

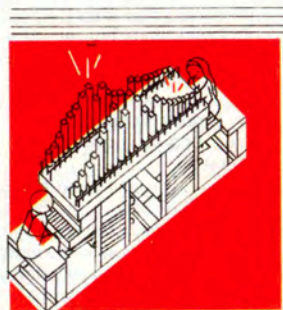
PRICE \$4.99

SEPT. 28, 2009

THE NEW YORKER

CRITIC'S NOTEBOOK CHAOS THEORY

Tauba Auerbach's debut at Deitch Projects, in 2006, established the artist as a semiotician with mad visual skills and the audacity (and diligence) to recode the Bible. The twenty-eight-year-old polymath's beautiful new show at the gallery, "Here and Now/And Nowhere," tackles the topic



of chaos, leaving language behind in favor of such deceptively simple images as crumpled sheets of paper, creased fabric, and static on a television screen. Color photographs of the latter, while conceptually sexy—some of that static may be almost fourteen billion years old—grow monotonous. But the crumples, depicted in two big black-and-white canvases, pulsate with an Op-art dazzle worthy of Bridget Riley. Six more paintings look like stretched pieces of wrinkled cloth but are, in fact, a virtuosic exercise in trompe-l'oeil and a canny update of Ad Reinhardt's "invisible" monochromes. The show's visual randomness is ordered by its *pièce de résistance*, "The Auerglass," a two-person pump organ (designed with Cameron Mesirov, of the band Glasser), which looms as a silent sculptural presence until it's played, daily at 5.

—Andrea K. Scott

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