



Galerie Gregor Staiger
Limmatstr. 268 / 8005–Zürich
www.gregorstaiger.com
+41 (0)44 491 3900

SHANA MOULTON

'Whispering Pines ∞'
August 25–October 6, 2018

Galerie Gregor Staiger is pleased to present *Whispering Pines ∞*, Shana Moulton's third solo exhibition at the gallery. At the core of the exhibition is a major video work titled *Whispering Pines 10*, a development from a live performance project with an original musical score and libretti written by composer Nick Hallett and performed by Daisy Press, Katie Eastburn as well as Nick Hallett himself. The one-act opera was originally staged at The Kitchen, New York in 2010 and has since then toured through The New Museum, SFMOMA, The Andy Warhol Museum and Cricoteka in Kraków. Three episodes were recently shown at Canada Gallery in New York and featured on the New Museum website as a part of 'First Look', a joint venture of Rhizome and the New Museum. The exhibition at Galerie Gregor Staiger will display the work in its entirety for the first time and embedded in a multi-channel video installation conceived especially for the show. The exhibition also includes a new series of works on small screens that loop short video sequences that have become iconic motifs of Moulton's visual vocabulary.

The California-born and based artist Shana Moulton works between video, performance and installation. Through the world of an alter ego, Moulton explores the psychological and biopolitical implication of a conflation of New Age spirituality with the contemporary wellness and beauty industries. In doing so, she humorously delves into the symptoms of an all encompassing consumption-driven and anxiety-ridden society. *Whispering Pines 10* continues Moulton's video saga *Whispering Pines*, which she has been developing since 2002. The ongoing work intermingles the autobiographical experience of an artist growing up in a trailer park for seniors near Yosemite National Park with imagery from advertising and references to popular culture. Processing them through a multi-layered surface of inlays and filters that cross-fade TV soap opera with low-fi aesthetics, the series often evokes a surreal Twin Peaks-like atmosphere.

At the centre of the series is Cynthia, Moulton's filmic alter ego, who inhabits a domestic space strewn with plastic consumer health gadgets and New-Age wellness products promising holistic cure and self-improvement. Navigating in a daydream-state through this pastel-coloured environment of objects and enigmatic signs, the protagonist finds herself entangled in an endless series of dilemmas. The circular narratives easily slip from the comic to the tragic, from irony to naivety, from enchantment to the grotesque. Plugged in and activated devices start to transcend their own physicality, to assemble into larger networks, and to begin to whisper, sing, and hypnotize. All the while, Cynthia's body parts often seem to detach themselves, and merge with her animated surroundings. In such moments of uncanny, hallucinatory hyperconnectivity, where the internal and the external, the material and the symbolic merge, images become apparent as a place for total continuity. Objects and bodies appear as assemblages of other images, creating a looped surface between the cosmic and the cosmetic.

Shana Moulton (1976, California) studied at the the University of California, Berkeley, Carnegie Mellon University, Pittsburgh, the Skowhegan School of Painting and Sculpture, and De Ateliers, Amsterdam. Recent exhibitions of the artist include solo shows at Atlanta Contemporary, Atlanta and NICC, Brussels (2017); Palais de Tokyo, Paris; MOCA Cleveland; Kunsthaus Glarus; Museum of Fine Arts, St. Petersburg, FL (2016); Yerba Buena Center for the Arts (2015); 1646, Den Haag; La Loge, Brussels; Nieuwe Vide in Haarlem (2014); Fondazione Morra Greco, curated by Jörg Heiser, Naples; Smack Mellon, Brooklyn (2013); Allcott Gallery, University of North Carolina, Chapel Hill; Galeria Arsenal, Białystok (2012). The artists work was recently featured in numerous group shows at the Cobra Museum of Modern Art, the Netherlands; Kunsthaus Zurich; Institute of Contemporary Art, University of Pennsylvania; Kunsthalle Münster (2018); White Cube, London; Villa Empain – Fondation Boghossian, Brussels; Perth Institute of Contemporary Arts, Perth; El Museo de Arte de Zapopan, México (2017); Salzburger Kunstverein; Künstlerhaus Bremen (2016); Museu Nacional de Arte Contemporânea, Lisbon; Le Confort Moderne, Poitiers; The Banff Centre, Banff, Canada (2015); Hammer Museum, Los Angeles; Cricoteka, Kraków; MAMO, Marseille; Creative Time, New York, Miami, Los Angeles; Royal College of Art, London (2013) and many others.