

REGEN PROJECTS

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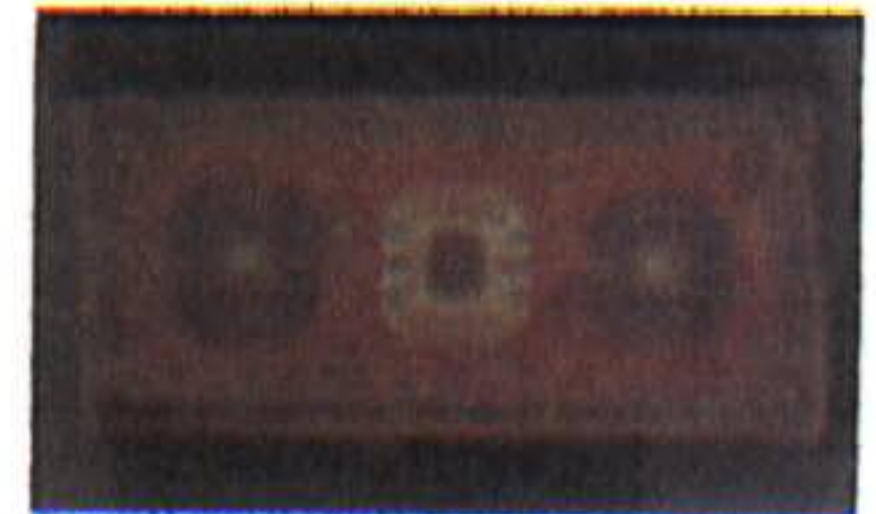
de Rijke/de Rooij

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629 North Almont Drive

June 28–July 26

With two films by the Dutch duo Jeroen de Rijke and Willem de Rooij, Regen offers a treat—not for those looking for action or even plot but for people fascinated by what film can do. *The Point of Departure*, 2002, blends varied camera angles, clinical documentation and digital effects to envelop you in a meditation on the abstract qualities of a nineteenth-century Caucasian rug. The camera hovers over its surface, passing back and forth like a scanner and filing away every detail of its geometric patterns and imperfections, then pulls back to let the rug spin away into deep space, evoking *2001's* monolith as much as a flying carpet. *Crystals I–IX*, 2003, is a suite of nine short films that show microscopic crystals growing into clusters of pinwheels and multihued crags. Two of the loveliest are the eighth, with its diamond flowers blooming and faceting before your eyes, and the ninth, in which a pair of crystalline spikes slowly streak across the frame like jet exhaust trailing across the sky. At a moment when artists working in film and video often try to bite off too much or get away with not doing enough, de Rijke and de Rooij—who get a lot out of a little—offer sights for sore eyes.



Point of Departure, 2002.

—Chris Miles