

"Young Curators, New Ideas II"

★★★★★

P.P.O.W., through Aug 28
(see Chelsea)

Despite its title, this assembly of seven bite-sized exhibitions underwhelms in terms of innovative or even distinct curatorial voices, blending together into a single, conventional summer group show. Fortunately, there's intriguing art throughout, and interestingly, the most compelling works share an unseasonably haunted quality.

Bryan Zanisnik's photograph *Mom and Dad in Outer Space*, for instance, shows his parents in their living room as familiarly domestic aliens, rather abjectly peering from cutout eyeholes in the lamp shades they wear over their heads. The installation *Lost Gloves*, by an artist team called Las Hermanas Iglesias, pairs 62 gloves and mittens found last winter with mates made from painted paper, a memorial to forgotten objects and absent owners. Jaret Vadera's video *1973 (When You Grow Up...)* transforms a vintage children's film about adult careers into apparitional blurs and a robotic voiceover that sounds like Stephen Hawking.

Best of all, Taylor Baldwin's sculptural ensemble *I Ain't Afraid of No Ghosts* includes a spectral chain-



Bryan Zanisnik, *Mom and Dad in Outer Space*

saw cast in translucent acrylic, sitting atop a schematic tree stump made of wood scraps papered with images of foliage; a hand-drawn copy of a 1908 *San Francisco Chronicle* with front-page stories about a devastating fire in a sequoia forest and an invasion of hoboes on a train; a trilobite fossil; and sawed-up police barricades, among other items. The quirky mash-up of environmental loss, vanished vagabonds, ancient relics and state power suggests a mind freely zinging between current events and the remembrance of things past.—Joseph R. Wolin