

Art in America

“The Story of O(OO)”

at David Lewis,
through Jun. 28
88 Eldridge Stree



The confounding title of this group show, “The Story of O(OO),” combines references to Pauline Réage’s notorious 1954 S&M novel *Histoire d’O* and object-oriented ontology, the anti-humanistic philosophical school currently the object of much art-world fascination. This mash-up may be something of a red herring, though, because the vibe here feels less intelligent-sexy than Sci-Fi-mystical. It’s also pretty dark. Alex Mackin Dolan’s cardboard figure holds what looks like a videotape version of the *Necronomicon*. Jared Mader’s installation includes a hippified wicker man (or woman) sitting on a plastic chair and resembles the leftovers of some freaky ritual you might stumble across in the woods. The gallery has dug impressively deep to include Paul Laffoley’s hard-edge mandala painting “Homage to Black Star of Perfection” (1965) as well as a 1995 painting by Lynn Randolph—known to a generation of grad students for the illustrations accompanying the book by Donna Haraway that includes “A Cyborg Manifesto”—depicting a woman whose blood is being drained by medicalized vampires

Pictured: Installation view of Jared Mader’s *Untitled*, 2015; at David Lewis. Photo Adam Reich. Courtesy David Lewis, New York.