

effect was often one of uncanny ambiguity between the works' status as art and their potential as rubbish, as in the case of Kirsten Pieroth's *Untitled* (2006), a banana nonchalantly placed on a shelf and left to blacken and shrivel. The optimisation of the space extended to the ceiling, below which a wooden bar supported Maurizio Cattelan's collection of *Seven Pigeons* (1997). Other than the visual witticisms brought by Cattelan and Pieroth, 'Wrong' also included works in which the wrong/right discussion took on a more conceptual tone. John Cage's *4'33"* (1952) and a miniature replica of Marcel Duchamp's *Bicycle Wheel Sculpture* (1913) stood for the long tradition of works which have challenged the conventions of their time, and as such been considered 'wrong' by contemporary audiences. But by choosing such a slippery term as the theme of the show, Hoffmann weakened what might otherwise have been a sharp conceptual thesis. 'Wrong' ended up offering a seductive collection of 30 good and great works, but fell short of a convincing conceptual exploration of what is wrong and what is right.

ELLEN MARA DE WACHTER

CARLOW: VISUALISE CARLOW

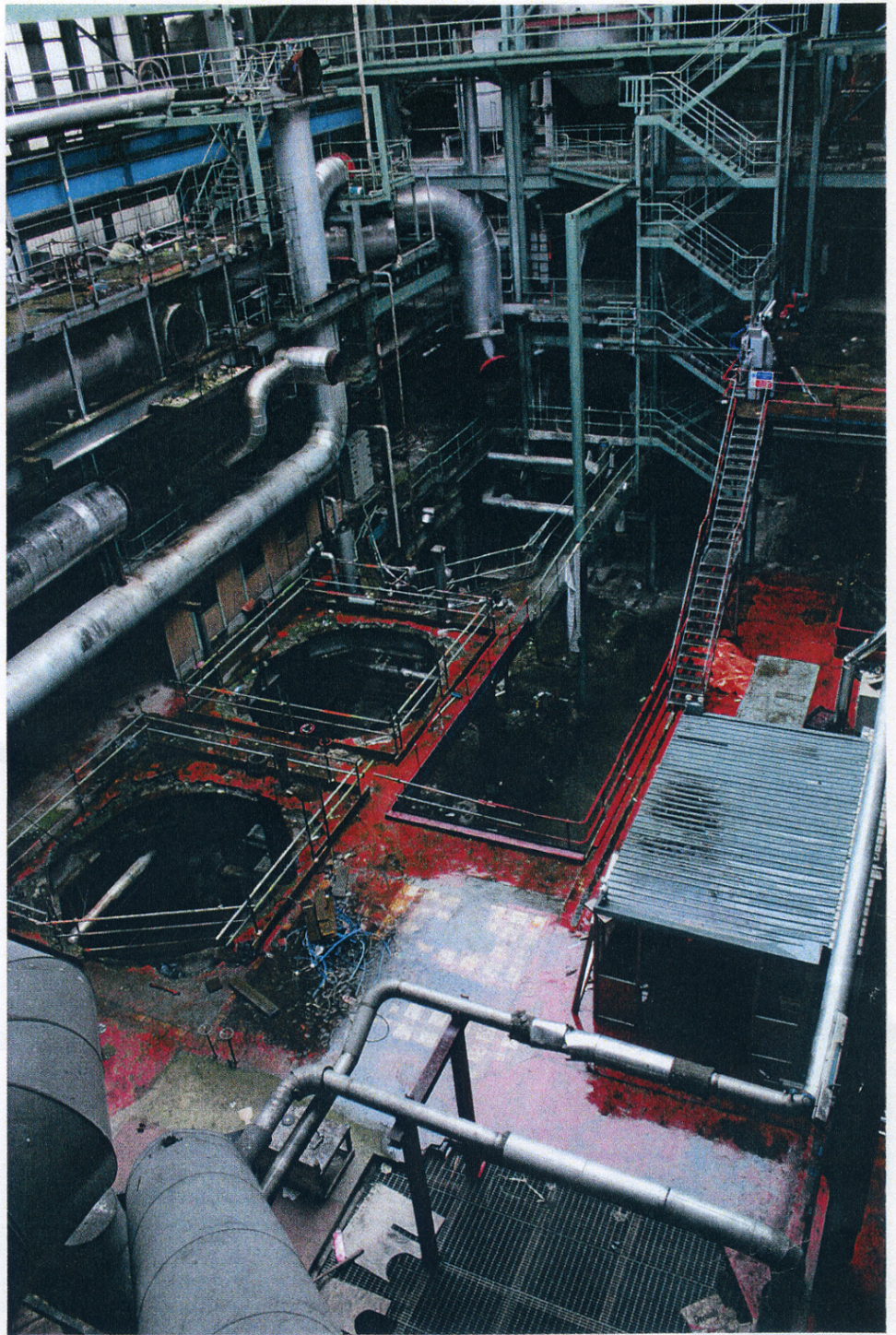
FRANCES HEGARTY & ANDREW STONES: *EX MACHINA*
21 – 27 May 2006
www.brighter.org

The collaborative work of Frances Hegarty and Andrew Stones has often focused on social spaces, their history and our interaction with them. Their latest video and audio work, *Ex Machina* (2006) is grounded in similar themes, drawing on the industrial history of the Irish city of Carlow. The work documents the path of a video camera, which films high above the outskirts of the city before colliding with a factory below. The camera continues on its path, moving through layers of staircases and pipes, revealing derelict interiors and tangled, colourful masses of cables.

Hegarty and Stone often show their work in locations specific to its meaning. *Overnight Sensation* (2001), was filmed in a busy market hall in Belfast and exhibited in the same hall at night when the day's trading had ceased, transforming the viewer's experience of the space. For *Ex Machina*, the artists have chosen a gigantic, vacant industrial building, projecting the video on a screen suspended in the centre. Four sets of speakers surround the audience, the crackling hum of electricity and intense rumblings of the factory reverberating throughout the space. Although there is a monumental feel to *Ex Machina*, it is a work full of contrasts – of vivid colour and murkiness, silence and loudness, taking us from the highest possible overview to the closest of details.

The work was filmed using a camera moving along taught, suspended wires, following routes impossible to traverse by foot. These unfamiliar viewpoints create a different experience of the building and a feeling of almost being suspended and out of body. The journey becomes less a physical than metaphysical one – the space is transformed. Hegarty and Stones have really pulled off something quite spectacular here, the work not only revealing the inner workings of the factory but acting as a symbol for the city itself.

JACQUI MCINTOSH



Frances Hegarty and Andrew Stones, *Ex Machina*, 2006. Courtesy: the artists

LOS ANGELES: REGEN PROJECTS

RAYMOND PETTIBON
8 April – 6 May 2006
www.regenprojects.com

In Raymond Pettibon's latest offerings, one finds the depth and breadth that made the 'Helter Skelter' maverick famous: Audubon's birds and a prune-faced Dick Cheney easily inhabit the same universe as doobie-smoking prophets, emphatically brush-stroked cathedrals, blond surfers under the frothy crests of waves, and bulky baseball players at bat. The point is not simply that Pettibon is a keen observer with a well-practiced hand, but that

for Pettibon there is a kind of wonder that these subjects are part and parcel of our world and its history.

Even with such seemingly disparate drawings, the dynamic range of the show neither slackens nor disappoints. The drawings are taxonomised according to various themes: 19th century woodsmen are clumped together with birds and Audubon in one corner; Iraqis, Bush, and flag-folding soldiers take up another expanse of one of the walls. There are some drawings that rise above their packs, such as *No Title (Fans Draw Blood)* (2006), and Pettibon includes his absorbing animation *Sunday Night, Saturday Morning* (2005) as well, which threads a cinematic needle