

Jon Routson, "Recordings"
Team, through Apr 26 (see Chelsea).

Making the rounds of Baltimore movie theaters with a digital video camera in hand, Jon Routson has amassed a library of cinema bootlegs. For his first New York show, he has curated a version of that archive into an exhibition called "Recordings." Three videos are projected simultaneously in three different rooms, the lineup changing daily. *Solaris*, *Minority Report* and *Episode II: Attack of the Clones* were showing one day; another found Oscar contenders *Far from Heaven*, *The Hours* and *About Schmidt* on the menu.

Most artists and critics would file Routson's project under "appropriation," although "recordings" has a more benign ring to it. (The Academy of Motion Pictures Arts and Sciences would probably consider it piracy.) Whatever your point of view, Routson's versions aren't really simulacra, or even good "copies." His bootleg of *The Hours*—shot from an oblique angle, out of focus

and flickering like a strobe—still features Meryl Streep, but it's not quite the same. With these works, Routson invites us to consider the point at which a film (or any object, for that matter) becomes so altered, it's no longer itself. And his choice of heavily copyrighted and trademarked material raises the stakes on what other artists have done with found objects, from Duchamp's bike wheel and bottle rack to Sherrie Levine's Walker Evans photographs.

The relationships between film, television, commerce and art are explored in Routson's hilarious recording of Matthew Barney's *Cremaster 4*, which here, "edited for television," plays on a monitor. Running simultaneously with Barney's Gugg extravaganza, Routson's rendition is intercut with ads hawking everything from flea collars to the Guggenheim's financial backers. Visually, this is the tightest, most crafted work in the show—but the parade of bootlegs, with all their guerrilla messiness, is pretty fabulous too.—*Martha Schwendener*



Jon Routson, *Bootleg (Final Destination II)*, third recording, detail, 2003.

DON'T MISS...

Jon Routson, "Recordings"

(Team Gallery; see Chelsea)
Missed *Final Destination II* in the theaters? Check out Routson's bootleg version—along with his renditions of such popular flicks as *About Schmidt* and *Minority Report*.