

McKinney Avenue Contemporary

**HERE, KITSCHY, KITSCHY:** *Iris Seventh Avenue Style* (1998) by David Clarkson presents sort of a decomposing happy face.

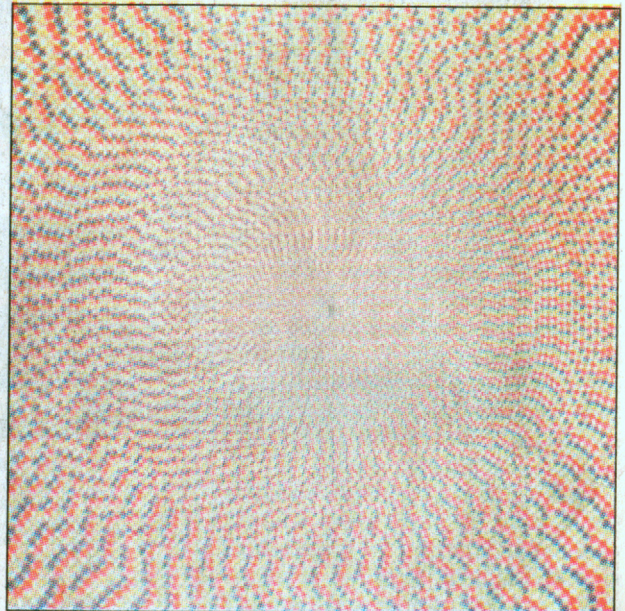
of digital pyrotechnics used to produce Magic Eye calendars.

Historically, these retro-versions of op art have sources that go even further back in time — to the dotted patterns of the pointillists in the late 19th century, for example, and to the rectilinear abstractions that Piet Mondrian made for 30 years prior to his death in 1944.

But unlike Mondrian, who saw

pure abstraction as the ultimate expression of harmony, today's artists seek to disturb our equilibrium.

The fact that people gravitate toward this kind of experience suggests a kind of desperate desire on the part of contemporary audiences for a thrill. It would appear that "post-hypnotic" art is just another blip on the horizon. Then again, it will probably resurface in yet an-



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**COMPULSION:** *Concentric Sequence* (1996) by Mark Dagley revels in obsessiveness.

other form, with yet another name, in the 21st century.

■ **EXHIBITION INFORMATION**

"post-hypnotic" is on view through July 25 at the McKinney Avenue Contemporary, 3120 McKinney Ave. Hours are from 11 a.m. to 10 p.m. Wednesday through Saturday and from 1 to 5 p.m. Sunday. Admission is free. For more information call 214-953-1212.