

text is, on average, 30 seconds. After the allotted time, the light goes out and we are left in darkness to muse on the mechanics of the soul's departure from the body.

Melancholia crops up fairly often in the show, but nowhere as elegantly as in Kristin Oppenheim's installation, *Hey Joe* (1996). In a small dark room, two blue spotlight beams pan across the floor, while a woman's mesmerizing voice sings lilting variations on the title of the piece. Joe's name is intoned over and over, in a mournful chant, suggesting the irreplaceable loss of a deeply-felt personal relationship. *The Voice of the American Gray Fox* (1984), from The Museum of Jurassic Technology, sounded an equally troubled, but more agitated note. The tiny image of a man barking and whining, imitating the voice of the gray fox, was projected onto a stuffed fox head. His plaintive voice both mimicked the slain animal and suggested that human speech is just a disguised existential yelp, every bit as animal as the gray fox's.

A cure for melancholia was offered by Inigo Mangano-Ovalle's installation, *SAD Light* (1999). Two white vinyl chaise lounges were placed under a bank of full-spectrum lights used to combat seasonal affective disorder (SAD). Viewers could lie down and listen to an audio track of soothing white noise. On the surface, *SAD Light* mimics a seaside experience—basking in pseudo-sunlight listening to pseudo-surf noise. But these waves are actually data collected in the search for extraterrestrial life, radio waves converted to an audible frequency. Reminded of the likelihood of forms of consciousness other than our own, we might find solace in a bigger perspective on the universe. Perhaps this is one of the frontiers at which Rinder hints when he proposes "that we seize upon our millennial imagination as a tool to develop heightened mindfulness for the future."

Julie Nelson, San Francisco

B E R K E L E Y

Drive By: Snapshots from the Cultural Landscape at Traywick Gallery (*Berkeley, September 14–October 17*) makes the case that the car has affected the way we see and has helped to shape our experience of the rough jumpstart from the industrial age to the informa-

tion and biotech age. Katrina Traywick curated the show, assembling intriguing and engaging work by artists from Los Angeles, New York and the Bay Area, who utilize high and low mediums and a variety of methodologies. In California "drive-by" means "drive-by shooting," but this exhibition relates more to the commuter traffic report describing the usual truck load of salad bowls scattered on 101 North.

Joseph Tang offers a breezy painting containing images of two large snow-capped mountains such as one sees out the back window during the standard-issue family vacation. In the corner and bleeding off the edge is signage in an olde west font reading "PARA- ". The car has given us mobility that broadens our physical reach, while encapsulating our experience as all that flows by the window frame becomes equal.

Little flesh colored transformer men, unidentifiable relics, a Ringling Bros. Circus poster, 54 found slides projected, a diary, magazine pages depicting museum dioramas of the ancient Native Americans of the southwest, a black and white promo shot of a female office worker at a typewriter from the '50s—all of these items and more reflect the widely varying cultural milieu and shifting marker on some long gone time line on the road east of Concord and west of Manhattan. New York artist Omar Lopez-Chahoud has seemingly created a mixed-media installation with the jumbled input imbibed on a road trip across the U-S-of-A.

L.A. artist Charles La Belle cruises in with his sparkling photographic pieces, consisting of many teeny photographs collaged from color contact sheets. *Monochrome-Red Menace* takes on the seductively challenging color that for artists is arguably the toughest color to resolve in an art piece in which it dominates. Images placed together in a grid include a red plastic fast food basket, a gas station sign of the flying red horse, and a pot of red geraniums. The work mirrors our experience of a life filled with many items going by at high speed, confronting the human need to organize, categorize, and make sense of what is around us. These are works that could have been woven from life viewed through the car window, on the

run, in structuralist-sized segments.

Amy Berk's landscape installation has a horizontal green rectangle on the wall hung with six fabric covered boxes. Four of them feature a farm print fabric which conflates a boy's pajamas, circa 1966 with a grandparent's curtains, circa 1945. A poignant piece mirrors the human condition as a group of cows feeding in a pasture, their eyes open wide at the viewer, appear aware that danger approaches, but also appear to intend not to move. Straight pins, one of the first mass-manufactured objects, cluster along the rock fences of the print, punctuating the enclosures. The view allowed by the car, rolling on tires made of rubber (the once pastoral English Empire's early jackpot of colonization), and the enclosure of the commons—maybe these drive-by juxtapositions aren't so random.

Michael Damm from San Francisco contributes two pieces which make an immediate impression of optimism. A horizontal white gallery light box backlights a 36 exposure strip of 35mm film. Each tiny frame contains a detail shot of Japanese candy boxes in jewel colors. In the sculptural installation, the gallery wall island is belted by a cityscape of the actual Japanese candy boxes.

New Yorker Connie Walsh's technically sophisticated installation contrasts materials favored by the other artists. Slick at first sight, the LCD video display balances a diptych made up of two large iris prints detailing the modernist interior of the white leather car seats. The car in question is an old LTD that artist is attempting to park in a new small car garage in a video of the parking nightmare that never ends.

Cheryl Meeker, San Francisco



Charles LaBelle, *Monochrome-Red Menace (detail)*, 1998, compound photo, 27" x 28 1/2" (photo courtesy of the artist)