

What to See in New York Art Galleries This Week

By Roberta Smith, Will Heinrich, Jillian Steinhauer and Martha Schwendener

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Luke Murphy, Shana Moulton and Nick Hallett

Through July 21. Canada, 333 Broome St, Manhattan; 212-925-4631, canadanewyork.com



Luke Murphy's "Kindling" (2018), a sculpture constructed from LED matrix panels in the exhibition "Every Pixel Bright" at Canada. CANADA

Two very different approaches to digital art are on view at Canada. [Luke Murphy's "Every Pixel Bright"](#) is a twilight garden of blinking and glowing geometric sculptures constructed from LED matrix panels, while [Shana Moulton's "Whispering Pines 10: Phase 1,"](#) a collaboration with the composer Nick Hallett, is the latest in a series of hallucinatory videos Ms. Moulton has been [making since 2002](#).

Mr. Murphy's work draws from the familiar repertory of Minimalism — grids, cubes and towers — and refers to artists like Ellsworth Kelly and Robert Morris. What Mr.

Murphy contributes to the field of abstract geometric sculpture is amped up atmosphere and effect. As one walks through the darkened space, each sculpture feels like a programmed event.



A still from Shana Moulton and Nick Hallett's "Whispering Pines 10," from 2018, a digital video and web series in progress. Courtesy of the artists

By contrast, Cynthia, the recurring alter-ego-protagonist in Ms. Moulton's "Whispering Pines" series, lives in the sunlight of California (Ms. Moulton grew up in a trailer park near Yosemite), but suffers from various phobias and anxieties. In the latest installment, Ms. Moulton, wearing a wig and a frowzy housedress, continues her journey through the world of New Age products and theories.

As in most of the "Whispering Pines" videos, objects come to life and talk to Cynthia, encouraging her to "follow her dream." But Cynthia falls short — because life falls short. Unlike Mr. Murphy, who suggests a cool, detached, confident mastery over digital technology, Cynthia is a hot mess. But she's a hot mess with a cult following in the global art world, because most of us live closer to existential uncertainty than in a world of bright, sparkling pixels. MARTHA SCHWENDENER