

In the galleries

By Mark Jenkins November 2



Ryan Hoover's "Seed 5008-AL," on view at District of Columbia Arts Center. (Ryan Hoover/District of Columbia Arts Center)

Denatured

The four Mid-Atlantic artists in the "Denatured" exhibition at District of Columbia Arts Center contemplate the relationship of nature and technology and use technological products to do so. The most pristine examples of this are Ryan Hoover's sculptures, made with computer-driven 3-D printers. The devices generate white-plastic models of trees and mountains that are contrasted by expanses of real wood. Messier in origin, but just as carefully crafted, are Fabiola Alvarez Yurcisin's "landscapes." Each hides an unseen object behind a facade of tape woven from obsolete audio- or videocassettes.

Joanna Platt's "Phantom Limb" is a slab of plywood with a knothole that allows a glimpse of video of a pine tree in the wind — a "memory of the tree itself," in the words of curator Sarah Burford. There is also video in Rachel Schmidt's two pieces, which pit model cities against an elephant who represents the threat of mass extinction. Alone in the collapsed metropolis of "Future Myth," the animal appears to be the last mammal on an urbanized planet.

Denatured: Technology and the Natural World On view through Nov. 12 at District of Columbia Arts Center, 2438 18th St. NW. 202-462-7833. dcartscenter.org.