



Josh Azzarella's "Untitled #105 (SFDF)" (2009-11) from DCKT Contemporary, on display at Moving Image 2012

## Moving Image, New York's Video Fair, Returns With Bigger, Better Screens (and More Nudity)

By Kyle Chayka *March 9, 2012*

If you're looking for a theme running through this year's Moving Image video art fair stationed in the Waterfront Tunnel on Eleventh Avenue, co-founder and gallerist Edward Winkleman has two suggestions: there's the predominance of women artists (also visible over at the ADAA Art Show), and then there are all the naked bodies. "Every time I walk through I see a new naked body part," Winkleman told ARTINFO during the fair's soft opening this afternoon. A steady stream of visitors progressed down the cavernous space, every so often stopping to inspect possibly naked works like AES+F's "Allegoria Sacra" (Anna Schwartz gallery, Melbourne) and Hunter Reynolds's "Mummification Heart Transformations" (P.P.O.W. gallery, New York).

After launching with a bang last year, Winkleman and director Janet Phelps took some time to polish the fair's execution, revamping with bigger, high-definition monitors that dealers were "very happy about," he said. Moving Image 2.0 also features a more diverse distribution of monitor-based pieces with installation work. Rather than the rear of the hall feeling claustrophobically cluttered with competing monitors as it did in the first outing, the work is luxuriantly and spaciouly installed. The difference, particularly in the case of the monitors, is noticeable and appreciated.

Of the installation work, **Josh Azzarella's** "Untitled #105 (SFDF)" (2009-11) from DCKT Contemporary stands out. The three-channel projection shows isolated stills from the original King Kong (1933) enlivened with slight animations added by the artist. A background of jungle creaks and groans forms the soundtrack. "It's the first time Josh is using pop culture," DCKT's Dennis Christie enthused. The piece is less pointed but just as ominous as the more political work that Azzarella is best known for, which often deals with paranoia and surveillance. The installation is going for \$20,000 in an edition of five. The fair has been "quiet so far," Christie noted.

Other works to look out for while the action heats up: Mariateresa Sartori's "Etude Op.25 N.10 in B Minor, Homage to Chopin" (Galleria Michela Rizzo, Italy), a dueling pair of profiles that mouth silently along with the sweeps of the musical score; Kate Gilmore's "Built to Burst," in which the artist smashes delicate vases filled with paint (Braverman gallery, Israel); and Zhang Peili's montage of the overly-dramatized death scenes of martyrs in Chinese propaganda films (Saamlung, Hong Kong).

One grotesque naked body is particularly unavoidable: At the end of the tunnel, a man winds hopeless circles around a post to which his genitals have been tethered. You can thank the Estonian artist Jaan Toomik and Temnikova & Kasela gallery for that one.