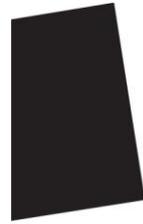


# Essay: Graham Gussin Mind is Horse



Bloomberg  
**SPACE**

**Opening times**

Mon - Sat, 11:00 - 18:00

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In Robert Walser's *The Walk* (1917) a journey is undertaken; a simple decision to walk out of a door and through the landscape is the beginning point that encapsulates the desire to encounter whatever might be encountered. There are a few central tasks/destinations which are in the mind of the narrator but these seem somehow to be invented and perhaps an excuse for otherwise undirected movement. Whichever is the case, excuse or mission, we accompany our narrator on a journey of terror and joy, his soul's restless nature swinging from euphoria to depression and from doubt to wonder.

As the walk progresses, the borders between what is real and what is illusion are increasingly blurred. Eventually, we cannot tell whether the whole journey has been a mere figment of the imagination, made up of images that take place across the otherwise blank screen of a still body. The difference between a wandering mind and the wandering soul is obliterated and we cannot tell which of the two might be leading the other. This relationship between stillness and movement is essential to this film programme.

There is a similar experience in Victor Pelevin's *The Clay Machine Gun* (1996) the novel from which this show takes its title. Through this narrative we are taken to a territory where everything seems invented (mechanisms, landscape, experience and identity) and we don't quite know whom by and for what purpose. The reader is catapulted through a multitude of scenes, each one seeming to have links with previous experience, each one developing an idea only to release it into a totally foreign territory, almost, it seems, to see if it can survive.

These ideas of wandering, of connection and disconnection, were very much in mind when thinking about this project. It was a process of gathering together material that has always been important or memorable, things that have stayed in the mind and won't go away, love at first sight if you like. Other works were then suggested through a process of association even though, paradoxically, these pieces seemed to have nothing in common with the selection so far.

There is, perhaps, an inverse relationship between viewer and projection: when the camera is fixed and subject matter near to still, the mind is at its most restless; when the camera roams and nothing is fixed, watching becomes something opposite to this, a point, or locus, in front of which things flow. Movement and stillness have appeared as main protagonists here and it is strange that they want to become each other, to swap identities and re-invent themselves, like connection and disconnection.

Main programme:

Robert Smithson & Nancy Holt, *Swamp* (1971)

Mark Lewis, *Jay's Garden, Malibu* (2001)

Michael Joo, *Migratory* (1997)

Alex Ingram, *Milk Stream* (2001)

Clare Langan, *Forty Below* (1999)

Gilbert & George, *In The Bush* (1972)

Alex Ingram, *Birds* (2001)

Michelle Williams, *Sunday Afternoon* (2000)

Robert Cahán, *Juste le Temps* (1983)

Louise Camrass, *Pool* (2001)

Nic Nicosia, *Middle Town* (1997)

Marine Hugonnier, *Abstract 1* (2000)

Peter d'Agostino, *Paris Metro* (1977-78)

Robert Morris, *Mirror* (1969)

Graham Dolphin, *1500 Images of Kate Moss in 60 Seconds* (2001)

Nikolaj Bendix Skyum Larsen, *My Cat and I* (1999)

Alex Ingram, *Aeroplane* (2002)

Roddy Buchanan, *Traffic* (2001)

Dan Graham, *CASCADE/Vertical Landscape (by MICA-TV in collaboration with Dike Blair and Dan Graham)* (1988)

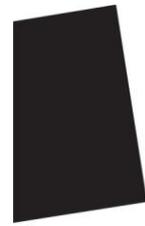
Shaun Gladwell, *Self Portrait Skating* (2001-2002)

Jun Nguyen-Hatsushiba, *Memorial Project Nha Trang, Vietnam*

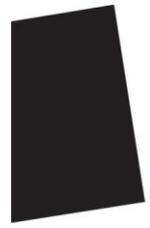
*Towards the Complex. For the Courageous, the Curious and the Cowards* (2001)

Mark Lewis, *Wind Farm* (2001)

Anri Sala, *Uomo Duomo* (2000)



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