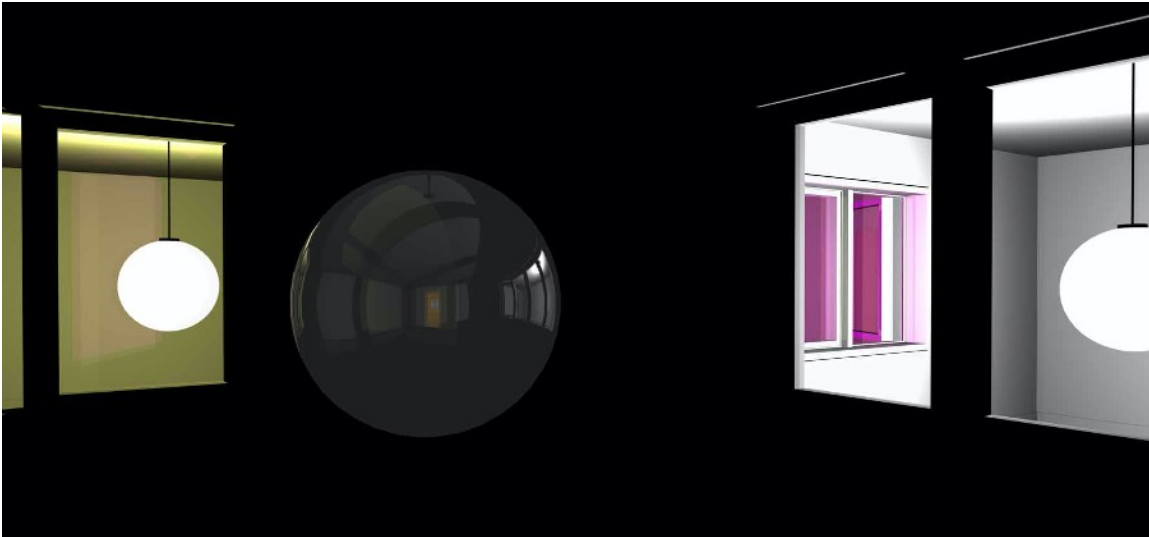


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## ANN LISLEGAARD Bellona (after Samuel R Delany)

October 22 - December 3, 2005  
Opening reception Saturday October 22, 6-8pm



With her sound, video and animation works Lislegaard explores the relationship between space, identity and subjectivity and creates changing and unstable spaces – mise-en-scène's – where elements and people constantly merge. Lislegaard's temporal re-arrangements and spatial dislocations address the experience and perception of space. "By questioning the development of spatial and temporal knowledge

Lislegaard's work reflects the spatial and temporal development of knowledge itself, revealing that all cognitive experiences have social origins where there are no simple answers nor any innocent questions.”1)

In this, her second, solo exhibition at Murray Guy she is presenting Bellona, a video animation which can also be seen in the Danish Pavilion at this year's Venice Biennale, and the monitor piece Double Vision.

Bellona, the fictional city of Samuel R. Delany's 1974 science fiction cult classic *Dhalgren* is a place beyond reason, where time and space is out of joint and architectural fixtures seem to be in constant flux and transformation. In Lislegaard's video animation installation, Bellona is a psychological space, in which norms and standards seem to dissolve into a chaos of anti-hierarchical conditions.

You may ask me what place the image of the city of Bellona holds in the minds of those who have never been here. How can I presume to suggest? There are times when these streets seem to underpin all the capitals of the world. At others, I confess, the whole place seems a pointless and ugly mistake, better obliterated than abandoned. The miracle of order has run out and I am left in an unmiraculous place where anything may happen. There is a deceiving warmth that asks nothing. What use does any of us have for two moons? Objects are lost in double-light, What makes it terrible is that in this timeless city, in this spaceless preserve any slippage can occur. Sometimes it seems as if these walls on pivots are controlled by subterranean machines, so that, after one passes, they might suddenly swing to face another direction. Parting at this corner, joining at that one, like a great maze – forever adjustable, therefore unlearnable

Double Vision, (2004) is a video animation presented on two Triniton monitors. In the animation a female protagonist is seen walking through the different rooms of a house. Doors and windows open and closes seemingly by themselves. Day turns into night in a few seconds. She is in a 'haunted house' , where not only the architecture but also time is out of joint.

Ann Lislegaard was born in Norway and now lives in Copenhagen and New York. She has exhibited widely in Europe. In the United States her work was seen recently at the Aldrich Museum, Ridgefield, CT and in *Son et Lumière* at the List Visual Art Center, MIT, Cambridge, MA. As well as in the 51. Venice Biennale, she is currently participating in the Gøterburg

International Biennial, Sweden and in the exhibition Ecstasy – In and Around Altered States at the Los Angeles Museum of Contemporary Art.

1) Matthew Buckingham. Other Rooms: The Work of Ann Lislegaard

Gallery hours are Tuesday – Saturday 10am – 6pm. For further information, please contact the gallery at 212-463 7372 or [info@murrayguy.com](mailto:info@murrayguy.com).