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ROBERT BECHTLE

DIANE ARBUS

ROBERT SMITHSON

ROBERT GROSVENOR

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Andre von Morisse: *Olympia*, 2004, selenium-toned gelatin silver print mounted on aluminium, 42 1/2 by 41 1/2 inches; at McKenzie.

raised uncomfortable thoughts of childhood vulnerability. Perhaps hinting at trouble in Ban's own Neverland, a 2004 acrylic on paper titled *Pregnant Nin* depicts an unhappy little girl; in a 2005 untitled graphite drawing, a collaged sticker of a Japanese cartoon cat is affixed to a line drawing of a girl to make a bad anatomical pun. Whether manifested in gimlet-eyed apples, nocturnal monsters or prurient desires, predators lurk on the edges of Ban's imagination, causing her to wall herself inside a world of guardian talismans and inoffensive *kawaii*. Perhaps, in the end, she did offer clues to her country's identification with the infantile and vulnerable.

—Steven Vincent

Andre von Morisse at McKenzie

Andre von Morisse is a Norwegian-born artist who has lived in the United States since the 1980s. Like many contemporaries, von Morisse hybridizes painting and photography in his finished work—but his approach is idiosyncratic. He first invents paintings and then photographs them, enlarging the images so that they take on a soft focus that seems to undermine the accuracy and truth of photography. Von Morisse makes his selenium-toned gelatin silver prints on paper, then mounts them on aluminum. The skill demanded by this labor-intensive process demonstrates his interest in both painterly and photographic

craft, yet the imagery has a conceptual turn, so both attitudes are integral to the results.

Von Morisse's new works (all 2004) are witty, time-scrambling visions of a sci-fi future stocked with technologies of the recent past. *Trams*, for example, shows oddly narrow, double-decker streetcars making their way toward us on a dark, rainy street filled with reflections from towering, futuristic buildings. With windows only on the upper level, each tram has a single spooky, low-placed headlight illuminating its way. Other images are more surreal, such as *Boy on Inflatable*, in which a young boy straddles a seal-shaped water toy, his what-me-worry grin somehow more relevant to the 1950s than to our anxious times. He floats in a lake with a view of the distant shore, while hovering above him are numbers of round, balloon-like fish, mutants both comic and disquieting. *Boy on Inflatable* has the disturbing reality of a camp B-movie of the mid-20th century. *Reflection in Pond* continues the recurrent fish motif with a bloated specimen suspended in a cloud-ridden sky; below, within a circle of light-colored waves surrounded by deeper, darker water, swims another distended creature, perhaps merely a reflection of its double in the sky. While von Morisse may be broaching the matter of ecological disaster, his fish-in-the-sky are compelling and mysterious.

Not quite paintings, nor completely photographs, von Morisse's works occupy a special interme-

diated place both physical and psychological, in which the absurdity of his imagination feels all the more keen for the dreamlike specificity of his rendering.

—Jonathan Goodman

Dominik Lejman at Luxe

Polish artist Dominik Lejman's thought-provoking solo show "ME counts:0.3 sec"—his first in New York—paired recent DVD projections with acrylic paintings to create what he calls "time-based" paintings. For Lejman, painting is performative, and three of these works were literally moving pictures. *San Pietro* consists of a painting of a circle on a 62 1/2-inch-square support, with four smaller circles, one in each corner, replicating the marble pattern of the floor of St. Peter's Cathedral at the transept crossing. Projected onto this painting is a video of the same floor, seen from high up, with visitors walking across it; a male figure traverses the corners, moving clockwise from small circle to small circle, and each time he enters one, the projection fades, to begin again. Similar in size, *NY Marathon (orange-yellow)* is a detailed painting of an open flower with an overlay projection of little marathon runners streaming radially toward the center until the fade. *Status - (1 hr with time-code)* shows a corpse lying on a morgue slab, recalling Mantegna's foreshortened *Dead Christ*, while a projection shows a timer counting down the minutes.

These works were seen under slightly dimmed, but not darkened, lighting conditions and approximate the moment in a movie theatre when the house lights come up and the cinematic image is fading—the threshold between the dissolving of the

fictive realm of the film and the return to reality. The colors of the paintings and projections are muted, smudged; together they create a diffused glow, one answer to what happens to the aura of works of art in the age of digital reproduction.

Skaters, which the artist describes as a video mural, is a negative-image projection of throngs of skaters at Rockefeller Center. Again, the view is from above and distant. Nearby is a smaller version of the film—similar to a detail or a zoom—and high up on the wall Lejman added a shining point of light like a twinkling star. Hovering in space, it turns out to be the image of a miniature helicopter. It is an ironic appliqué, an agent of surveillance rather than of magic and wish fulfillment.

Lejman's theme is the collective spectacle juxtaposed with a vanishing solitude—the zone where public and private are preempted by the invasive gaze of the surveillance camera, in security-conscious, well-lit public spaces. With terrorism a fact of contemporary life, the notion of what constitutes an open society is shifting, and the right of privacy and personal liberty must be measured against a concern for public safety. The word "me," according to Lejman, takes only 0.3 seconds to say and may be, like so many other things, just another construct to be dismantled. —Lilly Wei

T.J. Wilcox at Metro Pictures

T.J. Wilcox is hooked on cinematic storytelling. Piecing together found footage, old photographs and original material, Wilcox shoots his films in 8mm and copies them onto video for digital editing (among other effects, they are artificially aged to look archaic). Transferred to 16mm, on reels

View of Dominik Lejman's *Skaters*, 2004, DVD installation; at Luxe.

