



Above: Jakob Kolding, *Untitled (3)* Left: *Untitled (2)*. Both 2004, mixed media on paper

City limits

João Ribas introduces a trio of artists whose work challenges the ideals of urban planning

That Detroit techno and Chicago house emerged from a black middle class in the derelict capitals of modern industry is certainly not an anomaly; it's from such fractured utopias that significant cultural phenomena arise. Graffiti, hip-hop, punk rock, DJ culture, skateboarding: all are the result of the rejection of a utopian vision or the stubborn misuse of new technology. Perhaps they are also a natural by-product of life in the urban grid; a reaction to a planned existence. Danish artist Jakob Kolding grew up in one such escapist fantasy of European architecture: Albertslund, a planned town near Copenhagen, the creation of which was heavily influenced by the orthodoxy of Sixties and Seventies urbanism.

Turning the visual and formal language of these absolute visions of modernity against itself has become the focus of Kolding's work. Through the medium of collage, he links utopianism and the socio-political ruptures – planned or unplanned – that pop up in resistance to it. Kolding shows how the ideals of urban planning meet and mix with the social structures of the everyday, and how sub-cultural changes to the texture of the city affect the very structures that engendered them. Combining Hannah Höch and Archigram, Henri Lefebvre and Old Dirty Bastard, Kolding manages to draw parallels between such seemingly disparate elements as Constructivism and the sampling elements of dance culture.

It's a concern echoed by the other two artists sharing this three-person debut show at Team Gallery: Damien Deroubaix and Gardar Eide Einarsson. Informed by defiantly political art history – from the methodologies of Situationism to artists like Melvin Charney – the three artists challenge the authoritarian geometry imposed by contemporary Benthams. New York-based Einarsson is interested in the negation that drove Adorno crazy: how forms of supposed resistance are actually assimilated into patterns of consumption. Deroubaix's sculptures and works on paper are collisions of images from all corners of this consumer society, a mass of signs that compete for authenticity through the medium of art history. Like Kolding and Einarsson, Deroubaix tries to find in each image a possible site of resistance, and in the fabric of sub-culture a window onto a revolutionary order.

Damien Deroubaix, Gardar Eide Einarsson, Jakob Kolding, 17 Feb-2 April, Team Gallery, New York (+1 212 279 9219, www.teamgal.com)