



PICKS

New York

- Eddo Stern
- Marilyn Minter
- Matt Saunders
- Danica Phelps
- Kelly Heaton
- Matthew Sontheimer

San Francisco

- Stella Lai

London

- Matt Stevenson

Paris

- "La Clé des Champs" / Bispo do Rosário

Stockholm

- Jan Christensen

Zurich

- Julian Opie

Oslo

- Andreas Heuch / Børre

New York

CRITICS' PICKS

Eddo Stern

POSTMASTERS

459 West 19th Street

September 06–October 11

Between Langlands & Bell at Henry Urbach and Eddo Stern at Postmasters, art modeled on war-themed video games seems to have reached critical mass. Of the two exhibitions, Stern's is the more authoritative—and not just because he served in the Israeli army. Stern elevates video games above the status of gallery novelty act, making viable sculpture out of bulky mainframes and combining the (still) surprisingly stilted imagery of Playstation bestsellers with music that is evocative and laughably low-tech (i.e., the tinkly arcade renditions of classic-rock songs in his DVD *Vietnam Romance*, 2003). And in the months since his first show at Postmasters in 2002, his work has of course taken on even more resonance: Bush has had his *Top Gun* moment aboard an aircraft carrier, the Pentagon's digital combat game *America's Army* (referenced in one of the sculptures here) has become a popular pastime, and the already faint line between virtual and "real" combat has grown all but invisible. Stern's work demonstrates how war, one of art's most ancient subjects, is becoming so saturated with virtual technology, that—for everyone but the victims and the infantry grunts—it's easy to forget that it's more than a purely aesthetic event.

—Martha Schwendener



Fort Paladin (America's Army), 2003.