

TITLE OF WORK: Bloodspell (Mexican UFO)

ARTIST: Martin Sexton

YEAR PRODUCED: 1973 - 2012

MEDIUM: DVD

DURATION: 10 min 46 sec

EDITION: 1/9, 2/9, 3/9

With its low-fi analogue aesthetic and jerky zoom shots, *Bloodspell (Mexican UFO)* (1973-2012) begins like your parents' home travel videos. Characteristically of Sexton's videos, however, our cameraman himself does not appear. Instead, a scrolling first-person narrative describes a remote Mayan temple controlled by the cosmos. The lasting enigma of "Bloodspell" comes towards the video's end, as the camera transitions from its documentary role into a tool of abstraction and mysticism. As the music swells and kaleidoscope-like patterns drift across the screen, we watch a flying saucer land on top of a Mayan temple. Without comment or guidance from the narrator, Sexton leaves us to probe our own potential for belief or disbelief. - *Jenny Tang*

BLOODSPELL EXHIBITION HISTORY

2010 Strange Attractor Salon

Victor Wynd Fine Art, London

Momentum

Sydney, Australia

2009 Truth Machine

Old Theatre, Paris

TITLE OF WORK: Indestructible Truth (Tibet UFO)

ARTIST: Martin Sexton

YEAR PRODUCED: 1958/1959

MEDIUM: DVD

DURATION: 13 min 44 sec (on loop)

EDITION: 1/9, 2/9, 3/9

Indestructible Truth (Tibet UFO) (1958-59) begins with a text written in the first person that describes the narrator's experience with the Lama of Mahayana, who appears to him as a child in a garden and promises transcendental wisdom. Despite the work's title, which lays claim to a greater truth, the narrator doubts himself for "accepting such folly. How could one have this direct, short path to liberation?" Film and text are employed to test the limits of both mediums' claims to truth-value. As the narrator is mired in self-doubt, he counters with, "But now, reflecting back, there is this film." The film footage, which purports to have been shot in Tibet in 1958, is simultaneously document and self-conscious construction.

After claiming to have seen a UFO, the narrator quotes the Swiss psychoanalyst C.G. Jung: "We always think that UFOs are projections of ours. Now it turns out that we are their projections. I am projected as the magic lantern of C.G. Jung. But who manipulates the apparatus?" Much as this paradoxical formulation applies to UFO sightings and other otherworldly phenomena, it applies just as well to what we have before us: the film proffered by a protagonist neither seen nor heard.- *Jenny Tang*

INDESTRUCTIBLE TRUTH EXHIBITION HISTORY

2010 Strange Attractor Salon

Victor Wynd Fine Art, London

2009 Spectres of Marx

Artwars Project Space, London

Truth Machine

Old Theatre, Paris

ARTIST'S CV

Martin Sexton is a London-based artist and writer who began his career as a science-fiction writer. Without a formal background in fine art, Sexton considers his point of view to be more akin to that of a writer. Or as John-Paul Pryor of DAZED Digital has described, Sexton is “a raconteur of both constructed and real mythologies.” Sexton calls his works ‘futiques,’ a portmanteau alternatively evoking the terms future, critique, and antique. Sexton’s futiques are filmed in the past, screened in the present, and bear portents from the future. The layering of multiple temporalities in Sexton’s videos, along with his narrative strategies (primarily scrolling first-person text) lend them an ambivalent presence: who, or what, exactly can we consider the author?

Sexton’s first encounter with MOMENTUM was at MOMENTUM Sydney in 2010, where curator James Putnam included *Bloodspell (Mexican UFO)* (1972-2012) as part of “The Putnam Selection”, a program of seven films by British artists. In 2012, Sexton donated *Bloodspell (Mexican UFO)* and *Indestructible Truth (Tibet UFO)* (1958-59) to the MOMENTUM Collection. When the MOMENTUM Collection was shown at the Musrara-mix Festival in Jerusalem in May 2012, Sexton traveled to Jerusalem to represent the artists in the collection.

SELECTED WORKS & SITE-SPECIFIC LOCATIONS

2010 Loucus Solos

Benaki Museum, Athens Greece

2009 Frozen Music

Rudolph Steiner House, London

Economist Plaza

London ‘Sex with Karl Marx’

2008 In the Key of E

Our History (Acid House) Newcastle & West London

Magical Lock

down Dark Pegasus 3’ Maurice Eindhoven Neu Gallery

2007 Dream in Green

Wolfsonian Museum, Miami Beach U.S.A.

2006 New Gothic

Tate Britain - London

2005 Chthonic Tales

Earl of St Germans Estate Cornwall

2004 We Two Form a Multitude

Earl of St Germans Estate Cornwall

ICE SCULPTURAL POEM SERIES

2008 Eyeless in Gaza John Milton 400th anniversary

St Giles Cripplegate

2007 Frozen Music William Blake 250th anniversary

Bunhill Fields London

The Font, The Fall, The Flood, The Forerunner & the Fabulist

St James Church Piccadilly

Exhaustion

Sartorial Contemporary Art London

All Time is Golden Blake 250th anniversary

Golden Square London

Splendid Isolation

Manchester Square London

FILM INSTALLATIONS

2010 The Yeti Society

Bhutan (proposed)

2009 Spectres of Marx

artwars project space London

2008 Blood Spell, Paris

Free Stonehenge

Free Art Fair London

Climate 4 Change

Abandoned Mercedes-Benz Garage London

2007 What's the Difference Between A Duck?

Poetic Terrorism Madrid

2006 Protect the Human'

Amnesty International London

SELECTED GROUP EXHIBITIONS

2008 Concrete and Glass

Shoreditch Town Hall London

2007 Notting Heaven

Sartorial Art London

VO7

Venice (Biennale)

2006 Arcadia

London Biennale

2005 Ark

T1+2 London Zoo Installation London

Protect the Human

Amnesty International London

Go Between Palis Thurn Und Taxis

Bregenzer Kunstverein Austria

2004 As If By Proxy

Redux London

CURATORIAL WORK AS PART OF ARTIST'S PRACTICE

2009 PsychoPomp

ArtWars London

Beneath the pavement

the Beach!, ArtWars London

2007 Toffee Armistice

Miami (Art Basel)

2006 New GothicTate Britain

London

2005 Chthonic Tales

St Germans Estate Cornwall

2003 Prada-Meinhof Gang

Venice (Biennale)

1998 We Love You

London