



**External
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Twitch

Aryen Hoekstra

September 10 – October 21, 2013

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(Back and forth, forever.)

- Me and You and Everyone We Know

Pay no attention to the man behind the curtain.

- The Wizard of Oz

The device of a looping video is often used to present a visually seamless, unending video loop. Like a perpetual motion machine, a looped video appears to capture the impossible: a continuous and endless series of repetitions. However, in Aryen Hoekstra's 3-second video loop *Twitch*, the loop in the looping video is as much a part of the content of the work as the titular twitch that is captured on screen.

Much of Hoekstra's work draws attention to the framing devices typically hidden in the display and production of works. Where a looping video is often used for the purposes of endlessly displaying a seamless video image, *Twitch* purposefully makes that seam visible. As the donkey's ear twitches, the video loop resets itself, creating a jump in video that mirrors the twitching motion of the donkey's ear. Like the GIF (Graphics Interchange Format) that it mimics, the shortness of the 3-second video loop and its endless repetitions, allow for a potentially mesmerizing engagement narrowing the viewer's focus to one simple movement — the twitch of the donkey's ear — happening over and over again, forever. Like many GIF's on the Internet, the jump in the repetitive action of the twitch, becomes highlighted, in a sense becoming the focus of the video itself: a purposely stilted rather than smooth repeating of those three seconds.

By emphasizing and drawing focus materially to framing devices typically made invisible in the display of work, Hoekstra draws intriguing attention to the labour and production of a piece of artwork. These works do not exist outside of the process used to create them, but rather highlight the means of production as a significant and important part of the work. The medium of *Twitch*, an edited video loop, becomes an integral part of the content of the work. The conceptual trick of the work, that of the mirroring of the video jump and the twitching ear, allow for the mechanisms of display to play a prominent part in our understanding of the work.

-Amber Landgraff