

# GLADSTONE GALLERY

Johnson, Ken, "Scream," The New York Times, February 14, 2004

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## **ART IN REVIEW; 'Scream'**

By **KEN JOHNSON**

Anton Kern  
532 West 20th Street, Chelsea  
Through tomorrow

For "Scream" the curators Fernanda Arruda and Michael Clifton invited 10 artists to produce something about horror movies. You would like to think that artists would respond by tapping into real nightmares, and there are some in this show who do; but for much of the show, academic cleverness overrides the fear factor.

Banks Violette's freestanding grid of glossy black Minimalist panels and a drawing of a movie corpse is more about the tension between high and low culture than anything really frightening. The same goes for Cameron Jamie's scribbly and smeary Pollockesque drawings of what might be ghouls. Matt Greene's streaky, willfully ugly landscapes updating Albert Pinkham Ryder have a certain persuasive dissonance, and Amy Sarkisian's cartoonish sculptural heads of 19th-century gothic characters are mildly amusing. But Bjarne Melgaard's gross-out cartoons about a substance-abusing frogman belong in some other exhibition.

Among works that cut deeper, Sue de Beer's eerily colored, double-monitor video of a sultry Girl Scout in her bedroom is a riveting study of innocence in the shadow of some unidentified evil. And David Altmejd's sculpture of a decaying werewolf in a kind of Constructivist garden is sweetly and sadly horrifying. More conventionally illustrative are Michael Wetzel's Magrittean-Gothic paintings and Dora Longo Bahia's double-exposed reprints of old family snapshots haunted by barely emerging, ghostly figures.

A conceptual project by Brock Enright involving staged kidnappings is too complicated to explain here, but his related murky live-video feed of a possibly criminally demented man in a ski mask who converses directly with viewers from a bare studio somewhere in Brooklyn is hilarious.

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