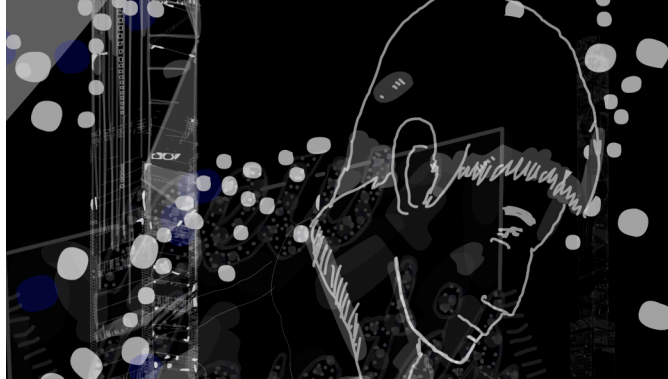


## ARTINFO



### A Walk on the Lower East Side

By Amber Vilas

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NEW YORK—The Lower East Side has a reputation for being an incubator for risk-taking exhibitions. And last week's season-launching openings did not disappoint. With shows that explored the current economic situation, irreverent sex-heavy collage work, robots, and a gallery space filled with piles of rolled-up painted tape, bubble wrap, and walls papered with collected galleries press releases, the work felt considered, vibrant, and most definitely worth a trip.

### New Atlantis at Eleven Rivington, through October 4

In his New York gallery debut "New Atlantis," Adam Shecter creates an asynchronous video installation with images related to memory and the myths of Atlantis and Orpheus. The installation comprises two components: a monochrome panoramic projection on the back gallery wall and a TV monitor sitting on the right-hand side of the gallery floor. Similar images appear on both, but in different orders, and, on the TV, in hyper-color. The animation shifts between simple line drawings and richer, cinematic environments.

Allusions to the Atlantis myth can be seen in an images that shows water slowly rising in a corridor lined with ornately sculpted foliage moldings and other references to classical architecture. New Atlantis also appears as the text of a flickering Vegas-inspired sign.

The soundtrack, composed by Shecter and Joe Winter, includes field recordings, manipulated and corrupted digital files, and hummed songs that when heard together create a sort of ambient noise. The sounds paired especially well with a darkly foreboding image of a river at night with brightly lit fireflies clustering above the water. Meanwhile, on the television, a waterfall of painted blue lines gave way to a hyper-saturated image of vibrantly green leaves.

The installation is a collection of contrasts — between day and night, representation and realism, in-focus and not — that somehow evoke the way memory works: in cycles, and inconsistently.

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