

October 2009

reviews: new york

'Young Curators, New Ideas II'

P.P.O.W.

It was a nice idea to give over this gallery to seven fledgling curators, each of whom arranged a "micro-exhibition" of budding artists, and the show was perfectly pleasant. But nothing—neither the curatorial concepts nor the artists' works—seemed really new or astonishing. And putting these disparate mini-exhibitions in the same space made the show seem like a Twitter feed of Curatorial Studies 101.

"Comet Fever," curated by Nico Wheadon, dealt with hysteria and the occult, and it included several interesting works, such as Noelle Lorraine Williams's weird bridal sculpture, *Condoleezza Forsaken* (2009), and Dawit L. Petros's *A Sampling of a Sequence of Thoughts, Meditations, Digressions, Associations and Recollections Derived from a Series of Walks through Harlem Double Cube Formation* (2009). "Inaugural Reference Archive and Library," curated by a four-person group called Cleopatra's, was composed of a bookshelf holding texts donated by established curators. "Deconstructing the Female Gaze," by the duo Women in Photography, dealt with stereotypes

about woman photographers, while "1973," curated by Megha Ralapati, offered one shadowy video by Jaret Vadera about received ideas. Karen Archey curated "Low Museum," more or less about her own work, lending another meaning to subjectivity. Cecilia Jurado (of Y Gallery in Queens) wisely limited her project, "In Heaven," to two pieces—Norma Markley's white neon clouds and Tom Fruin's white neon nooses—to address anxiety.

The winner here was Jose Ruiz's "The Individual & The Family," which underscored the relationship between collaborative effort and identity-based art. Ruiz selected Bryan Zanisnik's two hilarious, pathetic, and profound staged photographs of his parents; a wall of single lost gloves, each with a hand-painted mate, by Las Hermanas Iglesias; and an interactive cabinet of drawers and niches, with a blue Styrofoam cloud and a big wooden wheel, by J&J, titled *Santa (You Complete Me)*, 2009. The "gifts"—sculptures, drawings, and home-made dolls—that filled the drawers were continually replenished as they vanished.

—Kim Levin



Bryan Zanisnik, *Mom and Dad in Outer Space*, 2007, C-print, 41" x 30 3/4". P.P.O.W.