mundane in life. For me this produces a grounding effect.* Kristan Horton

I once commented that Kristan Horton's work intercepts our traditions of space-time relations. The installation to which I was responding – an ordinary aluminum lawn chair and garden umbrella mechanised to fold and unfold over a period of 24 hours – was in some respects an antidote to Horton's absorption with the body as a functioning entity, and his concern over its vulnerability to disruption. Based on a notion of the sublime, the work collapsed natural cycle and mechanised ambition in a form of reverie on distance – the distance of the stars – and proximity – the approximating machine.

*Dr Strangelove Dr Strangelove* (2004), remakes Stanley Kubrick's classic film entirely from mundane objects such as tableware, coffee grounds, pie plates, and cigarette butts. The work as shown last winter at Toronto's Wynick/Tuck Gallery was a series of framed archival prints, each 34cm by 48.6cm, in which the original film on the left is matched by the remake on the right.

As Horton remarks, 'these actions ground themselves in the present, in the real. Is it that pie plates look like UFOs, or is it that UFOs look like pie plates? Why is it that we accept the proxy? Why do we laugh at the pie plate, and the

next moment rely on it for what it is meant to do? The objects I use in my version of *Dr Strangelove* operate like a hermit crab – mundane objects inhabiting the shell of Kubrick's film, inhabiting the successful sign to make up for its own lack of status.'

If a sense of tragic irony marks out *Dr Strangelove Dr Strangelove*, in *Oracle* (2001) Horton takes the remake in a reverse direction. *Oracle* is the computer that employs speech-recognition software to turn a spoken version of *The Odyssey* back into the printed book that formed the basis of the audio. We turn here to farce as we witness the bungled attempts by the machine to remake history as it retraces the process by which an original oral tradition was converted into the written tradition within which we now function. The very inadequacy of the re-translation serves to query the authority we invest in the word and its transmission – and reveals its vulnerability to disruption.

Horton's work has been shown in Toronto at the internationally connected Art Metropole, as well as with Max Dean in Future Cinema, ZKM, in Karlsruhe. Horton was recently featured by Marco Deseriis in the Italian magazine *La Repubblica delle Donne* (Milan). With solo exhibitions this coming year at Toronto's YYZ Artists Outlet, Mercer Union and the new Benjamin Diaz Gallery, Horton's impact both here and abroad is attracting serious attention.

IAN CARR-HARRIS IS AN ARTIST AND WRITER BASED IN TORONTO