

ARTFORUM

CRITICS' PICKS

Yorgo Alexopoulos

BRYCE WOLKOWITZ GALLERY

505 West 24th Street

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Yorgo Alexopoulos, *The Way to the Sea*, 2015–16, digital animation on HD translucent LCD display, Thassos marble, gypsum 3-D print, aluminum, steel, glass, C-print on brushed aluminum, mixed-media diorama, LEDs, polished stainless steel, custom electronics, 10-minute infinite loop, 31 1/2 x 47 x 9".

The most striking piece in Yorgo Alexopoulos's latest show is *Act of Nature: In Eight Chapters*, 2015–16. Ten minutes of footage loops infinitely across eight synchronized LCD screens positioned at right angles to one another along the gallery's back wall. Time-lapse photographs of landscapes merge with images both still and filmed; a blue triangle meets its translucent counterpart as a waterfall fades in and out of a densely populated forest.

Water undulates on seven screens in the similarly hypnotic *Split Swell*, 2016. Here, we experience an ocean rendered digitally, and we watch it at eye level, as if through portals on a ship. Time is the element in question here, unfolding against a changing sky whose hues shift from bright, citrusy colors to cold blues. The final destination on this perceptually fragmentary and time-collapsing journey? Totally unknown. But it's nice to think that one needn't embark on such a trip when it can be experienced through a mesmerizing simulated reality.

The Way to the Sea, 2015–16, a modular work that incorporates a looped digital animation, has dimensionality as its focal point. A 3-D gypsum print of a lush, mountainous tableau connected to a piece of robotically carved marble that juts out the parameters of the work's tidy frame seems to explore the boundaries between our pastoral past and a technologically mediated future. There is an implicit irony in the way Alexopoulos moderates the natural world via the screen, trying to capture its essence and preserve a sense of idealism as might be done in an advertisement. — *Heidi Harrington-Johnson*