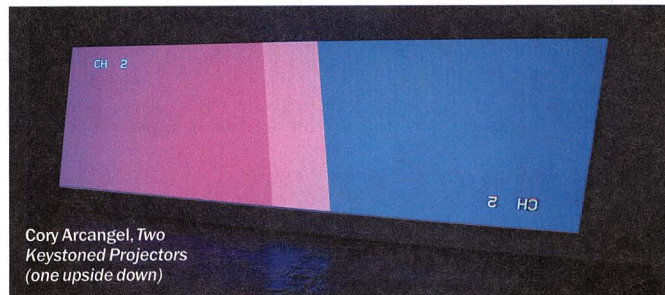


“Automatic Update”



Cory Arcangel, *Two Keystoned Projectors (one upside down)*

★★★★★
Museum of Modern Art,
through Sept 3 (see Museums)

This compact installation of recent technology-based art has just five works. Jennifer and Kevin McCoy's *Our Second Date* features a small model of a pasture ringed by a road on which diminutive vehicles, accident victims and farm animals are arranged. Tiny cameras film the model as it revolves on a turntable, and their live feeds—sequenced by computer to approximate the famous traffic jam in Jean-Luc Godard's 1967 film, *Week End*—are projected onto the wall.

Paul Pfeiffer's video *John 3:16*, culled from televised basketball games, shows the ball remaining magically centered on the screen, while constantly moving. The everlasting life to which the work's biblical title alludes seems here to mean the endless, technologically

induced fever dream of contemporary athletic spectacle. *Two Keystoned Projectors (one upside down)*, by Cory Arcangel, throws overlapping projections—one blue, one violet—from an empty VCR onto the wall, forming a striped parallelogram that looks like a hard-edge painting.

Two other works, however, fall flat. Xu Bing's *Book from the Ground* transposes typed dialogue into icons like those on airplane safety cards, but a limited vocabulary turns most sentences into incomplete rebuses. In Rafael Lozano-Hemmer's *33 Questions Per Minute*, LCD screens flash innumerable questions generated by computer (visitors can also type in questions, which get added to the stream), yet the onslaught quickly becomes tedious. Vaguely related only by their reliance on machinery, these uneven works illustrate MoMA's apparent belief that media is the message.

—Joseph R. Wolin