



religion and ritual, memory and biography — some of which have been isolated in a colorful array of small digital prints, paintings, photographs, and found objects on one wall. A dazzling visual counterpoint to the unfinished quality of the videos, these woad technical facility with depth of content and suggest that given an adequate incubation period, the artist's next exhibition will yield as much success as this one does promise.

—Christopher K. Ho

## Matthias Groebel

*Universal Concepts Unlimited*

Upstairs in the gallery's screening room, Matthias Groebel's *Skull Hop* is a fifteen-minute video loop that features twin dancing skulls and skeletal extremities morphing in and out of background abstractions set to tribal/synthetic music. (The dance macabre, indeed.) The paintings on view in the main

gallery are reworked stills isolated from video Groebel shot in various grim locations around Europe. The paintings are created using a device, built by the artist, that air-brushes digital images onto canvas. His method of working as well as his subject matter comment on art historical traditions and religious iconography as well as the grizzly primary sources of his images, such as a crypt in the church of Saint Ursula in Cologne which entombs the remains from the legendary fourth-century slaughter of 11,000 virgins, and the Royal Museum for Central Africa in Tervuren, Belgium, which houses anthropological findings. These are places built to preserve information and relics, thus the exhibiton's title, "Collective Memories". A few of the paintings depict proto-humanoid bones alongside those of modern humans, suggesting scientific overtones

among the slew of references. In the gray-green pallor of the exhibiton, a faint dash of red ornamenting a skull in one piece recalls rock band The Grateful Dead's logo of a skull and roses. Other work pay homage to James Ensor or the obscure Renaissance painter Simone Baschenis. The digital medium's inherently dubious veracity points us to the questionable nature of history itself, depicted and retold by countless victors throughout the ages.

—Christopher Chambers

## Gabriele Picco

*Priska C. Juschka Fine Art*

Over the last five years, 29-year-old Gabriele Picco has been drawing and painting people who live literally shitty lives (emphasis on the excrement). But the Italian artist's solo show at Priska C. Juschka, his first in New York, offers more than bathroom humor. Yes, there are men urinating and defecating, including one who cleverly takes a dump in the form of the artist's own phone number. But there are also a number of themes, from American fashion to politics, inspired by his recent move to New York. His painting of the White House waving a white flag hints at the blankness of political ideology with the stoic, enigmatic power of a *de Chirico*. And a wallpaper-style canvas filled with painted rows of digital cameras is a witty send-up of the power of digital reproduction. At last, a conceptual artist who is actually smart. And funny, judging from the painting *Popcorn*, a blue sky bursting with

From left: MONIKA BRAVO, *Parallel #003*, 2003. Digital transparent chromogenic print, acrylic, wood, 102 x 152 x 1 cm. MATTHIAS GROEBEL, *Untitled Skeleton*, 2003. Acrylic on linen, 201 x 304 cm. DAVID SHAPIRO *Consumed*, 2003. Installation view. Courtesy Jack the Pelican; Below: GREET ASHERY, *Too Late Baby*, 2003. Detail from DVD, 8 minute loop. Courtesy Foxy Production.

what could be stars or plum blossoms but proves on closer inspection to be popcorn. Only then do you see the cause of all this popping: a small, bearded, naked man standing in a corner of the canvas, ejaculating into the sky. It's a wonderful, life-affirming image and, that rare thing, a painting about painting that can make you laugh out loud.

—Jeri Finkel

## L'Attitude

*Bryce Wolkowitz Gallery*

Bryce Wolkowitz is a new contemporary art gallery in Chelsea dedicated to media arts. With "L'Attitude," its second show, former Christie's photography specialist Wolkowitz focuses on video and photography. Artist Monika Bravo shows a series of digitally-processed still-photos that explore concepts of space and time using images of skyscrapers. Mounted on glass panes, they present blurry and almost abstract details of curtain-wall facades. In a video installation, Seoungcho Cho confronts us with the limits of our trained perception, collaging nonfigurative landscapes with various forms of technical inter-



