

# The New York Times

*THE NEW YORK TIMES, FRIDAY, SEPTEMBER 30, 2005*

## ART LISTINGS

★ **'POP POLITICS POWER'**, In this measured but intense three-artist show, Martha Rosler offers a continuation of her 1967-72 photomontage series "Bringing the War Home"; Carolee Schneemann is represented by both a new film and by her mesmerizing 1965 "Viet Flakes," in which a rush of grainy black-and-white war photographs looks like smoke billowing from a volcano; and Robert Boyd introduces two spooky videos about doomsday religious cults, past, present and (probably) future. LMAKprojects, 526 West 26th Street, No. 310, (212) 255-9707, through Oct. 8. (Cotter)

**Art**

Best in Show

Recommendations by R.C. Baker

**'The Nightly News'**

Luxe Gallery  
24 West 57th Street  
Through February 10

**Cult Carnage**

This joyfully polemical group show features such provocations as Jackie Salloum's "Caterpillar" plastic toys: the blister pack displaying a tiny yellow bulldozer trumpets, "Over 12,700 Palestinian Homes Demolished." Nearby hangs Lydia Venieri's large photograph that conflates the 9-11 attacks with consumer-driven cuteness through two anime-inflected



Luxe Gallery

**Lydia Venieri's War Games**

dolls whose wide eyes reflect the burning twin towers. In *Snap and Snuff*, Fred Wilson offers two Venetian statues of Moors holding candelabras; the first of these old-world versions of lawn jockeys is practically strangled by snaking hoses attached to acetylene tanks while the other is engulfed in tubes leading to a bevy of fire extinguishers. Dominating the gallery is Robert Boyd's video *Heaven's Little Helper*, which opens with scenes cribbed from the 1981 film *Masada* and closes with an image of an angelic Hello Kitty. In between are blindingly fast cuts of cultish carnage: David Koresh preaching; the FBI's battering rams at Waco, echoing those in *Masada*; corpses, courtesy of the Heaven's Gate, Jonestown, and Aum Shinrikyo sects. It's a greatest-hits of religious fanaticism and violence, all to the tinkling beat of Britney's "Everytime."

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## Art in Review

THE NEW YORK TIMES, FRIDAY, JUNE 29, 2007

### Three for Society

303 Gallery  
525 West 22nd Street, Chelsea  
Through July 27

Using a passage from Henry David Thoreau's "Walden; or, Life in the Woods" as its cue, "Three for Society" addresses human relationships as disturbing dramas enacted on two stages: first, the natural world; and second, the interiors that humans create to shelter them from the first.

Rather than suggesting sustainability (Thoreau's book is beloved by ecologists), nature here is dominated

by culture. Agathe Snow's small trashy sculptures — piles of salt, sand, seashells among other things — give nature the veneer of snow in Manhattan 24 hours post-snowstorm. Hans-Peter Feldman's enlarged close-up of a rose, while elegant, could be wallpaper. Mary Heilmann's "Sunset at Makapu" traps nature's crowning glory in an ominous and domineering black grid.

While the outdoors menaces, interior spaces haunt. Rebecca E. Chamberlain's blue paintings, which are made from ballpoint pen ink and depict 1930s interiors absent their owners, ooze loneliness. Tom Gidley's smudgy gray paintings of a cave and an architectural interior (they're made from oil and graphite on canvas) demonstrate a similar uneasiness. And Anne Chu's hollow "Castle No. 2," shabbily created of foam and epoxy and placed high atop a wooden crate, has none of the comforts of home.

While the show suffers from being overly diffused (how, for example, do Jakub Julian Ziolkowski's figural paintings fit the curatorial premise?), it is severely diminished by a domineering soundtrack. Robert Boyd's "Heaven's Little Helper," a video for television that traces the history of violent cults and genocide, blasts the Britney Spears song "Everytime" through the gallery, making light of its and its neighbors' discomforting themes.

BRIDGET L. GOODBODY



# THE NEW YORKER

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JULY 31, 2007

## GOINGS ON ABOUT TOWN

### GALLERIES – CHELSEA

#### THREE FOR SOCIETY

“I had three chairs in my house,” Henry David Thoreau wrote of his cabin on Walden Pond. “One for solitude, two for friendship, three for society.” This show sticks to friendship—exhibiting works by gallery-represented artists only—and claims to explore how communication differs indoors and out. It’s a fine premise, but it doesn’t translate in works like Mary Heilman’s abstract canvas “Sunset at Makapu” or Florian Maier-Aichen’s moody landscape photograph. Where’s Thoreau in all this? Maybe in Robert Boyd’s death-and-destruction video set to a disco soundtrack, with images of Charles Manson, Jim Jones, David Koresh, and other messianic types, whose visions of utopia went haywire. Through July 27. (303 Gallery, 525 W. 22nd St. 212-255-1121.)

# ARTnews

MAY 2007

bore no relation to the earlier installation, except that it, too, was lighthearted and deadly serious. Curated by Kathy Goncharov and Stephan Stoyanov, this exhibition was about international artists' responses to the age of terrorism in a world of dwindling alternatives. Faceted, even a bit unfocused, the show introduced artists from a number of flash-points around the world. Greek Cypriot Christodoulos Panayiotou's video depicted jet fighters drawing a contrail heart in the sky over Cyprus. Turkish Kurd Ahmet Ogut offered some short, anxiety-provoking videos, and Jackie Salloum provided terrorist toy bulldozers for Palestinian kids.

Fred Wilson's Venetian blackamoors flanked the entrance—one hooked up to gas canisters, the other to fire extinguishers. Overhead were Lieven de Boeck's United Nations flags, stripped of color, while on the far wall Robert Boyd's *Heaven's Little Helper*, a video fragment from *Xanadu*, mixed archival footage of religious fanatics. Liselot van der Heijden's *See Evil, Hear Evil, Speak Evil* up-

## 'The Nightly News'

### Luxe

During the Republican convention in 2004, Randall Packer (of the self-proclaimed U.S. Department of Art and Technology) teamed up with other artists to mount a collective techno-artistic installation at Luxe, complete with an avatar candidate for president, altered news broadcasts in real time, and the USA Exquisite Corpse (in a flag-draped coffin). That show, which managed to be deadly serious as well as lighthearted, proposed alternatives to the two-party system and the evening news.

This group show, "The Nightly News,"



Fred Wilson, *Spark*, 2003-6, painted wood, rubber hoses, welding tanks, and metal clamps, 69" x 48½" x 44½". Luxe.

dates the three proverbial monkeys: her DVD of George W. Bush's State of the Union messages (including the most recent), omits all words except "evil."

—Kim Levin