

# SHANA MOULTON

FONS WELTERS - AMSTERDAM



Above: SHANA MOULTON, *Galactic Pot Healer*, 2010. Video still. Right: SHANA MOULTON, *The Castle of Secrets*, 2010. Installation view at Fons Welters, Amsterdam. All courtesy Fons Welters, Amsterdam. Photos: Gert Jan van Rooij.

While many contemporary video artists rely more and more on the techniques of professional cinema, the American artist Shana Moulton refers back to the aesthetics of home videos and television shows of the '70s and '80s. Moulton's colorful video installations deal with her alter ego Cynthia, an unhappy woman who searches for salvation in New Age therapy and health consumerism.

In the sculptural two-channel video installation *Galactic Pot Healer* (2010) Cynthia

receives messages during her daily beauty routine. The information leads her to a medical spa where Cynthia can heal her broken green vase. Yet, despite the help of the galactic pot healer, represented by two arms in a pink dress resembling a colorful monster, the vase cannot be fixed. During a therapeutic massage a new green vase is sculpted out of Cynthia's body, as shown by an archaic special effect, providing new hope for the protagonist. By looping the imagery, the new vase becomes the beginning of yet another narrative cycle, symbolizing Cynthia's never-ending quest.

The focus on consumerism becomes more explicit in the video installation *Women's Logos Anxiety* (2010), where Cynthia's face suddenly appears in a sphinx-like beauty product logo. Her nose is covered by a pore-cleansing strip, as in several other sequences of Cynthia's adventures in Moulton's video-installations, and she sadly watches the esoteric aesthetics of the beauty products pass by. These two video installations in the exhibition "The Castle of Secrets" are accompanied by New Age music, sculptural objects, festive decorations and light effects that guide the spectator's gaze. By the

presentation of a broken vase, spilled medicines on the gallery floor and the pink costume of the pot healer next to the projections, a tactile interaction between the in-frame and the gallery space is produced.

Moulton deliberately plays with the kitsch-status of the esoteric objects in her installations through her artistic style. This colorful pop-aesthetic might be a bit over the top for some spectators. Nevertheless, Moulton succeeds in presenting her anthropological interest in human behavior and rituals with a strong sense of humor and irony.

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