

anecdote. Once again, the viewer is given narrative space.

The cleverness of the main gallery does mean other works are inevitably overshadowed. It is easy to overlook *Man O' War UK*, 2006, and *Man O' War USA*, 2006, two small silkscreen prints of military planes hanging in the gallery's entrance. The Harlequin makes an appearance in Fagen's *Self Portrait As the Devil*, 2006, a colour photograph in which the artist is dressed in costume against the backdrop of the red curtain. The image is recognisable from its use in promotional material for 'Killing Time', and hangs opposite *Annual Perennial*, 2004, a bronze sculpture of a spartan Christmas tree. Both works, situated in Doggerfisher's smaller gallery, seem merely to gesture to other aspects of Fagen's practice in which self-portraiture and cast bronze plants have played their part.

Inclusion of such pieces is obviously important for collectors in the audience, but the major strength of 'Closer' is the coherent installation of works in Doggerfisher's main gallery, and this is as astute as Fagen's work with Eatough at DCA. Despite the differences in scale and scope, it is striking how both shows demonstrate the artist's play with narrative, knowingly using this to draw the viewer in, but at a critical point, leaving us space to consider enigmas and ambiguities. ■

**Killing Time** showed at Dundee Contemporary Arts from September 9 to November 5.

**NICKY BIRD** is an artist. She is currently a PhD co-ordinator at Glasgow School of Art.

## Suzanne Treister

Chelsea Space London November 4 to December 16

Rosalind Brodsky, of the Institute of Militrronics and Advanced Time Interventionality (IMATI), has been researching new military-occult technologies for psychological warfare by examining techniques developed since the 16th Century by various martial and esoteric organisations. Much of the information that Brodsky is interested in is clandestine, and her primary work consists of teasing out links between military agencies and occult societies; the inference being that these two groups overlap in their experiments in parapsychology.

Brodsky gathers information, highlights connections and reveals extended webs of coincidence. For example, Polish-born film producer Samuel Goldwyn features prominently. He was the 'G' in MGM, although he was never actually involved in the conglomerate, a fact interpreted as cover for the independent sound studio that he maintained. Advanced sound technologies from the 1940s, like Fantasound, which was developed for the film *Fantasia*, have been seen as experiments in mass suggestion. *Fantasia* itself features the demon, Chernabog, created by animator Vladimir Tytla and based upon Crnobog, the Black God of an ancient Slavic pagan belief system (after whom the ill-fated Ukrainian town of Chernobyl was named). The Chernabog sequence of *Fantasia* included *Night on Bald Mountain* by the Russian composer Modest Mussorgsky, which was inspired by Walpurgisnacht, a Halloween-like pagan festival where dark

Suzanne Treister  
HEXEN 2039/Diagram/  
MGM 2006

