



Young Projects

**CHRISTOPH DRAEGER'S** two-channel video "The Rd." (2013), one of his more meditative works, mimics the 2009 movie "The Road."

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installations and large-scale earthworks. Cycles are charted. Sequences are mapped. Images become units of measure that accrete and layer into moving chronicles of personal exploration.

In "The Beginning, Islas Encantadas" (1981/2015) photographs of the primordial landscape of the Galapagos repeat and vary with incantatory rhythm within a large grid, the subject's crusty terrain matched by the raw evidence of the pictures' chemical processing.

Stuart's performative acts of art-making — sub-

Based in San Francisco, he uses large cameras that he constructs himself, tapping sheets of color photographic paper inside to make unique, direct positives. Translucent traces of the tape appear along the edges of most of his pictures, and the chemicals used in developing streak and slur across the surfaces. Many of the prints have irregular, asymmetrical shapes.

At Rose, Chiara presents a series of introspective landscapes made along the Mississippi Delta over an 18-month period in 2013-14. He shoots the sky, often straight into the sun, in flagrantly deskked echoes of Stieglitz's "Equivalents." He frames a nondescript thicket of leafless, auburn trees, the branches smudged against metallic blue. He isolates a flagpole against vio-

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**"BRILLIANT, RIVETING AND MYSTERIOUS. IAN McKELLEN IS MAGNIFICENT AS SHERLOCK HOLMES."**

*Refinery29*

★★★★★ ★★★★★ ★★★★★

Daily Star    Marie Claire    Radio Times

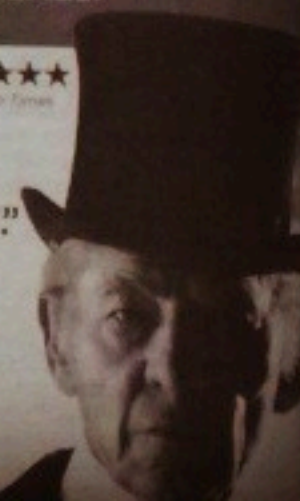
**"IAN McKELLEN'S PERFORMANCE AS SHERLOCK HOLMES IS PURE PLEASURE!"**

*THE WALL STREET JOURNAL*

**"AN ELEGANT PUZZLER."**

IAN McKELLEN GIVES AN IMPECCABLE PERFORMANCE. LAURA LINNEY IS EXCELLENT."

*Los Angeles Times*



# Review Disaster represented and re-presented

By **LEAH OLLMAN**

AUGUST 6, 2015, 4:00 PM

**B**eauty, the literary critic Elaine Scarry has written, invokes its own replication, and in so doing, inches us toward a more sensitive, just way of being. What about terror, disaster, catastrophe? Do they, too, perpetuate themselves, fuel their own persistence, and insinuate themselves into the very ethics of our existence?

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Born in Zurich, and based in New York and Vienna, Draeger appropriates existing footage and presents it under new guises, or accompanied by additional, re-staged versions. In the most recent (and least arresting) work, he pairs scenes from feature films of L.A. being destroyed by flood, earthquake and the like with published commentaries of the films read aloud at the actual locations. In a more meditative and moving double-channel piece, Draeger and his young son appear journeying through woods and ruins on one screen, mimicking the post-apocalyptic wanderings of father and son in the film "The Road" on the other.

In "The Last News," Draeger's contrived live broadcast of the end of the world, the newscaster can't keep pace as he narrates disaster-flick footage of the fallen Golden Gate Bridge, exploding Las Vegas hotels (tagline: "All casinos open"), and Harrison Ford as the president boarding Air Force One. The anchor's brow drips with sweat and his delivery becomes manic. This captivating piece is either dark, brilliant parody, or prophecy.

Young Projects, Pacific Design Center, 8687 Melrose Ave., (323) 377-1102, Through Aug. 22. Open Tuesday through Friday. By appt. Saturday and Monday. Closed Sunday. [www.youngprojectsgallery.com](http://www.youngprojectsgallery.com)