

In two of these galleries is a re-creation of the 1977 Artists Space show *Pictures*, originally curated by critic Douglas Crimp. Organized under the directorship of Helene Winer (who later co-founded Metro Pictures), the exhibition featured work by Troy Brauntuch, Jack Goldstein, Sherrie Levine, Robert Longo, and Philip Smith. "*Pictures*" at an Exhibition provides an opportunity to re-activate history while also allowing us to experience firsthand an exhibition considered critical in defining a particular moment in contemporary art history. While every effort has been made to reproduce the show, this is a partial re-creation: some works no longer exist, some were lost, and some could not be borrowed.

The press release for *Pictures* described the show as follows: *The exhibition identifies the work of a group of young artists that represent a new sensibility. The fundamental relationship between the artists under consideration for the show is their use of recognizable, non-abstract images, without, however, resurrecting representation as it is traditionally understood. Because the image itself is of primary importance, the means of its presentation is chosen for its transparency and efficiency. As a result, the artists work in a variety of mediums and shift with ease from one to another. Thus the works range from painting and sculpture to photography, film, and audio recordings.*

To further contextualize the moment that *Pictures* embodied, a show of emerging artists is presented on the other side of the gallery. There exists no straight line between *Pictures* and the ideas presented by these four artists; rather, their work encourages us to consider the evolution of the conceptual practices behind appropriation. Their work demonstrates the sampling and re-programming that some artists today employ to create their work.

Santiago Cucullu's wall works are part of the *T.O.A. Project*, a piece that focuses on a historically recurring talisman. This talisman is a chunk of coprolite, something Cucullu compares to a "diamond in the rough." These two pieces also illustrate a malleable narrative, a cosmology that features Bigfoot, the 1978 World Cup soccer tournament, and biblical illustrations, as well as personal points of reference. Heidie Giannotti's large-scale sculpture is based on, and titled after, Courbet's last romantic painting of 1861, *Stag Taking to the Water, or The End of the Run*, and uses imagery sampled from various sources, including films and her own snapshots. She works intuitively, riffing on the output of culture's image machine, particularly the moments that slip by unnoticed. Seth Kelly borrows from Theodore Rousseau, science fiction novels, and Courbet's *Woman with a Parrot*, culling and remixing to produce objects whose subject matter and visual cues, in the end, are completely obfuscated. The three works here draw inspiration from 19th century pictorial issues, as in the sideways, reflected landscape of *Belle Nature*. Providing the sound is Dick Slessig, a music trio hailing from Los Angeles. Dick Slessig re-works songs from the era that, for them, signals the "end of the rock auteur." Drawing on well-honed improvisational skills, they play cover versions of significant covers of classic songs from the late 1960s and 1970s.

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