

## GO OUT. GO ON. GO ELSEWHERE

Heimo Lattner

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A video travels its silent way around a generic urban environment, the view is framed by a moving window, we see what might be Europe or America, it is hard to tell from here. Picnic stools striped blue and white, more suited for watching the races at Wingatui, gather around flat squat plinths.

Headphones beckon. Their cords travel off forever connected to their audio output devices. Ears which listen find disjunction: the clear recitation of a diary cut with a child's voice; a song; the glitch of surface. Do these sounds relate? How is a visitor to proceed?

Lattner's practice is collaborative crossing audio, visual and live performances, and including other artists, musicians and performers. Previous works have traversed the density of the urban, whilst enabling specific experiences of the local. *go out. go on. go elsewhere* was a continuation of this practice. The exhibition was made of four works, each with a number of interlocking components. Hazards and surfaces came to light as projections, screens, recordings and loops crossed mobility and temporality with the object. Each term became an adjective for the other. The installation generating a situation which itself produced further mappings and potential networks.

In *go out. go on. go elsewhere* Lattner's works arrive in a new destination, and simultaneously question the place from which they have come. Derrida has examined the way archives make place. Lattner does the same. 'Here, in this place' we find fragments and documents; pieces that together might amplify something that we do not yet know about ourselves. Viewing becomes an experience of the eternal postponement of the future. In *domestic disturbance; flight or fight; or shelter* Lattner provided an opportunity to mix and match four audio tracks with ambiguous images on a DVD screen.

Questions of documentation and accuracy mixed with opportunities for playful cross-pollination. The visitor to the exhibition needed to traverse vertically, approaching the work not as a whole, but by mapping her own territories, slicing through the surfaces of a somewhat hazy materiality.

The *archive of voices* added the fragility of acetate to the mix. Recordings hovered on turntables. Voices both scrambled and clear played out relationships of representation. The records translated a potential exchange into an actual one. For example, one recording appeared to be a kind of private travel log, the listener made overtly aware of her guilty desires to know more.

In *poem- yet untitled* the performing self become postcards, found in the eternal transit zone of the slide carousel. Viewing was a process of watching an endless cycle, 79 images would pass, and the story would repeat. The archive on the other hand, seeks to fix. It is always asserting that all possible details are recorded; so that spaces, fissures and lacunae are not allowed to grow. Like a virus, the archive imposes its structures on meaning and material. Lattner pushed at these very boundaries, space was pulled into a transportable recording sleeve, presence rendered upon a screen. The work became a place within which others could play, a space of collaboration without direct contact, a feedback loop between viewer, listener, potential and surface.

Susan Ballard

