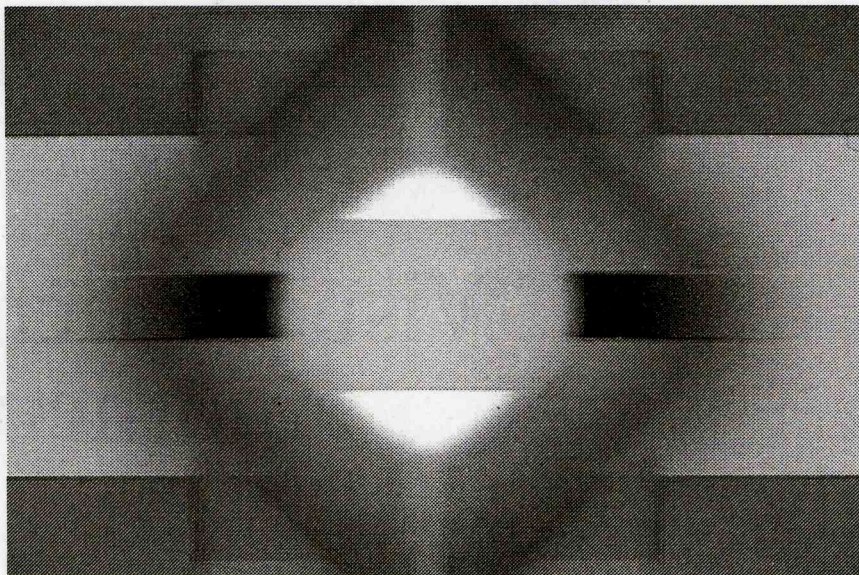


THE LISTINGS



Ara Peterson

'ARA PETERSON: SELECTED VIDEOS 97-05' Stupefying is one word for Ara Peterson's short, mostly abstract maximalist-minimalist videos, 11 of which play in a sequential loop at John Connelly Presents in Chelsea. Manic examples of virtuosic editing, they are rapid-fire successions of changing, pulsating patterns, some geometric, others lava-lamp oozy. One new black-and-white piece, "Flip Grid Cycle," looks like a corporate logo repeatedly forming and breaking apart, while "Kaleidoscope Feedback I," a collaboration with the artists Eamon Brown and Jim Drain, suggests amoebas jostling on a microscope slide. Earlier color videos, made when Mr. Peterson and Mr. Drain were members of Forcefield, are aggressively hypnotic. Later pieces — "Energy Fields" (2003), above, is an example — are like Op Art on fast-forward and also like flashbacks to the light shows of the 1960's drugs-and-music culture, though there is nothing mellow about them. Their optical assault is a reminder of how un-laid-back and on-the-attack that culture could be. The show's one figurative video, "UV" (for Ultra Violence), pieced together from movie clips of people being shot, stabbed and sliced, and seen here in a reduced version, is a killer: a 3-minute, 9-second bad trip coming at you like a spray of machine-gun fire. It rescues Mr. Peterson's work from the creepy, crafty, Summer of Love category to which it has thus far been assigned and makes it something that Andy Warhol, of the candy-colored disasters, or maybe Charles Manson, could love. (John Connelly Presents Annex, 526 West 26th Street, (212) 337-9563, through June 18.)

HOLLAND COTTER

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