



Two of Fabian Seiz's sculptures, *Lazy Willy* (in foreground) and *Two Finger Joe*, both 2007; at Spielhaus Morrison.

fore the title could allude to the insect-like wings of this instrument or to the lazy manufacturer who assembled the piano so shoddily.

For Seiz, trying out ideas is not just a matter of scribbling on paper. He has a way of giving his thoughts sculptural form.

—Axel Lapp

NEW DELHI

Rashid Rana at Nature Morte

The globe-trotting Pakistani artist Rashid Rana makes big photographs out of myriad little ones, combining them into striking images of the sort recently on display in his show "Reflected Looking," at Nature Morte (the East Village gallery of 1980s fame transplanted to New Delhi 10 years ago). In addition to his photo-based work, the show also included a two-channel video, and in both formats Rana mixes ideas about contemporary representation and reality with volatile and topical subjects, such as the environment, politics and violence.

Meeting Point (2006), the video, depicts twin jets projected on adjacent walls, moving slowly, incrementally on a collision course without ever meeting. The slow motion of the aircraft is set off by the rippling background and the

roar of the soundtrack, both of which suggest greater velocity. This image, like others in Rana's work, evokes the postcolonial terrorist-induced mindset in which disaster, in one form or another, always lurks.

Among Rana's three-dimensional projects is a cubelike stove top, its photographic image of fire and burners deconstructed into a colored

grid of pixels that is more abstract than not. Also included in the show was a traditional Islamic blue-and-white pottery vase, treated similarly, with what looks like a fragmented flower resting on top.

But it was his large, pointillist installations composed of hundreds and hundreds of thumbnail-sized photos that remain most memorable. *Offshore Account—1* (2006), mounted on a large V-shaped support that optically straightens into a semblance of a rectangle if looked at straight on, appears to be a vista of swelling ocean waves at first glance. Then, as one draws nearer, it breaks up into tiny images of sailing vessels, like a (colonialist) history of the high seas. Similarly, *The World is Not Enough* (2007) resembles a pastel impressionistic picture, but on closer inspection reveals itself to be composed of miniature scenes of discarded organic and industrial garbage. *Copyright Violation of a Stockphoto—1* (2007) depicts a dense cityscape seen through a large window of a tall building, the word "stockphoto" imprinted across a section of it.

This installation is angled around the wall on both ends and extends beyond it, so that the integrity of the scene is once again atomized. In these works, one image is made up of myriad stock images, suggesting the multiplicity—and redundancy—of contemporary systems of visual and other information. As we are inundated with more and more pictures and more and more possible readings of those pictures, Rana's compelling production suggests that a more attentive kind of seeing is necessary, one also encompassing the constituent elements of what is being seen. He shows us, in ways that are playful but also serious, our increasingly scrutinized, mass-media-saturated world in an art that cannily combines the political with the spectacular. —Lilly Wei

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