

LYNNE MARSH

Nominated by PoCA

Current high-end digital imaging technologies are deployed in contemporary cinema, gaming and television to call up mythical phenomena from the past we can no longer find in any convincing actuality in the present: monstrous creatures of hybrid, paranormal or superhuman nature; strange lands which remain uncharted; distortions of time and space unavailable in the ordered (if deregulated) measure of urban life. But perhaps above all, such technologies have returned us that most modernist of myths which has dominated the political sensibility of industrialism, the city, and the revolutions which have more or less defined the political imaginary of the last 150 years: the mass.

Usually, the fabrications of current cinema and television deploy digital imaging technologies to present an (often sorry) amalgam of these formations: fantastical hordes of warriors or creatures from strange lands swarming to vanquish a few hardy individuals who form the narrative centre. We know how these scenes go. But we do not know what their fusion of archaic, pre-modern and modernist and post-industrial fantasms in fact amounts to other than another evening of clunky entertainment. Lynne Marsh isolates these current fetishes of narrative image production and subjects them to a forensic examination, not in

order to demonstrate their evident fabrication or to expose their mythic status in favour of some supposed rational understanding. Rather, Marsh deracinates these characters – creatures, human-like ciphers, landscapes – recharging and enervating them in their own terms. We are brought into an immediate, often viscerally heightened encounter with them in their own right, unsubjected to their standard narrative obligations but opened up and out to another kind of fulfillment which draws attention to their own character. In Marsh's work, these now standard tropes of digital imaging technologies are close to personified, becoming subjects for viewing rather than stage objects.

The invitation sent by Marsh's work is for the (dis)comfort of your identification with and empathy for what is without human expression and, at once, in its digital construction, entirely concocted by a wholly mediated fabrication, and so extra-human in that sense too.

PoCA (Political Currency of Art) is a research group based in London.

Lynne Marsh was born in 1969 in Canada. She lives and works in Montréal and London.



Left: NightLife, 2004, installation view at the Museum of Garden History, London, audio and light installation, automated spot lights, CD playing opening chords to Michael Jackson's Thriller, lighting desk, 6'00" loop. Photograph: Uta Kogelsberger.

Right: Crater, 2005, installation view at the Cinémathèque québécoise, Montréal, 3-channel video projected panoramic installation, 3 curved screens, surround sound and fuchsia lights, diameter 16 ft. Photograph: Adrian Buitenheis



Education

1998 MFA, Goldsmiths' College, University of London
 1992 BA Fine Art, Concordia University, Montréal
Solo exhibitions
 2007 Stadium, Künstlerhaus Bethanien, Berlin
 2007 Ballroom, Video Pool, Winnipeg
 2006 Volcano, Platform, London
 2005 Crater, Cinémathèque québécoise, Montréal
 2002 Screeners, Prema Arts Centre, Gloucestershire, UK
 2000 Venus... I see blue, Oboro Gallery, Montréal
 1998 New Digital Work - Video Wall Commission, Levi Strauss Store, London
 1998 Venus... I see blue, 291 Gallery, London
 1995 Out of Character, YZ Artists' Outlet, Toronto and The New Gallery, Calgary
 1995 Annie Get Your Gun, Galerie B-312, Montréal and Artspeak Gallery, Vancouver

Group exhibitions

2006 Next Level, Kunstverein Wolfsburg, Germany
 2005 London Movies, Palais de Beaux Arts, Brussels
 2005 Dislocate, Hit Gallery, Bratislava, Slovakia, and Globe Gallery, Newcastle
 2005 Video Unplugged, Galleri S.E, Bergen
 2004 Hulagirl, Waygood Gallery, Newcastle
 2004 The Sneeze 80x80, Gazon Rouge Gallery, Athens
 2004 Transmogrifications, Danielle Arnaud contemporary art, London
 2003 Family Business, PM Gallery and House, London
 2003 Taking Speed, 1 000 000mph Gallery, London
 2003 Festival International Cinema Nouvelle Generation, Lyon
 2003 Exhumed, The Museum of Garden History, London
 2003 New Territories International Festival of Live Art, Glasgow

2001 landscape, Mercer Union Gallery and iMAGES Festival, Toronto
 2000 Sodium Blindness, APT Gallery, London
 2000 Problems of Everyday Life, Bluecoat Gallery, Liverpool
 1998 Close Encounters, The Ottawa Art Gallery
 1996 Women Look at Guns, SF Camerawork, San Francisco
 1996 In Our Sights: Artists Look at Guns, California Museum of Photography, Riverside
Residencies and awards
 2006 International Studio Programme, Künstlerhaus Bethanien, Berlin
 2006 Arts Council England
 2005 Canada Council for the Arts
 2004 Arts and Humanities Research Council UK
 2003 Conseil des arts et des lettres du Québec
 2003 The Banff Centre for the Arts, Canada



Above: **Volcano**, 2006, video still, double-sided video projection with sound, curved screen 223cm x 170cm, 5'30" loop; right: **Stadium**, first cut, video stills, HD projection with sound, 10'

