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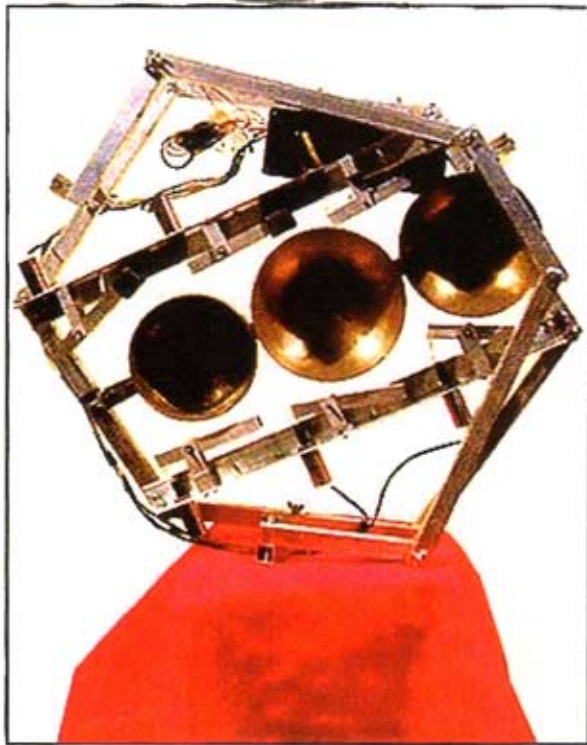
"Gen.R.8"

**Gigantic ArtSpace,
through Apr 3
(see Elsewhere).**

The process of generation, the theme of Gigantic ArtSpace's latest exhibit, "Gen.R.8," is almost daunting in its breadth: The inexhaustible possibilities of a subject like this would usually be, well, exhausting. But curator Lea Rekow's selection of artists—from ambient DJs to avant-garde filmmakers—builds such a well-defined, cunningly inventive approach to the subject that the end result intrigues rather than intimidates.

Avant-garde filmmaker Bill Morrison plays on the paradox of creation through degeneration. In his lauded film *Decasia*, the warped patterns created by decomposing nitrate film stock interact with the original images to mesmerizing effect: What is lost becomes what is gained. Ken Montgomery's *Ministry of Lamination* project takes a different route, touting generation through transformation. In a one-room paean to the process of lamination, Montgomery displays such plastic-encased items as tarantulas and the visual pun of Bugle corn chips alongside a CD of bugle sounds. Whether legal document or squashed Cheeto, lamination, Montgomery argues, converts the transient into the permanent and the commonplace into the significant.

The strongest showing "Gen.R.8"



LEMUR, *TibetBot*, 2003

comes from Brooklyn art collective LEMUR (League of Electronic Musical Urban Robots), which proposes generation through simulation. A cadre of robots multitask as both instruments and musicians (albeit nonanthropomorphic ones). *GuitarBot*—a four-part slide guitar made of vertical planks—picks its own strings; *TibetBot* plays three Tibetan singing bowls with the help of six automated arms. Joined by *ForestBot*, *lrBot* and *ModBots*, the band performs a piece composed by Sonic Youth's Lee Ranaldo. Thanks to Ms. Rekow's curatorial savvy, such beguiling ingenuity extends throughout the entire exhibition.—Corina Zappia