

Roman Hrab and Tatana Kellner transform easily recognizable materials or imagery in their work. Hrab's work looks like a Persian carpet, full of ornate detailed patterns. However, upon closer inspection, it becomes evident that the design is actually constructed out of satellite images of the so-called green zone in Baghdad, taking two recognizable forms (the rug and the satellite image) and merging them into a new hybrid. Kellner also explores pattern-making in her installation *Iron*. Here viewers are confronted with an ironing board, iron, and crisp white shirts. Kellner's iron moves on its own, methodically ironing the shirts to reveal text as the material burns. The texts comment on working conditions of female laborers and immigrants from the 1900s to the present.

Iain Macell and Christopher Haun ironically address art world conventions specifically and, more generally, the way we see. Installed outdoors, Macell's piece, *Twist on Turner*, deals with art history: the artist has designed and built a sign post pointing in multiple directions. Instead of providing names or distances, however, the signs bear designations including "pastoral," "mountainous," and "historical," terms derived from British landscape painter J.M.W. Turner's categorizations of landscape art. Taking on the contemporary art world's mixture of aesthetics



Roman Hrab



Tatana Kellner