At London's Third Moving Image Fair, Audiences Take Their Time

Rare are the videos that manage to truly reach their public in an art fair context. The audience is in a rush and hungry for instant hits; booths are often cramped and ill-equipped to showcase time-contingent media. Yet for most dealers, art fairs are an essential part of the business, almost a lifeline.
Enter Moving Image. Founded in 2011 by Murat Orozobekov and Edward Winkleman of New York’s Winkleman Gallery, the fair is an attempt to create a viable commercial platform for video art. The third London edition opened on the Southbank yesterday, and this year it gathers 22 exhibitors in the former cold stores at OXO Tower Wharf.

Visitors here are in no hurry. “When you are at Moving Image, [watching video work] is the only thing you came for,” says Winkleman, “so you have the time, you make the time.”

This 2013 selection has a clear focus on emerging works — “a reflection,” Winkleman explains, of “this year’s curatorial advisory committee.” Nothing truly astonishes, but there are some delightful moments, including the Finnish Miia Rinne’s “Sea” (2012), a mesmerizing abstraction hand-painted on 35mm film.

So little happens in Eve Sussman and Simon Lee’s “Seitenflügel” (2012), featuring Hitchcockian lit windows shot from the outside, that the piece feels like a photograph in motion. Anahita Razmi’s 20-minute piece “Replays/Replace” (2013), is also a highlight. The artist had presenters on the Austrian TV Channel ORF III read Lucio Fontana’s 1952 proto-television manifesto live.

Many things could be improved at the fair. The installation plays the semi-derelict, post-industrial card to the point of appearing makeshift. But more importantly, the fair, like its Barcelona counterpart contributes to a new understanding of video as a medium that can be collected, not just enjoyed in museums and exhibitions. And with prices ranging from $3,000–35,000 at Moving Image, it’s an affordable one, too