

Art in America

The World's Premier Art Magazine

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—Constance Wyndham

DiVA

For the second year running, DiVA, the Digital and Video Art Fair, was held at the Embassy Suites Hotel in Battery Park City. Organized by Frère Independent, a nonprof-

it arts enterprise, and curated by Elga Wimmer, the event featured 40 galleries distributed over three floors of the hotel. An estimated 6,000 visitors attended. Each gallery occupied one soundproof suite, beds and chairs providing the opportunity to spend time looking at the work and a welcome rest for the art-fair weary. The program also included eight shipping containers, showing single-channel videos, set up temporarily in and around Lower Manhattan.

Chi-Wen Gallery (Taipei) presented Tsui Kuang-Yu's *The Shortcut to the Systematic Life*, a hilariously absurd, multipart video of the artist running around London and Taipei in athletic gear, and leaping over bikes and railings, Buster Keaton-style. Treating the city as a sports arena, the artist bowls balls at the pigeons in Trafalgar Square and plays golf on a patch of urban grass. Equally surreal was Manuel Acedo's Buñuel-influenced, black-and-white video montage in which images of doors and windows are layered on top of images of naked bodies (Galleria María Llanos, Cáceres, Spain). The doors become passages by which to enter the body.

Lucia Warck Meister's video *Invisible Cities I*, shown at Annina Nosei, features marbles rolling around and colliding noisily on a windowsill, views of the city outside reflected in their glass forms. Jeremy Blake's *Chemical Sundown* was showing in the adjoining room. Slow-moving and dreamlike, it combines representational and abstract imagery inspired by Los Angeles sunsets.

Maya Stendhal showed films by Jonas Mekas, including scenes from a birthday party for Caroline Kennedy, attended by Andy Warhol, to whom the fair was dedicated. Mekas's *The Life of George Macunias* was also on view with 41 different Fluxus films, including Yoko Ono's series of shots of the naked behinds of people walking away from the camera. After extended viewing, each butt seems to become a personal portrait of its owner.

—C.W.



Tsui Kuang-Yu, *The Shortcut to the Systematic Life—City Spirits (London)*, 2005, at Chi-Wen, DiVA.