

– at a slightly different angle so it appears to be turning through space. Each consists of three levels of signification: the image, a notice for a previous exhibition of Beasley's, and a paragraph of autobiographical text which loosely connects into a narrative through the sequence. In a first-person voice, the texts relate how Beasley met her partner, fell in love with him, presented him to her parents, became pregnant, miscarried and later had a baby. It is her partner's hands that repair the box. The series of exhibitions also chronologically covers a three-year period. We cannot know how the three conflated narratives – artwork reproduction, art-world record, autobiographical narrative – are connected, but the texts refer to 'a preview party' and the pictured sculpture was produced within the three-year span. The spaces between the posters are as significant – as conversely signifying – as the posters themselves. They imply all that is elided by language. In this exhibition, this negative capability becomes an operative mode. Beasley's freedom to invoke contextual reference, with a combination of minimalistic sculptures and the textual exegesis with which she surrounds them, is complemented by a heightened emphasis on their limitation to their forms, which offsets all that is not formal – a decoy directing us to the relative inaccessibility of time, cultural history and subjective experience. ■

MARK PRINCE is an artist and writer based in Berlin.

Joachim Koester: The Other Side of the Sky

Turner Contemporary Margate 5 February to 8 May

Joachim Koester describes 'The Other Side of the Sky' as a series of overlapping narratives. Central to these is an apocryphal tale about JMW Turner setting out to sea tied to a ship's mast so that he could directly experience the full force of a storm.

Koester's practice sees him delve into historical narratives of human engagement with the otherworldly, documenting and restaging attempts to reach that which normally remains hidden or beyond reach. This carefully paced exhibition of new and recent works builds steadily from an installation of conceptual photographic works up to an immersive 'labyrinth' of overlapping film projections.

The western interest in the consumption and cultivation of marijuana is a recurrent interest, surfacing in a number of works. *The Hashish Club*, 2009, for example, in the above-mentioned 'labyrinth', projects a rapid cycle of stills of the plant over a print evoking the legendary 19th-century Parisian Club des Hashischins, frequented by Charles Baudelaire and Eugène Delacroix. Elsewhere, the artist's collection of 1970s US *High Times* magazines bare their centrefolds: images of resin-laden buds are accompanied by *Silver Diamond Haze*, 2012, a slideshow of the names given to potent new strains of the plant



Joachim Koester
The Other Side of the Sky 2015 film

by grow-your-own enthusiasts. The exhibition guide's assertion that the artist frequently takes inspiration from his own hobbies lends a suspicion that the sativa strains depicted in *From the Secret Garden of Sleep*, 2008, might be the artist's own creations.

In the North Gallery, Koester's first foray into sonic media, *Apartment of Abandoned Futures*, 2015, a collaboration with Stefan A Pendersen, ruminates on the failed utopian projects of past ages, futures that never arrived – the inevitable non-results of any experimental process. Inviting visitors to lie down and experience a blend of white noise, sound effects and softly spoken monologue, it acts as something of an initiation into an altered state conducive to experiencing the rest of the exhibition. Central to this gallery is a new work, *The Other Side of the Sky*, 2015, a large makeshift wooden shack housing a watery, abstract film work which has been paired with a series of Turner's watercolour experiments. These works serve to set the themes of experimentation and the relinquishing of control that are central to the exhibition. The alternation in Turner sketches between his medium tests reminiscent of abstract paintings and his repeated *Studies for Rokeby*, 1822, brings a formal consistency to the display that draws out the intensity of artistic experimentation and engagement with the sublime natural world.

The central gallery's enormous projection of *My Frontier is an Endless Wall of Points (after the mescaline drawings of Henri Michaux)*, 2007, pushes this theme to an inwards journey. Paired with this, the jerky, spasmodic, dancing and writhing figures of Koester's iconic *Tarantism*, 2007, continue to beguile. Imitating the convulsions of tarantula-bite victims, they evoke Shakers, ravers, or moshers in their abandon.

The exhibition builds to a climactic note with a labyrinthine installation of seven 16mm film works dating from 2007 to 2015 in the West Gallery. Here we see the complex intersecting of Koester's key themes in full effect, with works inspired by Jerzy Grotowski's

overlapping odysseys

an exploration of visual and philosophical responses to the environment
by two artists who habitually work in conversation

chris thomas
ivor rushforth

16 March - 24 April 2016
Wed - Sat 11 - 5.30 Sun 11 - 4

one one six
116 High Street Tentarden Kent TN30 6HT
tel 01580 761196 email oneonesix@tiscali.co.uk

experiments with the 'reptilian brain' of performers, Carlos Castenada's Magical Passes and 19th-century spiritualist John Murray Spear, who bid the dead to help him build a new kind of sewing machine. Koester's interest seems to be less in the results and findings and more in the journeys taken and the desire to search.

The historical figures that captivate Koester are those who throw off the shackles of their given disciplines in their desire to move beyond constraints in order to test the limits of the body, mind and spirit: Turner facing the storm, Castenada's rejection of anthropology for the way of the sorcerer, or Grotowski's rejection of theatre in favour of a series of 'spatial practices'. With many of the works featuring actors, dancers or performers, I'm left wanting to hear about the time Koester was tied to a mast in a snow storm or communed with Mescalito in the Mexican desert. The creative potential of the loss of control seems to fascinate Koester, yet the resulting works are composed and restrained.

That said, the exhibition remains rousing and provocative. Koester pushes the viewer to consider what may lie beyond the bounds of a quotidian engagement with the world and a scientific, rationalist account of human experience and endeavour. Given that the exhibition draws so much on historical examples, I ask myself how one might make these kinds of leaps into the beyond in a contemporary context to escape workaday existence in modern-day Britain. ■

TIM DIXON is a writer and curator based in London.

Amie Siegel: Imitation of Life

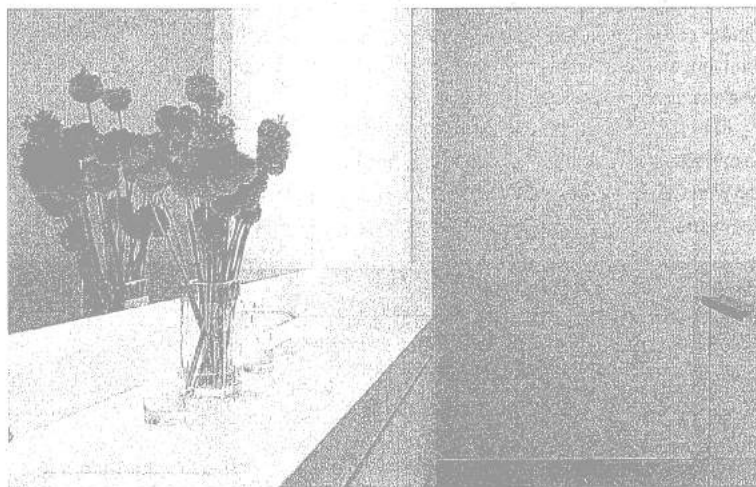
Temple Bar Gallery & Studios Dublin

19 February to 2 April

Two recent film works by Amie Siegel use the discipline and canon of architecture as points of departure. Describing this methodological approach as a 'foil' for wider conversations, the artist constructs montages of interconnected layers. The meticulously composed films *Quarry*, 2015, and *The Architects*, 2014, are exhibited together for the first time in 'Imitation of Life' – Siegel's first solo exhibition in Ireland. Given Siegel's interest in creating multi-element artworks, it seems fitting that guest curator Megs Morley has facilitated a robust series of discursive public events and offsite screenings to extend the exhibition experience.

Quarry, 2015, tracks the compelling journey made by white

Amie Siegel
Quarry 2015 video



marble from its source in a Vermont quarry to its luxury destination in Manhattan real estate. The uncanny metamorphosis of this raw material and fluctuating economies of production ultimately underpin its alienation. Just as the classical marble sculptures of ancient Greece adorned temples and the homes of wealthy patrons, so the modern-day ideological value of the material remains intrinsically linked with affluence and power. In the opening scene, a cavernous, underground realm is explored by a roving camera traversing the frame as it floats on floodwater. Sedimentary layers visible on the limestone walls recall cave paintings, while rafters supporting the roof also call to mind primitive forms of dwelling. In the dimness, chiaroscuro is achieved through artificial spotlighting which casts kaleidoscopic reflections on water and stone, creating fantastical, almost biblical scenes. Elsewhere, exquisitely composed grottoes shimmer iridescently like abandoned shrines.

Momentary frames of solid colour create brief interludes between scenes. The abrasive rumble of heavy machinery ushers a large digger as it removes colossal pre-cut marble blocks from the rock face. Processed into smooth slabs, packaged marble is later dispatched to far-flung destinations. Retreating from this subterranean realm, the camera depicts high-rise views from Manhattan's luxury towers – defining features of the modern urban skyline – where marble surfaces feature extensively throughout apartment interiors. Suitably adorned with ornate flower arrangements, it transpires that these sterile apartments are full-scale model showrooms presenting aspirational visions of future spaces yet to be built. Unnervingly, the panoramic views from windows are simulations achieved through drone footage; these heavenly vistas grow increasingly sun-bleached, however, as if they might disappear completely. Showroom scenes are interspersed with construction-site footage, where the low whirr of machinery merges with city noise. Looped electrical wires hang like nooses, while multiple scaffolding poles and layers of orange construction netting demarcate the boundaries of future homes.

Orchestral music accompanies the film, building dramatic Hollywood moments that border on comedy. Deeply seductive close-ups of the snowy, rippling marble are accompanied by extravagant instrumental crescendos, conjuring Disneyesque awe and wonder. An indulgent pan along a lush marble countertop is ambushed by the glistening menace of a lone tap. The music is a rendition of Gustav Holst's *The Planets* by Bernard Hermann – the renowned American conductor who composed film scores for Hitchcock. References to the history of cinema can also be found in the exhibition's title; as well as being visually opulent and conveying an almost pathological obsession with surfaces, Universal Pictures' 1959 remake of *Imitation of Life* provided a scathing critique of the race and class issues and social facades of early 20th-century White America.

In the adjoining space, *The Architects*, 2014, opens with the bright blue sky found in 2D renderings of New York – the urban setting for numerous architectural firms portrayed in the film. Originally commissioned for the US pavilion at the 2014 Venice Architecture Biennale, the film employs long tracking shots to create a seamless journey through different work spaces, as similarities become startlingly apparent. Conversely, smaller design studios appear less streamlined and homogeneous. Typical office soundscapes comprise throat-clearing, mouse-clicking and the low murmur of inaudible conversations. Portraying the types of labour taking place in these firms, trendy young urbanites are seen constructing cardboard maquettes, photographing 3D models