

David Ed Cooper**Flight**

Flight amplifies the authoritarian nature of the architecture, disrupting hierarchies inherent in the building and displacing the audience's engagement with the space. Installed in the only public access way to the gallery, guitar pickups distort and exaggerate the sounds of visitors' ascent/descent, entrance/exit - co-opting their movement. Footsteps, compressed and transformed, a clumsy cacophony resonating; an audible prompt confirming their subdued agency within the space.

Born in South Africa, raised in New Zealand, David Ed Cooper studied at ELAM School of Fine Arts, graduating in 2012 with first class honours. His work explores how architectural design influences behaviour and engages primarily with aspects of authority and governorship in relation to public spaces.

Tahi Moore**AUTONOIR****David Ed Cooper****Flight****Andy Baker****Some Obstacles and Opportunities**

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Andy Baker**Some Obstacles and Opportunities****Actions:**

Find a local object every day

Relocate the object to Artspace

Install the object in the Mezzanine space

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Parameters:

Objects will be selected every day Artspace is open, for the duration of the show.

Objects must be selected from the Newton Area, 1010.

Only one object may be brought into the space each day.

Objects must be collected within 48 hours of being brought into the space.

The artist must be able to relocate the objects from their location to the Mezzanine Space, unassisted.

Objects may become stand-alone works, or be combined with other objects to form assemblages.

No installation materials may be used.

Once an object is brought into the space, it must remain in the space

Objects may be moved and reinterpreted by the artist and/or visitors

Andy Baker will bring objects to the space and install them between 4-6pm Tuesday – Friday, and 2-4pm Saturday.

A B

Andy Baker is currently completing a Bachelor of Fine Arts at Whitecliffe College of Arts & Design, Auckland. She is an Artspace Volunteer.

Main Gallery

- 1 *The Island*, 2013, video, 8' 49"
- 2 *Cul De Sacs*, 2013, video 6'
- 3 *Landscape 1*, 2013, video, 7'22"
- 4 *Landscape 2*, 2013, video 5' 39"
- 5 *The detectives*, 2013, video, 4' 46"

Actors: Andy Baker, Caspar Connolly, Mark O'Donnell, Daphne Simons, Sorawit Songsataya, Tim Wagg

- 6 AUTONOIR, 2013, video 2' 23"
- 7 *Infinite Return*, 2013, video, 6' 38"

Actors: Henry Babbage, Juliet Carpenter, Ben Clement, Oscar Enberg, Francis Till

Mezzanine**David Ed Cooper**

- A *Flight*, 2013, electric guitar pickups, amplifiers, speakers, wire

Andy Baker

- B *Some Obstacles and Opportunities*, 2013, dimensions variable, found objects

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This exhibition is about getting lost, about things apparently not making sense. It speaks of the seduction of places through elliptical stories and mysterious silent characters.

The story proceeds through loops, literal ones.

A ramp occupies the long gallery and alters the movement of people through space.

Smooth and slowed down circular movements recorded by the video camera on a sea of water and grass.

The artist driving in circles: caught into an infinite succession of cul de sacs in endless Auckland driveways.

Circular stories that don't get past glimpses of characters enveloped in a fragmentary visual and textual narration.

The show requires you to surrender to the architecture of Artspace: once so familiar, now challenged by higher view points, a counterintuitive use of what is already there.

This show asks you to take a trip.

In the seven video works that constitute AUTONOIR, most places filmed feel eerily familiar but there is something disturbing, uncanny in those Auckland landscapes, they gradually become surreal and undefined.

At first, those shots seem soothing, but the creeping realisation that time is trapped within them soon becomes apparent. The viewer is overcome by a feeling of having missed some crucial clues; a void which stands in the way of a linear progression of the story.

In his solo show, Tahi Moore is part auteur, part detective. In the video titled AUTONOIR, he stares back in his trench coat, as in a self-reflexive exercise; maybe he is offering us the key to the mystery? You can only get to it if you manage to surpass the physical and symbolic hurdle of the ramp.

The deconstructed filmic genre at hand is Film Noir, Tahi Moore preempts what is expected, in a play in which Artspace volunteers become unwitting characters of scenes that are never closed but keep looping on themselves. More silent conversations, more green, more blue.

The group of artists dressed in black, that run a gallery space in Auckland, is forever trapped eating baguette morsels and ingesting pills in one of the back rooms.

Fans aptly installed ensure the 'coolness' factor in the most stale and remote corners of the Artspace premises.

There are some rules to fiction and to life, some even to this show. Most are unspoken; there are no tricks though. What is pursued is a constant reconfiguration of being, in the shape of landscapes and the people that temporarily traverse them.

AUTONOIR is not about doing the right thing, rather about trying to make it right, but also about being open to other possibilities, in case that doesn't eventuate.

You need to stop resisting. It's not difficult. Loosen up. Stop the chase. Only then will the show unfold itself in front of your eyes.

Caterina Riva

Public Programme

Saturday 14 September, 2 pm

Tahi Moore in conversation with Simon Denny

Thursday 26 September, 7 pm

Film Screening: Pépé le Moko, France, 1937

black and white, 1.33:1