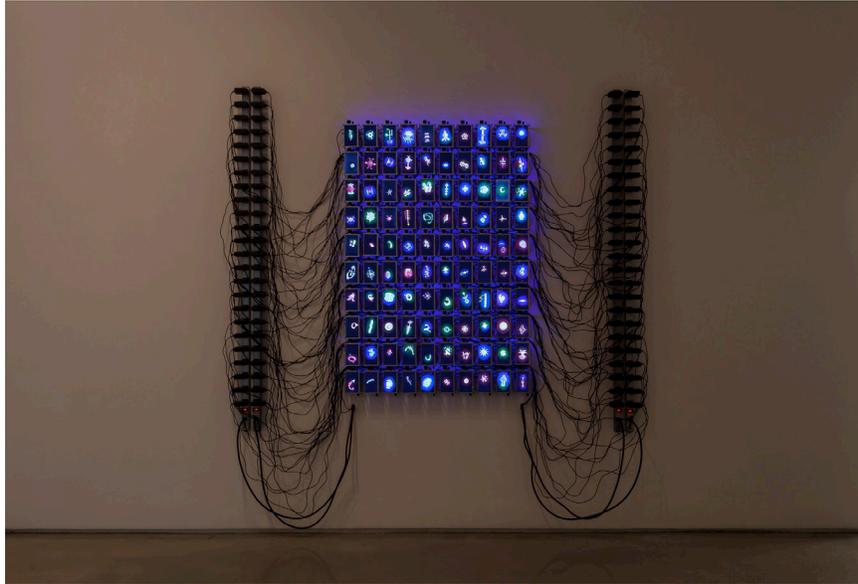


# The New York Times

ART & DESIGN

## Review: Tabor Robak, 'Fake Shrimp'

By ROBERTA SMITH MAY 28, 2015



Tabor Robak's installation "Butterfly Room" has 100 LCD monitors with its own loop of colorful, ever-changing images. Credit Team Gallery

If memory serves, the artist John Baldessari once argued in effect that a new medium loses its newness when artists start using it as naturally as they would a pencil. The brilliant digital artist Tabor Robak is way past that point, as demonstrated by his second solo show in New York, and at this gallery.

Here Mr. Robak focuses more sharply than before on the meshing of high and low; digital and labor-intensive; art and advertising. The result is some new strain of specific object, with its own beyond-radiant palette, seamlessly evolving forms and meanings, and a sense of process and acute attention that belie the view of digital art as slick and impersonal.

The show includes four pieces, each a dazzlement. Largest is "Where's My Water?," a giant still life that foregrounds hand-based activities that might require fluids: drawing, cooking and tooth brushing. It stars a majestic mutating coffee mug holding pens and pencils, kitchen utensils or toothbrushes. Full of strange details, familiar brand names and improbably

cameos, like a passing sting ray, it sustains repeated viewings.

"Drinking Bird (Seasons)" is in a sense a ravishing screen-saver in real time. It provides the date, hour and minute, and, connected to Wi-Fi, scrolls a ticker of CNN headlines. Its single screen is continuously flooded with colors symbolizing the seasons — time's larger arc — which form an abstract painting that never rests. "Newborn Baby," two of whose three flat-screen monitors are layered with transparent screens, comes closest to regular art (James Rosenquist here, Joseph Cornell there, Pictures Generation elsewhere), but nonetheless brims with potential.

"Butterfly Room" consists of 100 tiny LCD monitors, each displaying its own short loop of colorful changing forms that variously resemble insects, jellyfish, space stations, atomic models and jewelry. The piece is like an altar devoted to the underlying unity of the world's forms and also a sketchbook of ideas that piques interest in Mr. Robak's next move.