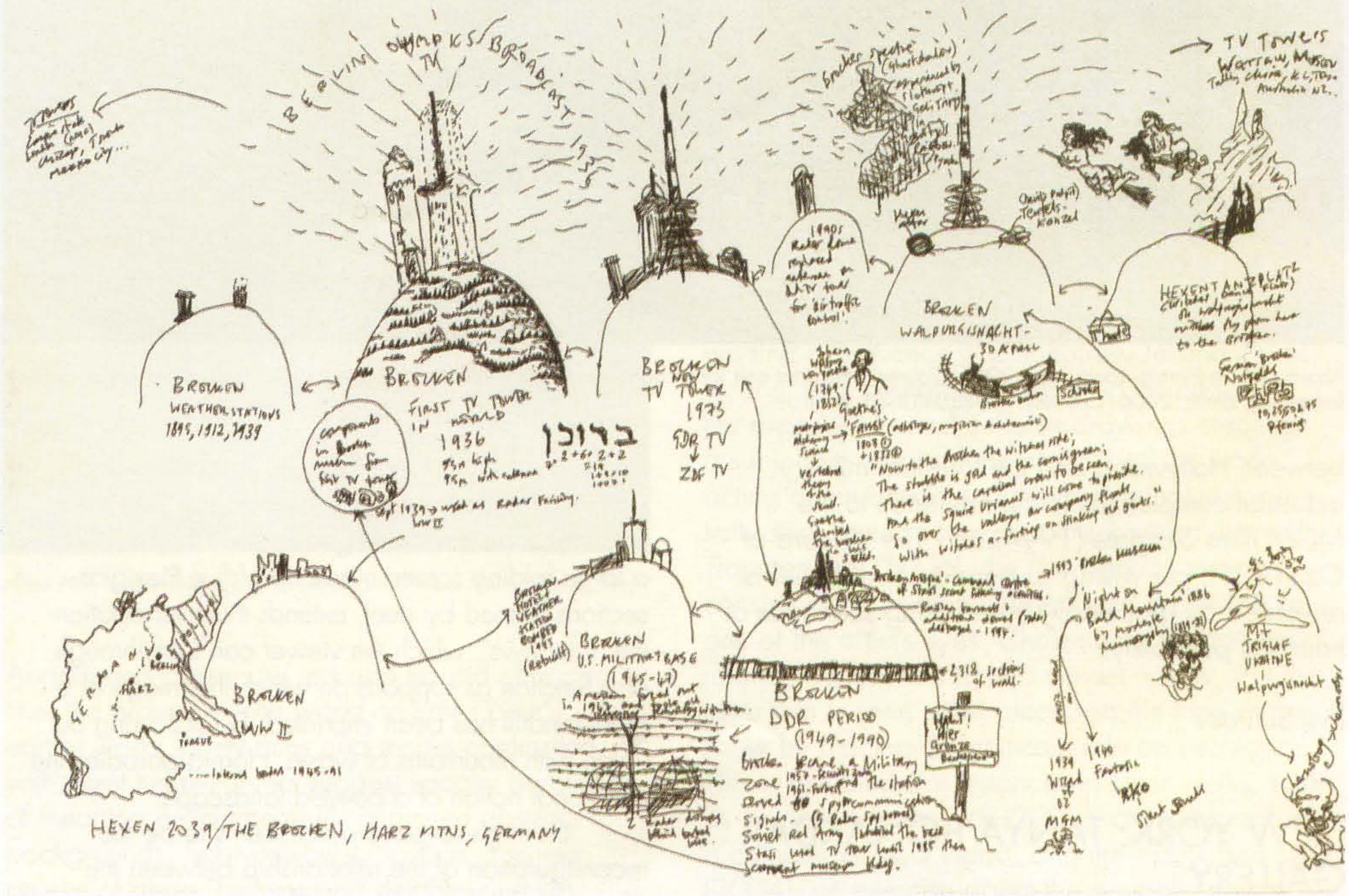

Above: Suzanne Treister, *HEXEN 2039/Diagram/Brocken1*, 2006. Courtesy: the artist and Annely Juda Fine Art, London

LONDON: CHELSEA SPACE

SUZANNE TREISTER: HEXEN 2039

4 November – 16 December 2006

www.hexen2039.net

'Hexen2039', presenting research into 'new military-occult technologies for psychological warfare,' is the latest report from Rosalind Brodsky

Fabulous, obsessive, whimsical, Treister/Brodsky nevertheless presents us with an astonishing array of facts and portraits of some of history's most colourful figures, united by their shared dabblings in somewhat arcane practices and beliefs. Including cabinet displays at the British Museum and London Science Museum among the list of venues, the project centres on the Chelsea Space archive of objects, working notes, and annotated charts and drawings, including the hilarious series of psychic 'remote viewing' sketches. Indulging a focus on the kind of human-centred discourses out of favour in the modern era, that is not unlike the pre-Enlightenment framework for knowledge described by Foucault in *The Order of Things*, 'Hexen2039' privileges a system of sympathies and analogies, that, so patently conspiratorial in nature, could easily be dismissed as bogus 'research' but for the fact that so much of the information can be verified as true.

The themes covered include occult groups, telecommunications, the US film industry, Chernobyl, the activities of British and American intelligence agencies, Soviet brainwashing and mind control experiments, psychic behavioural techniques adopted by the US Army... just to name a few. Blending fictional scenarios with uncanny location details that make plausible connections between Hollywood and the Western military-industrial complex (as in the reference to the MGM films *Stargate* (1994) and *The Wizard of Oz* (1939)) our willing suspension of disbelief is rewarded by graphically entertaining scenarios of haunting possibility.

EVE SULLIVAN