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Art in Review



Adam Reich

Tauba Auerbach's show features an eccentric pipe organ.

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TAUBA AUERBACH

Here and Now/And Nowhere

Deitch Projects

18 Wooster Street, SoHo

Through Oct. 17

Taubach Auerbach has done remarkable things with typography and calligraphy, and her dazzling, trompe l'oeil, Op Art dot paintings have been turning up in shows around town, including “Younger Than Jesus” at the New Museum. The two large canvases in this beautiful exhibition at Deitch look like giant sheets of slightly crumpled paper from a distance; up close they atomize into buzzing fields of black spots on white ground.

For another series it looks as if she has simply stretched large pieces of creased and wrinkled monochromatic fabric. Examine the works' surfaces closely and you find that they are perfectly flat, the apparent deformations skillfully spray-painted on. A set of large color photographs of television-screen static is less interesting, though the idea of earthbound technology receiving ambient cosmic energy could be philosophically intriguing.

The show's main attraction is an eccentric pipe organ designed by Ms. Auerbach and built mostly of wood by a group of organ makers in upstate New York. With half a keyboard at either end, it requires two players, each pushing foot pedals to pump bellows for the other. Every afternoon at 5 Ms. Auerbach and Cameron Mesirov of the band Glasser — hence the name of the instrument, the Auerglass — perform a transporting, specially composed duet. Dressed in identical silky blue dresses and odd platform shoes, they resemble characters in a [Matthew Barney](#) film.

It's amazing that Ms. Auerbach is not yet 30. She seems a bit scattered now, but in a fertile way. Her future looks very bright.

KEN JOHNSON