

List of Michelle Atherton's key art works for *A ragged gesture*, Kunstraum 2016



On Demand I

2016

Looped animation for monitor

A woman in close-up stares off screen, caught in a never-ending dissolving frame. The partial white circle indicates a momentary lapse in interconnectivity, as she moves forwards and back, back and forwards. A shifting green fog moves with her, obscuring her image as she sits in an animated state of anticipation and impotent suspension. *On Demand* suggests a *time-out-of-joint* and the difficulty we have, in this case on a representational level, of placing ourselves within a linear trajectory. It is one of a series of looped animations for monitor, formed out of the clamour for instantaneity and the coming together of multiple temporalities.



Wall Drawing I & II

2016

Fluorescent marker on domestic painted wall

The wall drawings source images from recent *pop nihilist* detective drama circulated via box sets. These tales offer a type of modern day morality tale where life has no meaning.

Wall Drawing I presents a scene from an industrial bridge. The limbo space of the deck's underside is adorned with plastic trapped by high winds, reminiscent of the aftermath of hurricanes. A semi-observed figure in the middle of this graphic mass is resting against a parked car. An intersecting yellow rectangle is quotation to other spaces; to abstracted formalism and the constituent element of the saturated background of *Wall Drawing II*.

In the redrawing *Wall Drawing II* heightens the lack of separation between land and water, producing a vista of dissolving forms. The line of the orange fluorescent marker on the acidic yellow domestic paint is difficult for the eye to bring into focus, an indistinct hyper-visibility. In a time that demands constant transparency the overall picture is tenuous, only visible in close-up. A dissolved landscape disappearing over the duration of the exhibition from the very wall on which it is drawn.



Rock
2016

A series of images, in varying formats, which speak of types of truths; of our perception and construction of matters of truth. In particular what are the boundaries of fake-ness, a type of post-fake, when they come into contact with compromised states or are shifted to fulfil another function.

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Rock Pool, New River, Highbury & Islington, London
1x1m Duratran on aluminium light box

The suspended image appears like a mystical water scene. The view is an idyllic construction as the feeder pipe gives the lie to the larger fabrication of the whole man-made landscape, including the rock. An elemental reconstruction, part of the C19th fashion for fake rock that are now registered as protected structures by English Heritage.

The work presents the slippery dynamic of the artificial in the complications that surrounds our perception of forms.



5

Moscow Street, Russia
21x17cm & 15x15cm Inkjet prints in vitrine.

Reproduction of rock graphic and Reuters combination pictures made of grabs from Russian footage showing a British spy picking up the fake rock in Moscow. In 2006 a U.K. government official admitted that Britain spied on Russia with a fake rock loaded hi-tech surveillance equipment.

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Each of these artworks are part of the series *The Era of Dissolution* produced for the exhibition 'A Ragged Gesture' Kunstraum 2016.

The Era of Dissolution sits with the larger research project and postulates that what characterises our current moment is a period of blatant dissolution. That we are witnessing the dispersal or dismantling of recent twentieth century formulations, from progressive narratives to European cohesion, to the break down of physical forms and the mixing of temporalities in the same historical present. As a result an aesthetic of dissolution has been deployed in the production of the artworks *On Demand I*, *Wall Drawing I & II* and *Rock # 3 & 5* to investigate this phenomena, exhibited as part of the exhibition at Kunstraum 2016.