

**Slater Bradley,
“Here are the Young Men”
Team Gallery, through Sat 25
(see Chelsea).**

When it formed in 1976, Joy Division quickly became a touchstone of post-punk, young-adult (mostly male) angst. Named after the women in the Nazi concentration camps who were set aside for sexual slavery, the band created some of the most dirgelike music since 18th-century Puritan hymns. The death by hanging of lead singer Ian Curtis on May 18, 1980, only magnified the band’s gloomy aura.

In tandem with the current mania for all things late-’70s and early-’80s, there’s been a resurgence of interest in Joy Division among musicians and artsy young dudes like Slater Bradley. His current show takes its title from a video of Joy Division shows at the Apollo Theater in Manchester, England. Among the works here that address the band directly is a wall painting replicating the cover design of “Here are the Young Men,” as well as a murky video in a rear gallery that apparently features the doomed Curtis at the microphone.

Most of the show, however, is dominated by another motif: the doppelgänger. Bradley includes a series of photographs of a friend who, in a manner that evokes the notion of a ghostly alter ego, looks like the artist. Each image features this person in a different pose: leaning, bereft, against a tree wound with Christmas lights; dosing alone on a train; and standing in a graveyard on a headstone with BRADLEY spelled out in low relief. Two other works are *Geneva Acid Trip*, a DVD projection of chess being played in a park with giant pieces, and *The Garbage Gambit*, two rather grim-looking life-size chess pieces modeled after Bradley and his doppelgänger.

“Unknown Pleasures,” a group exhibit currently on view at Daniel Reich’s apartment-gallery in Chelsea, similarly uses Joy Division as a “retro-techno aesthetic” touchstone, but Bradley’s effort digs deeper: The depressed, youthful sense of alienation from oneself binds together the otherwise disparate subjects of



Slater Bradley, *The Garbage Gambit*, 2002.

Joy Division and the doppelgänger. The ethos of the band is clearly expressed, along with its enduring appeal to successive generations of artistic young men.—*Martha Schwendener*