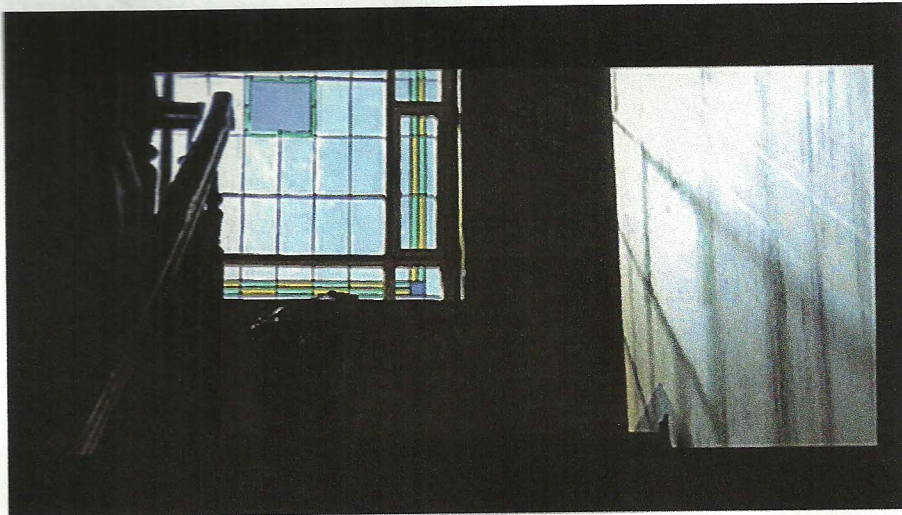


# frieze

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Christian Tomaszewski

Galeria Le Guern, [Warsaw, Poland](#)



*ERASED (The Tin Drum)*, 2011–12, DVD stills

'Damn, I didn't know they were moving,' I muttered to myself as I opened the door to Galeria Le Guern, only to find a dimly lit space, a couple of abandoned loudspeakers on cardboard boxes and a tangle of wires snaking about the floor. The staff were also absent, save for someone fumbling around in the other room. I was about to turn around when a high-pitched drumming sound blasted from the speakers.

'Erased', by Christian Tomaszewski, was the Polish-born US-based artist's second show at Galeria Le Guern. Tomaszewski is known for his explorations of cinema-related material and forays into the future through nostalgic excavations of historical science fiction. Here, he presented new work that expanded on these themes. At the centre of 'Erased' were two videos screened in the gallery's emptied-out office space, which Tomaszewski designed to be reminiscent of a vacant cinema or a deserted film set. In a highly original take on two icons of modern cinema – Volker Schlöndorff's *Die Blechtrommel* (The Tin Drum, 1979) and David Lynch's *Blue Velvet* (1986) – Tomaszewski took the notion of the director's cut to a whole new level. For *ERASED (The Tin Drum)* and *ERASED (Blue Velvet)* (all works 2011–12), the artist rendered these motion picture classics, quite literally, speechless and characterless – which is not to say devoid of character.

The 20-odd-minute-long videos included original footage of interiors and locations from which Tomaszewski removed nearly all traces of life, digitally erasing both the actors and the dialogue. What is left are austere, desolate shots that possess a haunting stillness. The audio is no less important, with ambient sounds – footsteps, knocking, the creaking of an opening door – interrupted by occasional bursts of music or incomprehensible shouts, which work to

