



Frank Hallam Day, *Pylons in July*, 1992, archival pigment print, 44" x 74". Addison/Ripley Fine Art.

such as the triptych *Bernard Harbor* (2007), with lobster pots piled on Maine wharves at low tide, intentionally resemble old-time albumen prints.

Invoking traditional esthetic standards of contrast and tone, Day says he focuses on the “deeply intertwined interaction of man and nature in the contemporary world.” *Pylons in July* (1992) captures the luminous, Sheeler-like beauty created by a web of angular concrete columns supporting a network of bridges. The rhythms of modern architecture are reflected in the tranquil, albeit polluted water.

In *San Carlos RV Park* (2002), an endless succession of RVs lines the banks of a motorboat-filled canal, stretching as far as the eye can see. The various vehicles, jumbled together in the water’s crowded reflections, seem to offer a poetic commentary on tensions between the pursuit of entertainment and the desecration of nature, a recurring motif in the artist’s work. As this show confirmed, Day’s photographs find elegance in humanity’s footprint on the natural world—no small feat. —*Stephen May*

Tommy Fitzpatrick

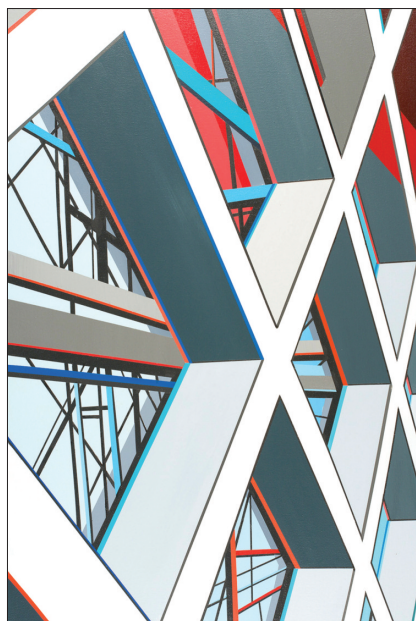
Holly Johnson Gallery
Dallas

This exhibition of 13 acrylic paintings by Tommy Fitzpatrick, all from 2012, presented close-up views of various geometrical segments from larger architectural structures. Titled “Electric Labyrinth,” the show took off from a 1968 installation of the same name by Japanese architect Arata Isozaki—which the artist sees echoed in Herzog & de Meuron’s design for the Prada store in

Tokyo. That building is present in Fitzpatrick’s paintings as well, many of which are based on its early blueprints and models.

In most cases, the compositions are made of overlapping three-dimensional grids positioned at varying angles, with black or white outlines set off by fields of bright blue or orange. Although “the grid” in painting has historically been associ-

ated with a strict mechanical and scientific regularity, Fitzpatrick paints systems that are subtly off-center, to disorienting effect. While some works, such as *Aoyama*, reflect the artist’s observations of orderly skyscraper architecture, other asymmetrical examples, including *Tectonic* and *Crystal*, evoke the looser, more organic geometry of nature. The main motif in *Grid Form*, for example, initially appears to be a cage-like structure with a peaked roof.



Tommy Fitzpatrick, *Transverse*, 2012, acrylic on canvas, 45" x 30". Holly Johnson Gallery.

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But it fails to resolve into a single or coherent unit, instead remaining teasingly ambiguous. Similarly, in *Crystal*, a skeletal outline is bisected by horizontal sections that seem to start and end in places that make no logical or mathematical sense.

Ultimately, Fitzpatrick’s paintings came across as cooler and more reflective than the pulsing energy evoked by the show’s title. Rather than recalling the chaos of Tokyo living, his clean lines and original perspectives capture the tireless motion of the city in geometries that unite the forms of nature with the man-made.

—*Ben Lima*

‘Seeking Silicon Valley’

ZERO1 Garage
San Jose, California

Bringing dozens of performances, public artworks, and affiliated gallery and museum shows to the sprawling Silicon Valley, the ZERO1 Biennial promoted the Bay Area’s technological riches as fertile territory for art making. Established in 2006, the showcase sought to widen the region’s cultural spotlight—usually trained on San Francisco—to include San Jose and the patchwork of tech villages surrounding the bay. This edition inaugurated the biennial’s new permanent home, the ZERO1 Garage, which hosted ZERO1’s flagship exhibition and will eventually bring year-round programming to downtown San Jose.

The video works, sculptures, and installations in the Garage show, “Seeking Silicon Valley,” largely dealt with virtual space and interactivity. In Aram Bartholl’s *Dead Drops* (2010–present), a USB thumb drive stuck out of the wall like an exposed bit of infrastructure—a sort of data pipe that digitized the idea



Wendy Jacob, *Squeeze Chair (Blueprint)*, 2012, various materials, dimensions variable, installation view. ZERO1 Garage.