

ArtReview Asia



Charles Lim

Venice Biennale. Oh Buoy

Art Reviewed



Parasophia: Kyoto International Festival of Contemporary Culture 2015



Leung Chi Wo & Sarah Wong *Museum of the Lost*



Mobile M+: Moving Images



Hu Zi *Flesh*



Liao Guohe *Satisfaction Guaranteed!*



Rina Banerjee *Migration's Breath*



Huang Yong Ping and Sakarin Krue-on *Imply Reply*



Sharjah Biennial 12



Alessandro Balteo Yazbeck *Modern Entanglements*



We Come from the Water



Wu Tsang *Not in my language*



The Forever Now: Contemporary Painting in an Atemporal World



We Come from the Water

Lychee One, London 14 March – 11 April

A mood of languid, liquid, bodily sensuality pervades this show of film, painting, photography and text by Chantal Faust, Carol Mavor and Esther Teichmann. With their barely-there bodies and wafting tentacles, the jellyfish in Faust's monochrome prints set an appropriately enigmatic tone. This frond-like visual motif is echoed in a second series of prints, four colour photographs of plantlife, titled *Plantlife One, Two, Four and Five (flatbed)* (all 2014–15). As if lit by a flash the foliage emerges from black backgrounds, Caravaggio-like, in bright, jewel-like colours. In places the images fracture and stretch, the distortions mimicking the painterly effects of light reflecting on water. But the technology here is modern rather than old master, the result of manipulating the images under a scanner.

Mavor's four black-and-white photographs accompany a printed publication of her short story *Like a Lake* (2015), a poetic, sparely written family tale of veiled seduction. Recounted by a boy, Nico, who lives on the shores of Lake Tahoe and whose dad is obsessed with his 1950s Triumph

Thunderbird bike, he tells of meeting a man, an artist, walking his dog by the lake, who becomes part of their lives. There are three males in the story (the dog may even be a fourth?) but the focus is on Nico's descriptions of his mother, illustrated by the photographs. 'My mother had a slow breezy voice, as if it had just blown off the lake. I wanted to float on her. I wanted to drift on her. I was not the only one who felt this way.'

From here things get really wet and swampy with Teichmann's billboard-size mixed media work, *Untitled from Fractal Scars, Salt Water and Tears* (2015). Printed on canvas in a muted palette of washed out browns and greens, a photograph of forest trees overhanging a stream has been overlaid with splashes and running dribbles of paint. On top of this are placed two, smaller framed photos, one showing an expanded view of the same image, in which an older woman is seen emerging from, or sinking into the water, the other an aged image of a piece of seaweed. On the floor beside, two monitors, one atop the other,

(tap the photo to continue reading)



Chantal Faust, *Plantlife One (flatbed)*, 2014–15, c-print.
Courtesy Lychee One, London



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show film clips of bodies much younger than the woman in the photo above, energetically and joyfully diving into and swimming under water.

That Teichmann, Mavor and Faust are academics as well as artists shows in the conceptual and narrative rigour to all these works, and the reflective, emotive mood is a welcome one. If at

times the psychology and symbolism feels over-explicit – Mavor’s story, for example, would work equally well without the photographs – seems a lesser issue. Given the option between the emotional shallowness of much manipulated photographic imagery around at the moment and the work here, I know which I’d choose. *Helen Sumpter*



Chantal Faust, *Plantlife One (flatbed)*, 2014–15, c-print.
Courtesy Lychee One, London