

GALERIE CRÈVECOEUR
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Shana Moulton
A Unique Boutique
10/01 - 03/03/13

Crèvecoeur - You are opening a show at the gallery called A Unique Boutique. Can you give us any clue about this title? Is it related to the space of the gallery itself?

There is a store in Fresno, California, near where I grew up, called a Unique Boutique. I was always intrigued by the name, it seemed very French ;). Crèvecoeur's space has a warm and personal feeling to it, and for me a gift shop or boutique has the potential of being a springboard for one's fantasies and desires.

- How can you describe the 10 years-old relationship you (Shana) have with your character (Cynthia) and specially how it evolved along the years? Is Cynthia ageing?

Cynthia changes depending on my current state of mind or attitude, which is often swinging between anxiously bored and ecstatic, and she is really more a set of states-of-mind rather than a fully developed character. As she has aged she has become more versatile, and open to different experiences; she now does more research. Oh yes she has aged already in 10 years, its harder and harder to find good camera angles for her. But its one reason I decided its interesting to stay with her, to see her age. She will be there, driving the video for me, helping me find my way.

- We are very familiar with Cynthia also because we saw her in so many odd situations, very intimate, and very linked to her own health... We are even familiar with her own body. The medical and orthopedic device are very important tools which often convey the main connections in your narratives. Sometimes you choose to present them in the exhibition space as sculptures; how would you comment this?

Although I love video and time-based media I'm a very tactile person and I find it very exciting that an art space can combine the experience of viewing media with physical objects. I think there is so much unexplored potential in that. Including the props from the video has been the beginning of that exploration for me, and producing those props has lead to sculpture ideas as well.

- I know it's not just me, but Cynthia reminds me of characters we become very addicted to, just like in TV dramas (or soaps), also through the storytelling skills that you develop. TV is not very far, right?

Yes TV has been, for better or worse, really important in the development of my identity and my relationship to art. When I am addicted to a TV show, it usually means that the characters in the show have become my friends, and sometimes my main social group for a period of time. Good TV shows create worlds that you want to keep entering over and over.

- But, talking about the camera work, TV is quite far. In your home-made videos, most of the time, there is a succession of static shots. The staff seems quite reduced to yourself, right?

Yes, and I like to think that there is a relationship to photography and painting in these still shots, and the ses that I build up as tableaux to be mainly seen from one angle. But its also a result of only having myself as staff.

- Would you be able then to predict Cynthia's future experiences? Are they already written?

Her future isn't yet written, but my prediction is that, as I come close to learning something as an artist, Cynthia becomes closer to being an actualized human being. For myself, I've decided that when I'm older, I will be the woman in the park doing Tai Chi, and Cynthia has helped me to realize this, and will be there to help me learn this art.

Shana Moulton earned her BA from UC Berkeley in Art and Anthropology and her MFA from Carnegie Mellon University. Moulton has exhibited/performed at The New Museum, SF MOMA, MoMA P.S.1, Performa 2009, Electronic Arts Intermix, The Andy Warhol Museum, The Wexner Center for the Arts, Wiels Center for Contemporary Art (Brussels) Palais de Tokyo (Paris), The Migros Museum (Zurich), De Appel (Amsterdam), Kunsternes Hus (Oslo), The Times Museum (Guangzhou), and The 29th Ljubljana Biennial.