



Ben Steele, *Dali's Nuts*. Image courtesy the artist/CODA Gallery.

### Ben Steele: New Paintings Coda Gallery, New York, New York

Her likeness is obvious. The portrait is familiar: It's none other than the famed image of Marilyn Monroe, brought to prominence by Warhol.

Only it's slightly different—here it is replicated in an oil-on-canvas medium and has lost its status as the sole subject of the painting. “On top” of the image are painted colored pencils, strewn about: a coloring book incarnation of the



Ben Steele, *Double Your Pleasure II*. Image courtesy the artist/CODA Gallery.

Monroe image. This is no Warhol—it's distinctively Ben Steele.

The painting, entitled *Double Your Pleasure II*, is just one of Steele's juvenile-themed, painted commentaries on the role of images in today's world.

“My paintings are about how we see icons and everyday objects,” says the Utah-based artist. “The playful side of my work deals with

the difference between a child's naiveté and the desensitized view of an adult. Popular imagery, such as famous works of art or well-known photography floods our visual world and we lose our ability to separate the work from its cultural meaning. My intent is to explore this phenomenon and re-expose view-

ers to the images so they can open up and enjoy the work in a new

While Steele's references to Warhol are prevalent, he does insert other famous images into his work. Icons like Popeye, Dürer's *Adam and Eve*, and the cover of the *Saturday Evening Post* also make appearances in his portfolio.

The selection of paintings on display at Coda Gallery in September is a continuation of the artist's imagery-infused focus.

September 15 – September 27, 2007  
472 Broome Street, New York, New York  
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### View Thirteen: Practical Effects Mary Boone Gallery, New York, New York

In theatrical terminology, practical effects are homemade effects on set, generally without the aid of elaborate technology. These are cheaper, faster and more transparent than their Hollywood counterparts, and, while there is always sleight-of-hand involved, an audience's suspension of disbelief is an active, conscious, and participatory choice rather than a scripted response to a spectacular experience. A traditional example is lighting a phone on a theater stage.

The artists selected for Mary Boone Gallery's *View Thirteen: Practical Effects* are all somehow involved in the question of how artifice operates in the world and to what extent artists should resemble magicians, illusionists, or entertainers. Instead of aping Hollywood's search for the next seamless magic trick, however, they strive for transparency and seek to generate practical effects that raise questions and leave lingering ambiguities.

September 6 – October 27, 2007  
745 Fifth Avenue, New York, New York  
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Mariah Robertson, *Pool Water #2 (1/5)*, 2006. Archival pigment print. Image courtesy Mary Boone Gallery, New York.