

*There's No Place Like Time: A Retrospective* is a strange beast: an excerpt from a critical catalogue (published by &NOW Books) for a real retrospective of experimental films by a video artist who never existed. It forms one room in a novel you can walk through.

Author Lance Olsen and video artist Andi Olsen have already begun staging the faux retrospective of Alana Olsen's work in galleries in Berlin and the States. Enter those spaces and you enter a three-dimensional text: a real place dedicated to the unreal career of one of America's most overlooked video artists. From her videos and the language surrounding them one is invited to infer her character, development, obsessions, and relationship with her equally fictive daughter, Aila, who curates the multimodal installation. To explore more of Alana's retrospective, click here:

<http://zweifelundzweifel.org>

A collection of critical and biographical essays, stills, and reminiscences about her emotionally powerful body of work produced in relative anonymity, *There's No Place Like Time* remembers an oeuvre of fewer than 20 videos (some which are already missing) that span roughly four decades and have, despite the paucity of their numbers, influenced artists as varied as Lars von Trier, Douglas Gordon, and Martin Arnold.

In one sense, then, *There's No Place Like Time* is part a larger conceptual work investigating the problematics of identity construction and historical knowledge. In another it is an exploration of two questions: What does an aesthetics of obscurity look like? And what is the connection between quality and quantity in the contemporary art world, where celebrity, lucrative simulation, and media saturation have become equated with success?