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- Sarah Malakoff
- Christian Jankowski
- Molly Smith
- "EAF06: 2006 Emerging Artist Fellowship Exhibition"
- "Love and War: The Weaponized Woman"
- "Ecotopia: The Second ICP Triennial of Photography and Video"
- Sarah Morris

Los Angeles

- Marcelino Gonçalves
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- Mel Bochner
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- "New American City: Artists Look Forward"

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- "The Streets of New York"

London

- Charles Avery and Keith Wilson
- Stef Driesen
- Mathew Weir

NEW YORK

"A Fold in the Fabric"

LMAKPROJECTS

526 West 26th Street #310

November 16–December 16

A focus on materiality threads through the audio and visual installations in this group show, which, at times, are impossible to hear, can be missed in the blink of an eye, or emerge only via interpreter. The last is literally true in Dominique Petitgand's two-speaker installation *Proportions*, 2006, wherein a French narrator provides definitions of phenomenological experiences while a translator attempts, largely unsuccessfully, to explain her thoughts in English. As the characters speak, diegetic sounds of clatter and music isolate the words lost in translation to alienating effect. Andy Graydon also explores the agency of language, albeit with a Lacanian twist: In *Spec to Spectrum (three solids)*, 2006, a pair of speakers serve as bookends to an autographed stack of papers whose slight movements index the artist's voice as it quietly emanates. The permeability of image—rather than sound—is taken up in Sabrina Gschwandtner's *Phototactic Behavior in Sewn Slides*, 2004, a stunning slide show of abstract, sewn images. Each slide is projected for ten seconds, just long enough for one to notice the loose ends of thread gently swaying in the breeze generated by the antiquated machine's whirring fan. Weaving in and out of large holes—akin to film burns—the thread keeps the image blurry, as the projector's automatic focus fails to render each perfectly. Several performances and screenings that accompany the exhibition further demonstrate materiality on the verge of obsolescence in the face of our slick, increasingly digitalized, and all too easily deciphered culture.

—Lauren O'Neill-Butler

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Sarah Malakoff

PLANE SPACE

102 Charles Street

November 18–December 22

For some New Yorkers, each thin ray of late-autumn sunlight is a finger beckoning north toward quieter locales. The eighteen photographs in this exhibition, Sarah Malakoff's second at the gallery, almost exclusively depict the simple interiors we inhabit in dreams of New England hibernation. Each image, devoid of people, presents a tidied-up domestic tableau that emphasizes idiosyncratic details—a hand-woven American-bicentennial rug, easel paintings of a dog named Earl, an iron stove, a diner



Sabrina Gschwandtner, *Phototactic Behavior in Sewn Slides* (detail), 2004, Kodak Ekpatro 9000 slide projector, 35-mm slides, and thread.

