



and Guerrero Gallery, San Francisco.

a specific artistic strategy, to the detriment of the body of work as a whole. This phenomenon is of course not unique to Wallace, as many galleries and artists have maintained their solvency by effectively creating editions of abstract paintings. Unfortunately, in this presentation, the captivating qualities of the individual works are overwhelmed by their echoes in the space.

In the project space, Pecis' concurrent exhibition overflows with figurative content. Pecis presents digital photo collages on an expanded scale, constructing hectic landscapes populated by kittens, motorcycles, rainbows, and fighter jets. The delightfully entrancing print *Kingdom* (2011) features fantasy castles bathed in billowing clouds, exuberantly celebrating with waterslides, kittens, and confetti. While the contents of the photo collages may be rooted in the visual tropes of many common Internet memes, a curious shift of their social value takes place in this series. The large scale of these giclée prints, as well as their expanded resolution and print quality, effectively shift the context away from the disposability of Internet culture onto fresh ground where the compositions can be viewed unburdened. These humorous scenarios can then be read in the continuum of representational landscapes, from the Hudson River school to Thomas Struth.

As the larger printed format shifted the contextual implications of the images, so too does it alter the reception of its craft and materiality. Basic Photoshopping is de rigueur on the Internet, but can be somewhat jarring in prints of this scale. These prints float in between; they are collage composited with a moderate amount of digital craft. The images are neither proudly exposing the rough act of composition nor immersing the viewer with a professional seamlessness, both of which may have been more interesting visual strategies for these whimsical compositions.

Both of these exhibitions share a playful exuberance and a kinetic visuality, but are also bound by the optical scale and density of the audience negotiating the gallery space.

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NOTES:

1. Meltzer, Richard "Creedence Clearwater Revival Pendulum," *Creem Magazine*, October 1970, Volume 2, Number 15.