

ART PICKS OF THE WEEK

JODY ZELLEN, HARALAMPI G. OROCHAKOFF, KEN GONZALES-DAY

The marking continues but the painting doesn't in Jody Zellen's sheets and cascades of typography invading urban spaces. Zellen has long worked with this concise metaphor for late-20th-century life; here, notably, she translates it into segments of a CD-Rom and, extending her experimentation with installation formats, projects the shivered, sandwiched archicolleges onto the wall. Downstairs, another computer accesses the Web site of Berlin-based artist and theorist Haralampi Oroschakoff, extending into cyberspace his spare but provocative (and dryly witty) examination of tourism — that is, of the touristic condition and mindset, with its layers of expectation, its behavioral anomalies, its reliance on visual fetish, and so on, all unspoken but luridly manifested in (among other souvenirs) a sequence of postcard images from Oroschakoff's native Odessa. Ken Gonzales-Day's small color photographs, by contrast, tour the surfaces not of places but of bodies, animate and otherwise. He photographs the skin of humans and the skin of paintings of humans — manifestations of actual and visual sensuality conflated into a medium that is itself the coagulation of emulsion on a surface.

Zellen, Haralampi G. Oroschakoff and Ken Gonzales-Day at Post, 1904 E. Seventh Pl. (213) 622-8580. All thru Dec. 20.

—Peter Frank