

"All the News
That's Fit to Print"

The New York Times

Late Edition

Today, plenty of sunshine, breezy, not as cold, high 42. Tonight, partly cloudy, low 35. Tomorrow, sunshine giving way to clouds, milder, high 58. Weather map appears on Page A21.

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\$2.50

Galleries

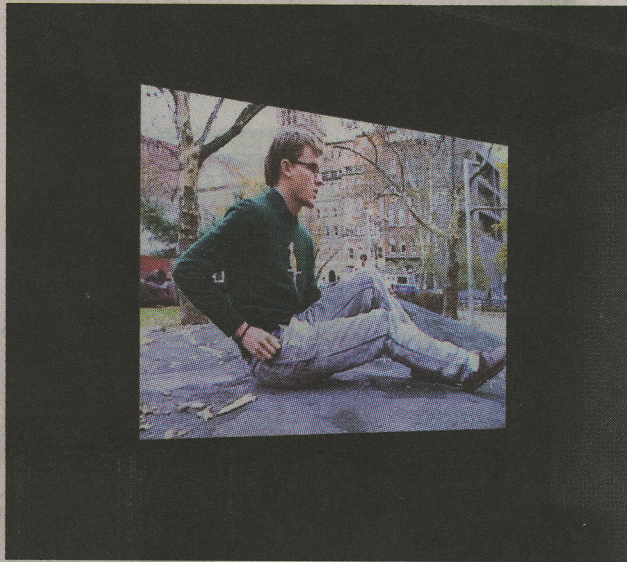
KEN OKIISHI

Through March 5. Reena Spaulings, 165 East Broadway, Manhattan; 212-477-5006, reenaspaulings.com.

I have now spent more time looking at Ken Okiishi's iPhone photographs, which are included in the video "Being and/or Time" (2013-16), on view at Reena Spaulings, than I have with my own smartphone photographs — leading to a minor existential quandary. Why do I take so many photographs? What do all of these images say about me? What, exactly, am I doing with this one wild and precious life?

The title of Mr. Okiishi's video and show tweaks Martin Heidegger's philosophical masterpiece "Being and Time" (1927), but also underscores Heidegger's later claim that technology shapes human culture and not the other way around. Most of the works here follow this line of inquiry — from slow-moving nonnarrative videos and glitch photography (that is, technically defective images) to a lo-fi kinetic painting with talk-bubble texts that turns at one rotation per minute.

But there is also a strain of pathos running through this show, driven by the accelerated being and/or time of living in New York and working as an artist at this juncture. One of Mr. Okiishi's five videos tracks a circuitous two-borough car journey led by that GPS guru Siri. An older video, "David Wojnarowicz in New York" (1999-2000), features a young man standing in front of the Chelsea Piers athletic complex, wondering where he can find "Chelsea piers," the now-extinct gay haven. Moments like this course through the show, demonstrating how time, technology and real estate development march on. Artists can't arrest



COURTESY OF THE ARTIST, JOERG LOHSE AND REENA SPAULINGS FINE ART, NY/LA

above, a video by Ken Okiishi at Reena Spaulings Gallery

these changes, but they can take philosophical note of them.

MARTHA SCHWENDENER