

“Deterritorialization of Process”

Artists Space, through Mar 25 (see Soho).

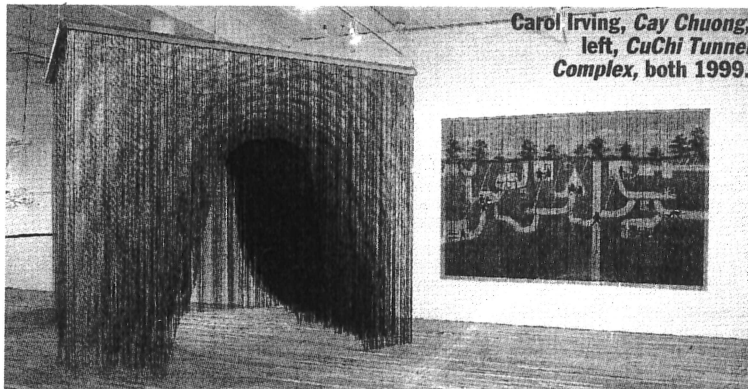
In his group exhibit “The Deterritorialization of Process,” curator Michael Joo is clearly interested in the genre of conceptual art that relies on maps. Joo notes in his catalog essay that in today’s virtually expanded world, it’s nearly impossible to get from point A to point B without taking some twists and turns. These bends in the road are expressed here by artworks that are both personal and process-oriented. In connecting his thesis to the pieces in the show, Joo keeps a tight grip on the wheel. This is the kind of selection that gives curating a good name.

Carol Irving is the real find here. Her *USEmbassy Saigon* is a delicate painting on a screen of suspended bamboo reeds depicting this once-formidable symbol of America’s presence in Vietnam; one knock and the whole thing shakes. She also scores with *CuChi Tunnel Complex*, a rather folkloric image of Vietcong tunnels. Another such tunnel is described by a three-dimensional series of bamboo screens that hang together to

form an entryway; you can walk into it as if entering a cave. Made while the artist was visiting Vietnam, these works map the past while also suggesting the idea of shifting ground or space.

That same sense of uncertainty comes across in Chris Johanson’s coarsely constructed work, which features cartoony figures à la Donald Baechler. One of his pieces is a large rickety plywood table, shaped like a lake; a lone canoeist paddles forlornly across this expanse, which barely seems to stand up. Also quite interesting, if a bit obscure, are Yunhee Min’s found cardboard boxes with abstract geometric flourishes of house paint.

A large part of the show is preoccupied with sewing or embroidery of some form. Bill Abbott’s images, taken from battlefield maps and heralds, are stitched in thread on raw canvas, while Ellen Lesperance uses paper sewing patterns to create intricate topographies of the human body. Finally, Larry Krone twists and turns human hair into pleas for love. *I Told You So* is Krone at his best—as are the works of most of the artists here—*Robert Mahoney*



Carol Irving, Cay Chuong, left, *CuChi Tunnel Complex*, both 1999.