

## **Goody-B Wiseman - *Superlovestarpower 2: The Album Project***

Goody-B Wiseman's trilogy of 16mm films transferred to video, *Superlovestarpower 2: The Album Project*, was spawned by the cover art of three classic albums: Simon and Garfunkel's *Sounds of Silence* (1966), Carole King's *Tapestry* (1971) and Yoko Ono's *Plastic Ono Band* (1970). The artist re-imagines these iconic images as freeze-framed instants of larger invented narratives staged as music videos. Through her creepily look-alike performers, their period costumes and décor, and of course, those unforgettable songs – “The Sounds of Silence,” “So Far Away” and “Oh Yoko!” – Wiseman's speculative narratives perfectly capture the aesthetics of her late 60s/early 70s inspirations, but they are also haunted by the four tumultuous decades that have passed.

We witness Paul Simon and Art Garfunkel awake inside a library – they sleep in tents like kids at a slumber party – and set out for the wilderness, where they are terrorized by ghosts sporting khakis and running shoes. (Eventually they are attacked by Coyote Kid and Badger Boy the Terrible in cameo appearances by two of the subjects of Wiseman's feral child-themed natural-history installation *Pentegoet Park: The Terrible Ones*.) Then it's time for a cozy, quiet interlude featuring a soft-focus Carole King lazing around the house with her kitty – that is, until night falls and she voyages out the window to crowd-surf into a transcendent finale. Finally we return to the wilderness for John Lennon and Yoko Ono's cuddling under a tree and stroll through the brush. This idyll conveys a sense of pure delight as they encounter an array of strange creatures, human and animal.

There is so much joy in the work – those moments of perfect confluence of sound and image, the warm graininess of the 16mm – that it becomes hard to separate out their layers of irony and nostalgia. The short films are both loving homages and symptoms of just how deeply implicated the popular culture of the past is with our contemporary lives and fantasies. And if these three discrete historical stills can spark such blissful, interweaving fictions in the present day, Wiseman suggests that *any* single image could similarly germinate and expand indefinitely into the most fanciful directions if it were just given the chance.

- Jon Davies, 2011

Jon Davies is a writer and curator based in Toronto, where he is currently the Assistant Curator at The Power Plant.