

SHANE HOPE
WINKLEMAN GALLERY - NEW YORK



SHANE HOPE, *Yes, but [grey goo] will be our children (detail)*, 2009. Archival pigment print, 122 x 122 cm. Courtesy Winkelman Gallery, New York.

Shane Hope's suggestively titled show, "Your Mom Is Open Source," presents digital prints and drawings of text by imaginary children of the future. These two bodies of work are based on the central conceit that we have been catapulted into a future with three major technological advances: artificial intelligence, molecular manufacturing and extreme life extension. The artist poses the question of what it will mean to exist, specifically as an artist, in this contemporary brave new world. Although the premise is con-

ceptually intriguing, the artist seems to be biting off more than he can spit back out in visual terms.

Hope's large-scale prints are based on his pivotal, if not entirely credible, decree that molecules are the new brushstroke. In *On Graphite* (2009), the perfect honeycomb-pattern background is in fact the molecular depiction of graphite; this is topped off with various other high-definition molecular designs which coalesce to form an extremely detailed, formally rigorous abstract composition, though not looking all that different from one made with more traditional means. The dense tangle of information overload in *cartoon_trace_atoms=1* (2009) purveys a stronger sense of what Hope seems to be getting at. The mechanistic imagery as tamed by Hope's imaginative 'hand' allows his contention that humankind need not fear an uber-technological future to prevail.

Amanda Church

YIGAL OZERI
MIKE WEISS GALLERY - NEW YORK



YIGAL OZERI, *Untitled; Jessica in the park*, 2009. Oil on paper, 107 x 152 cm. Courtesy Mike Weiss Gallery, New York.

Yigal Ozeri's fifth solo exhibition with this gallery, and the fifty-one-year-old artist's sixty-ninth solo show worldwide, consists of about a dozen photo-realist paintings meticulously rendered in lush oil paint on paper by himself and his team of highly skilled assistants, and half as many watercolor sketches.

They work from photographs of healthy young women frolicking in fields of tall grasses or reclining wistfully amid summery flora, either nude or wearing lacey frocks.

The photos have also been assembled sequentially into a video that is displayed in the back room and set to "A Sunday Smile" by the folk-rock band Beirut. That would have been as good a title for the exhibition as the one Ozeri chose, "Desire for Anima," which alludes to Carl Gustav Jung's "concept of the powerful female archetype that resides in the unconscious, the driving force underlying all creative potential" — because the mild mannered subject and innocuous content of the works focuses on a pleasantly timeless fantasy of subjugated erotica. Sprightly nymphs idling in sylvan settings have been a favorite theme for countless generations of decorous bourgeoisie only briefly interrupted by Édouard Manet's parodies.

Christopher Hart Chambers

OLGA KOUMOUNDOUROS
REDCAT - LOS ANGELES



OLGA KOUMOUNDOUROS, *Demand Management*, 2009. Installation view. Courtesy Redcat, Los Angeles. Photo: Scott Groller.

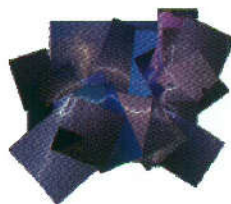
In her installation "Demand Management" under Frank Gehry's Disney Concert Hall, Olga Koumoundouros has built a circular room that one must circumnavigate to enter. From the vestibule, a sharp angular wall extends to an extreme point in the center of the room, built out with what seems to be plaster and a messy silicone application. That (mostly) smooth shard of wall is pierced by an artifact, at first only visible as a small protrusion at eye

level, but is revealed to be the edge of a metal ring of furniture and accoutrements from daily life bolted and welded together: the refrigerator attached to the iron bed frame, the sink dangling overhead. Layered in papier-mâché, the pseudo-craft object contrasts with the rest of the construction; however its application seems to be most conveniently there to hide the connections and distract from the suspension points of what could otherwise have been an interesting sculptural object.

The nod to the crisis of newspaper industries and the lack of fomentable revolution at a time of interstellar governmental and economic collapse seems a bit easy. The wormhole Koumoundouros constructs introduces her concept, yet still the title rings as false advertising to the role of art in producing social change.

Carrie Paterson

CASSANDRA C. JONES
BAER RIDGWAY EXHIBITIONS - SAN FRANCISCO



CASSANDRA C. JONES, *Lightning Drawing #1*, 2009. Archival Inkjet, 70 x 70 cm. Courtesy Baer Ridgway Exhibitions, San Francisco.

In "Send Me a Link," Cassandra C. Jones culls stock and amateur photography from the internet. But perhaps more critically she also calls upon histories and methods familiar to visual art, from the galloping horses of Eadweard Muybridge to Paul Pfeiffer's supernatural video montages and even Peter Coffin's spiraling *Untitled (Rainbow)* from 2005. Whether we can fault her for sourcing media and methods in the age of the remix is up for debate, but the work does tend toward modulations of familiar terrain — however

unexhausted.

Implicit in Jones's project is Sontag's observation that we have access to the entire world through images, enabling (like never before) vicarious experience and the illusion of limitless reach. Her response to this cacophony of visual time/space is a narrow typology. Single-subject images are sequenced to become short-form video objects, are digitally manipulated into byzantine-pattern prints, or collaged into lightning-drawings of squirrels or rabbits. The effects are beautiful, but the work lacks the punch of a big idea. The closest she comes is *Single Frame Animation #10*, a "snap-motion" video of flying geese made from a single 5x7 snapshot image — a gaggle of five flying in formation. The snapshot is moved around the screen such that the duck in the center appears to be flapping. It's closer to a study than a major work, but the strategy is her own.

Joseph del Pesco



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