

# The New York Times

Art in Review

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'SOURCE CODE'

Eyebeam

540 West 21st Street, Chelsea

Through Aug. 11

"Source Code," the first of three shows marking Eyebeam's 10th anniversary, includes "artists, technologists, hackers and programmers," a roster that seems to promise more than a group of plain old artists.

Hackers are represented by Cory Arcangel, one of the art world's best-known if not most skilled new-media practitioners. "I Shot Andy Warhol," the work that greets you at the door, is an early-generation video game modified to create an interactive digital shooting gallery with characters like Warhol, Pope John Paul II and the rapper Flavor Flav.

The programmers include the Radical Software Group, whose downloadable "Carnivore" application was inspired by F.B.I. electronic wiretap software, and Mark Napier, who translates network data into big, abstract compositions.

There are offerings from artists who merely incorporate digital technology into their work. Carrie Dashow gave 10 people video cameras and had them disperse and then find each other in a Long Island state park; Nina Katchadourian's collection of found videotape is screened as "The Recovery Channels"; and Jennifer and Kevin McCoy's "High Seas" sculpture employs video cameras, projection and a model ship.

The work that drew the biggest audience on my visits was "The Duellists," by MediaShed, in which two young men, videotaped on closed-circuit television in a shopping center, engage in a choreographed performance of parkour, a form of "free running" that seems like a combination of break dancing, martial arts, acrobatics and skateboarding without the board. In the circuslike atmosphere of "Source Code," MediaShed's work is representative but relatively restrained. More interestingly, in an exhibition centered on technology, a work foregrounding raw human ability steals the show. MARTHA SCHWENDENER