



Mohamed Bourouissa:
Screen 8, 2011,
transparency on lightbox,
approx. 4 by 5 feet; at the
Philadelphia Museum of Art.

faces serve as a metaphor for the generic experience of unemployed men who literally wait around for something to happen, in this case amid constant crime. Accompanying the still images was a 9-minute animation that comprises 7,000 photographs of the Vele di Scampia projected at unnaturally fast or slow speeds, juxtaposing the promise of the complex as seen in its early years with the disappointing reality of the contemporary slum.

Paris-based Bourouissa critiques modern technology, underscoring its limitations and perpetual obsolescence. Five new lightbox works (approximately 4 by 5 feet each) offer photographs that at first glance seem like abstract compositions but are in fact close-ups of smashed television screens. These wall-hung boxes approximate the depth of today's ubiquitous flat-screen TVs. *Time Out* (2009) is a color video that condenses into 18 minutes a yearlong dialogue between the artist and an inmate at a French prison, combining footage shot on a rudimentary cell phone by the inmate at the artist's request, telephone conversations the two of them had and text messages they exchanged. The images taken by, rather than of, a prisoner subvert the expected dynamics of prison surveillance as prescribed by Jeremy Bentham's Panopticon model. The video oscillates between interior shots showing the stasis of incarceration and the action of modern life beyond prison walls as conveyed by the prisoner looking outside with the cell-phone camera.

—Jennie Hirsh

BALTIMORE
YOUNGMI SONG ORGAN
MARYLAND INSTITUTE
COLLEGE OF ART

"End to End," Korean artist Youngmi Song Organ's first solo show in more than five years, presented a collection of "drawings" composed entirely of her own hair affixed to mulberry paper. The exhibition chronicled the Baltimore-based MICA alumna's development and mastery of this unconventional technique, from abstract works, made in 2005, to more recent representational pieces.

Extensions (2005) was one of the largest (120 by 160 inches) and most abstract compositions. In it, long strands of hair have been adhered vertically to dimpled paper, one by one. Of multiple tones and textures, they are arrayed densely at the top and cascade gently downward, gradually thinning out with a fluid sense of rhythm, punctuated by the obvious demarcation when one hair joins another in the artist's effort to form a continuous line.

Trinity (2006) exhibits Organ's increasing skill in the use of her materials. Here, unlike in *Extensions*, the eye can barely discern where one strand ends and the next begins. The work, rendered in chestnut-colored hair on a creamy 89-inch-wide surface with light amber glue, shows the artist tiptoeing into the realm of representation. It depicts three rings with beveled edges, whose texture, weight and color evoke carved wood.

By 2008, the artist was working in a completely representational style

Youngmi Song Organ:
Cloud 5, 2011, hair on
mulberry paper, 18 by 24
inches; at the Maryland
Institute College of Art.



and on a much smaller scale, usually around 20 inches to a side. Several pieces take wood as their subject: a series titled "Tree" (2008) portrays the substance as living, while *Bench* (2008) and *Table* (2009) tackle it postmortem, each work painstakingly delineating the intricate grain of the eponymous object. Together, these drawings illustrate a cycle like that of Organ's chosen material: the hair grows from roots (like a tree), is eventually separated from its source, then is collected and crafted into a manmade object.

Organ's most recent series, "Clouds" (2010-11), indicates yet another new direction. In *Cloud 5*, rays of light emerge from a dense congregation of puffy clouds with nuanced shading. Light, shadow and form are produced by hair applied in varying degrees of concentration. The strands shimmer on the paper with hair's unique luster—a reminder of the distinctly human origins of a body of work that has become almost inhumanly precise.

—Kate Noonan

ATLANTA
MICAH STANSELL
MUSEUM OF
CONTEMPORARY
ART OF GEORGIA

Micah Stansell's new video installation, *The Water and the Blood* (2011), explores the way in which information is pieced together to create a narrative. Rather than develop a plot, Stansell constructs character sketches and



View of Micah Stansell's video installation *The Water and the Blood*, 2011; at the Museum of Contemporary Art of Georgia.

allows viewers to connect the dots. The work is loosely based on an autobiographical story that his father told him when he was young about being swindled out of his herd while trying to make it as a cattle rancher. Stansell was not alive when the events occurred, yet he relates the story through a series of vignettes that appear as if pulled from his own memory, with some of the shots being crystal clear, others blurry.

The 27-minute video introduces us to five inhabitants of a rural Georgia town in the late 1970s: a little girl and her younger brother, their father, a young woman and a cattle rustler. Though the eight channels are fully synchronized, the characters often appear on multiple screens at once, filmed from different angles. At the Museum of Contemporary Art, the images wrapped around three walls of a long, narrow gallery, with the projectors hung so that viewers could move through without their shadows invading the scenes. It was almost impossible to see all the channels at once, so each viewer became an editor, sequencing the shots by which way he or she turned.

Other than the family members, the characters on-screen rarely interact with one another; insight into the relationships among them is gained through a kind of acoustic accretion. Mounted speakers filled the space with a soothing, electronic score that Stansell composed and performed in collaboration with musician Ryan Huff. In addition, the artist placed two sets of headphones on the back wall. The first played sounds from the

locations—cattle lowing, birds chirping, a paddle gliding through the water—as well as monologues in which the characters relate various observations, such as that the good guy doesn't always win (from the little boy) or book learning doesn't make you a cattleman (from the rustler). The second featured a narration of philosophical musings arranged by the poet John Harkey—some his own compositions and others borrowed from authors such as Gertrude Stein and Henry David Thoreau—that extracted the lessons of the film and broadened their context. With each layer, the audio developed different storylines in relation to the visual imagery, the narrative continually enriched. *The Water and the Blood* requires a commitment from the audience, but it is a fascinating personal journey that illuminates just how subjective our perceptions can be.

—Rebecca Dimling Cochran

SANTA FE DAVID SOLOMON DAVID RICHARD CONTEMPORARY

David Solomon has been an active member of the Santa Fe art community for the 11 years he has lived here, as both a painter and an independent curator. His latest exhibition demonstrated not only his artistic maturity but also his consistent drive toward pictorial originality.

All 15 works (2010 or '11) are oil on aluminum panel and range from 1 to 3 feet to a side. The paint appears to float on the surface. The lustrous *Knowledge*

of *Good and Evil* exemplifies Solomon's nimble compositions. Its forms evoke microscopic life, like zygotes, amoebas or paramecia, strange things seen in a droplet of water. A quivering yellow blob, with a white-dotted black shape hovering inside it like a cell's nucleus, seems about to be pierced by a striated projectile that is pointed at both ends. The latter form is recurrent at varying sizes throughout the canvases, and can recall a leaf, a football or a blimp. In *Unknown Fruits*, it appears more like a large green crescent. *Complications Arise, Beauty Persists* contains three of the projectiles: two are black with white stripes, the other yellow and gray-green. They are superimposed on a large peach-colored shape that looks like a speech bubble.

While most of the works are completely abstract, several approach figuration. In *Mother and Child*, a biomorphic blue form outlined in peach dominates the canvas, evoking a child in swaddling. It is watched over by a black shape with a single, moonlike gray eye that looms behind the child. On the pinkish-red ground in *Versions of the What #3*, three glowing red orbs and a dripping passage of horizontal yellow strokes frame a lively presence that leans in from the canvas's right side. The tripartite form, in black, white, red and blue, resembles a cartoonish figure, its boxy torso supporting a grinning head topped by three antennalike protuberances.

Born in Kingston, N.Y., in 1976, Solomon studied at the San Francisco Art Institute, where he worked as a studio