



New York CRITIC'S PICKS

Ian Cooper

CUE ART FOUNDATION
511 West 25 Street
April 28–June 04

The curator of Ian Cooper's first solo exhibition is Sue de Beer, of angst-y-teen-punk-installation fame, and the similarities between the two are obvious. Both are obsessed with the dark side of adolescence and with how the transition from youth to adulthood is acted out in a variety of aesthetic statements, from bedroom décor to black fingernail polish to taste in music. Cooper's vision is more diffuse and abstract than de Beer's, however—and even more death-obsessed. The sprawling *Wake*, 2002–2004, includes photographs of Heather O'Rourke, the young actress who starred in the *Poltergeist* films (and died at the age of twelve), while *Closed Circuit Faith Device*, 2004–2005, with its circle of fabric simulating zipped-together sleeping bags, recalls teenage gatherings for games like Spin the Bottle and Truth or Dare. Cooper's most prevalent material, however, is the lifeline that links teens together: curly, rubber-coated telephone wire, which shapes the Gothic skull in *Wake Tangle*, 2004, and coils around the fingers of the faceless youth in the dual-channel DVD *Constellations Align (BFF & GFF)*, 2005.



Wake, 2002-2004
 Plywood, cotton fabric, telephone wire, steel cork, enamel, aluminum, felt, plastic flowers, prints and hardware
 Dimensions variable

—Martha Schwendener