

"Simulation and some private distraction"

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Less simulation and more private distraction might be a better description of the work of Ruth Hutter. In her video installation and black projection *Milch für Alle* (Milk for All, 2006/7), she has departed from appears to have been her earlier concerns with self-portraiture, the family, and issues of an urban domestic situation. The video represents another set of concerns dealing directly with what are called 'talking heads'. In this case the three heads are the artist's seen from different perspectives. The term 'talking heads' is commonly used in English when describing television arts and/or culture situations, and in which purported 'experts' opine upon the cultural issues of the day. In this instance Hutter has taken a television conversation between Heiner Geisler, Matthias Matussek, and Jürgen Fliege, and de-contextualised it. By editing the television script of their conversation, the three decollated heads of the artist, mouth in turn the edited and disconnected sense of a conversation and thoughts. The outcome thus becomes increasingly nonsensical and disorienting. What might have formerly been considered weighty thoughts take on the character of a facile situation, undermining both their status as ideas alongside the medium through which they are transmitted. The conversation is thus negated and in reality becomes that of artist as mouthpiece. The question of media and reality, its appropriation and displacement, leads to a contestation of both the mental and emotional spaces of human projection. It represents a paradox often found in much of her work. The nature of intentions is contrasted to the living discrepancies that are actualised. It is something that is of profound interest to Hutter. This she reveals through either photographic and/or media-based elements that both simulate and document human lives. In consequence she seems to be suggesting that we increasingly live in the space between what is actual and what is mediated.