

NEW YORK

turntables behind the lenses, packed with dioramic photographs. The main gallery contains more of the same, but in individual installations. Two utilize wooden display cases — we peer into mini stage sets of abandoned palaces with Zansky's humorous devices twirling and twittering, magnified and distorted by the lenses.

The title of the exhibition is borrowed from an hallucinatory play by William Burroughs. The Eastern Lands is the land of the Nile in Egypt. Zansky also uses the phrase to reference the evolution of Western culture in general, the inclusion of historical busts, to tchotchkes and broken, g-loaded, goo-goo headed dolls. His art is both learned and hilariously stupid; intelligent and irreverent: his world is seen through massively disjointed and shifting paradigms.

Christopher Chambers

ALICIA ROSS

BLACK & WHITE GALLERY - NEW YORK



ALICIA ROSS, *Motherboard_2 (Pinned)*, 2007. Cross-stitch on cotton, 76 x 107 cm. Courtesy Black & White Gallery, New York

Whether it's interpreting the classical stereotypes and allegories in Titian's 16th-century painting *Sacred and Profane Love*, or deconstructing pornographic images in Alicia Ross's similarly titled show, art has always been about ways of seeing. Ross's work, like Titian's painting, is motivated by the male gaze.

The multimedia show focuses on her canvases, in which appropriated pornographic images from the internet are recreated in thread with cross-stitching. Through the

transcription process from digital to thread, the pictures are blown out and pixilated, and though there is a lot of handwork, the images appear machine and digital, empty and programmed.

Ross's works are titled "motherboards," referencing the network in which we are hardwired together upon each other. The image, the title, and its construction pull the viewer into a Lacanian paradox of the gaze: between the way we see the way we perceive ourselves being seen, the way we are seen why. As Lacan once said, "I put myself under the gaze of someone whose eyes I do not see, and I do not discern." However, isn't this the case? And if it is always the case, then one begins to wonder. Ross's work is really head-on with the side of the issues inherent in the feminist critique genre.

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