

a band of soft light traversing the lower half of the composition lends a sense of curvature to this seemingly infinite space. The high horizon lines in the mountain scenes are particularly helpful in leading the viewer into the vast spaces of the compositions. Over 6 feet high, *First Steps—Shangri La* (2005) is a bird's-eye view of a series of Himalayan valleys. Mountain peaks shine in the distance. At the center of the canvas, diagonal ridges of paint coalesce in a highly reflective triangular shape that hints at the glassy surface of a lake. Glistening brushstrokes above this area indicate a trail snaking through the valleys.

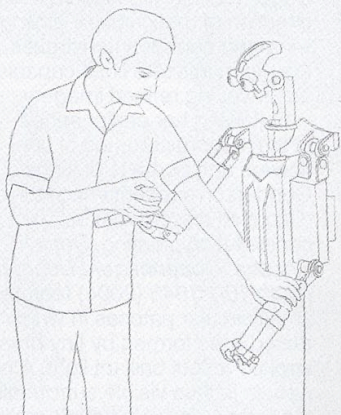
In *Everest from Kala Patar* (2005), the eye is drawn into the space of a panoramic mountain scene. Overlapping groups of curved lines rising above the horizon effectively denote a bulbous mass of clouds. As the viewer moves, the shadows shift and the climatic conditions of the pictured scene change while highlights are muted and light fills previously shadowed nooks. This painting and all of Gunderson's evocative works on view here demand the interaction of the viewer in recognizing the images. The surprising effects of the raised lines and shallow furrows serve as reminders that as much as light illuminates the world, it is shadow that gives it form.

—Gerard McCarthy

Pia Lindman at Luxe

Finnish artist Pia Lindman, who divides her time between New York and Cambridge, Mass., creates performance and video works that often investigate the

Pia Lindman: Untitled (detail), 2006, from the series "Aaron and Domo Real," pencil on vellum, approx. 36 by 24 inches; at Luxe.



intersection of public and private, personal and political. The focal point of her recent show, "Embodiments," was her *MIT project*. As a fellow at M.I.T.'s Center for Advanced Visual Studies, Lindman has been working with researchers in the humanoid robotics group at the school's artificial intelligence laboratory. Here she presented a video of the humanoid robot Domo, along with 34 medium-sized line drawings (all 2005-06, pencil or ink on vellum), and related performances.

Projected onto the gallery wall, the video shows interactions between Domo and its creator, Aaron Edsinger. Domo has "learned" to discern and reach for spherical objects, in this case a ball. In its singular fixation and awkward grasping, Domo seems like a needy toddler. Long fade-outs in the video encouraged viewing of the understated drawings, which indeed merit attention. A number of them are based on the video, showing Edsinger interacting with the robot. More intriguing are those in which Lindman depicts herself next to Domo, mirroring its gestures, which in turn, of course, are mimicking human motions. In certain drawings it almost seems as if the two are engaged in a telepathic conversation. In other examples she depicts herself in the roles of both Edsinger and Domo. The effect is uncanny—and a little creepy—when Lindman assumes the robot's mechanical stare during its unengaged moments, and when Domo seems to have animated expressions of comprehension.

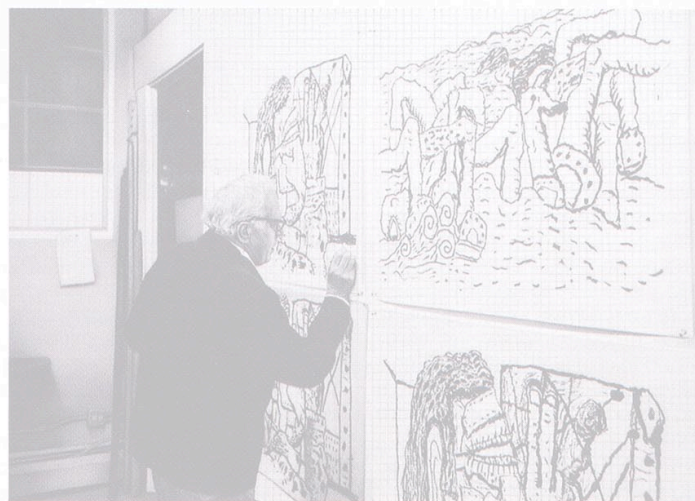
For her weekly performances in the gallery, Lindman executed live-action imitations of Domo's movements. She had to make a visual script of Domo's motions because, she says, its movements were so unnatural that her body couldn't remember them. Interestingly, in her attempt to replicate the robot's approximations of natural human movements, Lindman developed shoulder problems, underscoring the still apparent disconnect between maker and machine, nature and technology.

Also included in the show, playing on a single monitor,

were rotating videos of Lindman's past projects, such as documentation of her well-known *Public Sauna* at P.S.1 (2000) and her compelling *New York Times project* performances (2002-ongoing). For the *Times* piece, she made line drawings from photographs of various expressions of anguish that appeared in the newspaper in the year following 9/11; in the related performances, Lindman wears a utilitarian gray uniform and re-creates a series of poses based on the grief-stricken individuals. It is sometimes comical

and in fact many provide an even moderately aware art magazine reader a little shock of recognition. They are executed over carefully drawn grids whose lines are faintly visible. Were it not for that fact, it would be easy on a cursory glance to mistake the drawings for photographs.

In this they depart from the model of Close and Celmins, as they have neither the transformative scale of the former or the abstraction and intentional anonymity of the images chosen for reproduction by the latter.



Dan Fischer: Philip Guston, 2004, graphite on paper, 8 1/2 by 11 1/2 inches; at Derek Eller.

to see Lindman hold an expression that in reality was fleeting—a distorted mouth in mid-wail, a scream frozen in time, a furrowed, perplexed brow—until one remembers the source of the images.

—Stephanie Cash

Dan Fischer at Derek Eller

Mutual poachings between photography and drawing are part of a continuing exploration of the nature of perception, raising questions about the artifice of the photographic way of seeing. This practice underlies the work of artists like Chuck Close and Vija Celmins, whose meticulous, hand-drawn recreations of photographs underscore subtle distortions in the camera's reproduction of reality.

Dan Fischer invades this territory with small, obsessively mimetic black-and-white drawings of portrait photographs of iconic 20th-century artists and, on occasion, artworks. His sources are the sort of images one might find on the pages of *Art News*,

Sometimes in Fischer's drawings there is a slight frisson between grid and image, as when the tiny grid in the portrait of Piet Mondrian plays off against the large grid in the paintings on the easel behind him, or when grid lines interrupt the otherwise seamlessly reflective surface of Jeff Koons's *Rabbit*. There are also a few ironic moments, as in the copy of a photograph of Elaine Sturtevant making a copy of a Frank Stella painting.

It would be easy to put a post-modern spin on these images, applying such terms as aura, appropriation and the critique of authenticity in discussing Fischer's reproductions of reproductions. The problem here is, first, that the ideas thus invoked have been in circulation for nearly two decades—ever since Sherrie Levine created photographs of photographs and then drawings of paintings. A second problem is that these drawings are not really all that interesting, aside from the obvious appeal of the images themselves, which after all were good enough to get pub-