

# The New York Times

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## Gareth James

Elizabeth Dee  
545 West 20th Street, Chelsea  
Through Thursday

This solo show by Gareth James comes with a stimulatingly meaty artist's statement and light, clean, enigmatic visuals. The front gallery holds four origami-style folded-paper sculptures, one in the shape of a violin, the others hybrids of sociopolitically tinged images from the artist's past shows, including an armed security truck and the Garibaldi monument on Staten Island. The paper they are made from is a solid blue-purple, as is a carpet that stretches across the floor.

The color is also picked up by two semireflective plexiglass boxes placed on the carpet, one covering a CD player, the other a pair of small speakers that emit muffled music. Digital images of the boxes reappear in a video of subway musicians drumming on plastic buckets. The boxes have been superimposed on the buckets in the film, so that the musicians seem to be pounding away on Donald Judd sculptures.

The show's other major component is coding. Its title, "Blue Movie (one more time . . . with feeling)," suggests pornography, though the color used throughout is "blue screen blue," the color that was once routinely used in films as a background for special effects because it registered as invisible to the eye. The hidden technology of creating illusion, whether exploited by Hollywood, politics or art, is also a means of suppressing truth. And while Mr. James uses esoteric means to avoid didacticism, that seems to be the concept behind his tough but elegant show.

HOLLAND COTTER