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### L.A. CONFIDENTIAL

by Emma Gray  
(excerpt)

Over in Venice at the L.A. Louver's "Rogue Wave '07" show, June 28-Aug. 18, 2007, a number of male artists delve into techno-wizardry and boyish pursuits. Though the slightly disconnected display in the downstairs gallery felt more like choppy seas than a rogue wave, the majority of the exhibition is worth seeing. Amir H. Fallah, who is also the editor and founder of Beautiful Decay Magazine, exhibits photographs of "forts" that he created with other male L.A. artists.



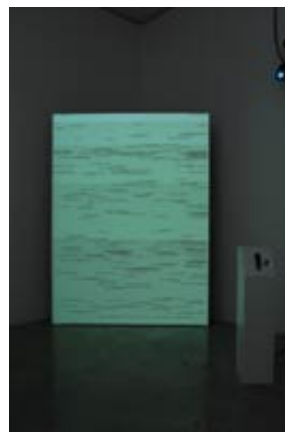
Dan Ho's My Green Dreams (2007) at L.A. Louver

Fallah and his conspirators got handy, dipping back into their childhood fantasies of making dens out of old blankets and available furniture. Not only do the photographs reveal cool little hangouts, they also dot the i's and cross art teachers' t's with pleasing formal qualities. The outside sculpture, Sheltered, may be the best work here. Made out of found wood and featuring a camouflage potting shed, its Day-Glo interior houses cacti and succulents that don't require watering. The reverse is true upstairs in Dan Ho's Green Dream, a mossy island in a sea of green water displayed in a giant white cup and saucer -- it is perfectly placed in the outdoor gallery.

Also noteworthy is techno artist Osman Khan's artwork, Network, which riffs on the internet as an aggregator of information and how it is used -- the video projection displays a wall-sized screen of names ranging from Jesus and Paris Hilton to regular mortals like you and me. A card swiping machine (as seen in any shop checkout) stands in front of the screen, and once a viewer runs his or her ATM or credit card through the slot, the machine reads the user's name off the magnetic strip and googles the number of hits that the name produces, placing it in hierarchical order on the screen -- hence Paris near the top, as it happens, just beneath the Son of God.



Amir H. Fallah's Sheltered at L.A. Louver



Osman Khan's Network (2004), installed at L.A. Louver

Khan says that his artwork reads only the name off the card, but still, here a modern fear of identity theft is overridden by a more timeless sense of exhibitionism and vanity. Khan is one of few artists who are successfully throwing light on the technological advances taken for granted by the MySpace generation -- not to mention government agencies -- finding a sinister potential underneath the fun and convenience of the Information Age.