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Two separate shows that overlap in places, Julia Wachtel and Wendy White's "Airlok or Gazing Into the Void" share a bit of technique and a lot of temperament. The New York artists have filled Von Ammon Co. with images that are appropriated (Wachtel prefers to say "reclaimed") from the Internet and deployed to convey anxiety and upset.

White begins with simple visual icons that can represent emotions or simply the weather, among them hearts, rainbows, clouds and rain (or tear) drops. She fabricates them as huge 3-D (but still essentially flat) shapes, made of steel or aluminum or outlined in space by white LEDs shaped like neon tubes. Three sets of these mostly black emblems are grouped in mobiles that hang off-kilter and close to the floor, so their presence is intrusive. White also suspends a lone heart, whose chunky edges reveal its pixel-built origins, in front of White's wall painting of a damaged wall. This collaboration is the show's title piece.

Aside from the simulated wall, Wachtel's contributions are five paintings of the same basic image: a man who's inserted his head into a hole. She has executed these in the modes of the originals — from cartoon to photograph. All of the men are White, and their reasons for hiding their faces are "denial, shame, fear or self-justification," according to the gallery's statement.

The feelings that White's mobiles evoke are less specific, but the way they hang suggests they're distress signals of a sort. Both artists take banal, electronic clip art and render it curiously unsettling.

Julia Wachtel's and Wendy White's *Airlok or Gazing Into the Void* at von ammon co., Washington, DC. runs through March 14 2021

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