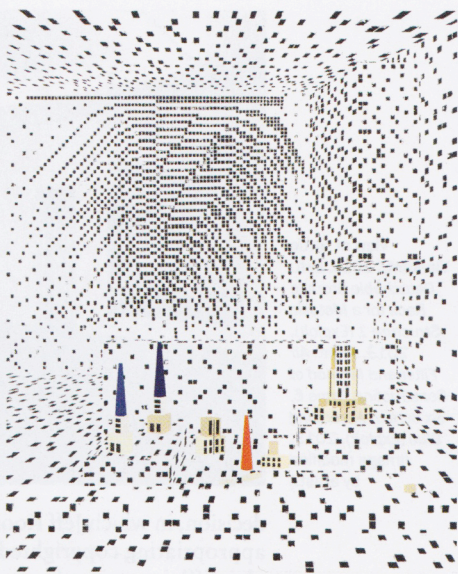


the real world and look more like the rearranged components of a Malevich Suprematist composition.

Both *Building the City* and *Building the City II* pay homage to another master of geometric abstraction, notably one who is practically synonymous with the modernist grid: A direct allusion to Mondrian is found in the central composition of *Building the City II*, which appears to be a flat back wall decorated with crisp, evenly spaced rectangles. As Atassi's one-point perspective opens outward from this "wall" toward the viewer, the dense arrangement of orange, green, and black rectangles disperses into a random tessellation that can also be interpreted as mosaic tiles covering the ceiling, walls, and floor of a mysterious room. An ambiguous collection of Atassi's recurrent blocks/abstract shapes occupies the lower half of the canvas, ostensibly resting on a series of stepped platforms. Here, more than in any of the other paintings on view, the dual function of these forms—as real-world building materials and abstract compositional components—underscores the artist's conceptualization of space as both a physical and mental activity.



Farah Atassi, *Building the City*, 2013, oil and glycerol on canvas, 78 3/4 x 63".

—Mara Hoberman

Artie Vierkant

NEW GALERIE

The black square, once the triumphant "zero degree" of modern form, is now a screen—a window screen, to be exact. For "US 6318569 B1, US 8118919 B1; (Exploits)," his first solo exhibition in Paris, New Yorker Artie Vierkant secured licenses to fabricate seventy-five units of each of two United States patents—versions that adhere to the inventors' guidelines within an established range of deviation. US 6318569 B1, Detachable Storage Rack for a Metallic Structure, is currently licensed as a commercial product: Magnarack, a spice rack that adheres to metal refrigerator doors via rare-earth magnets. In contrast, the owner of US 8118919, Air Filter and Method of Constructing Same, a technique for layering pollen-, allergy-, and UV-resistant organza fabric over window screens, is still seeking to sell it outright.

Unsurprisingly, Vierkant's realizations of these patents are recognizably "art." The screens, in single squares or door-size rectangles (with the organza behind the metal screen) recall monochrome paintings. The storage racks, here more like empty shelves, are arranged on diagonals, horizontals, and verticals against grounds of reflective magnetic aluminum, invoking geometric abstraction, Michelangelo Pistoletto's gallery-enfolding mirror pieces, and a sculptural lineage stretching from El Lissitzky to Donald Judd.

Vierkant's objects thus embody both legal procedure and art-historical reference—and the two are, of course, not mutually exclusive, as artists have utilized patents, copyright, and intellectual-property law before, with varying degrees of control and success. *Air filter and method of constructing same 6, Six Screen Ascending Blue (Exploit)*, 2013, brings to mind Yves Klein's trademarking of IKB, a process for binding ultramarine pigment to polyvinyl acetate, in 1960 (one of eight French patents by the artist). "Exploit," appended parenthetically to the title of each work, echoes the awkward language of the 1992 *Rogers v. Koons*

View of "Artie Vierkant," 2013. Left: *Detachable Storage Rack for a Metallic Structure 1 (Exploit)*, 2013. Right: *Air Filter and Method of Constructing Same 6, Six Screen Ascending Blue (Exploit)*, 2013. (Image modified by artist.)



decision, in which Jeff Koons was successfully sued by Art Rogers for appropriating copyrighted photography (Koons's adaptation of the plaintiff's image into four sculptures was deemed "intentionally exploitive"). On other occasions, Koons asked companies for permission when reproducing their advertisements; in contrast, Vierkant's objects retain the bland sheen of SkyMall gadgetry while deriving their difference from the patent language itself.

In 1992, Koons claimed that parody made his appropriation fair use, contending that his critique of American "banality" differentiated his objectives, however commercial, from those of the original photographer—a surprising recrudescence of the art/kitsch dichotomy. The community of New York-based artists that Vierkant belongs to, which includes those affiliated with the Tumblr *The Jogging*, *DIS Magazine*, and other online platforms, uses the Internet to efface any such distance from pop culture or banal consumption. Vierkant has referred to his own approach as "Post-Internet," situated between physical objects and the manipulation of their online documentation; his ongoing series of "Image Objects," 2011–, for example, constitutes a Web 2.0 take on Robert Smithson's non-sites. The "Exploits" examine an older, legally mandated anachronistic relationship between design and made thing, analogizing the long history of authorship debates in art (could prior artists be understood as unofficial, uncompensated patent holders?) as much as the coding used in new technologies such as 3-D printing. Vierkant has already subtly altered the installation images, adding traces of images from the original two- and three-dimensional drawings for the patents he has licensed, and in an online "trailer" for the show, a curious thing happens. The designs appear to come to life—to dance, even—their measurements and components sliding and intertwining to an ethereal synthesized beat. This animation of the possible stands in contrast to the actual works in the gallery, which cannot escape their enervating whiff of the everyday. It is only between IRL drudgery and the absurd limitlessness of the Net that Vierkant finds his poetry.

—Daniel Quiles

WOLVERHAMPTON, UK

Pauline Boty

WAVE WOLVERHAMPTON ART GALLERY

When British Pop artist Pauline Boty died in 1966 at the age of twenty-eight, she left behind a considerable oeuvre. Yet this remarkable production was nearly lost to art history; much of it was rediscovered only in the 1990s, languishing at her family's farm. Already as a student at