intricate visual history of mixed messages (and mixed emotions) inflicted on a public that decides for itself whatever it is that they may mean.   —Calvin Reid

Peter Campus at Leslie Tonkonow

In *Three Transitions*, a pioneering videotape of 1973, Peter Campus appears, by turns, to slash through his body, erase his face and burn it to a cinder. This and two related tapes featured at Leslie Tonkonow emphasize the artifice of video while cultivating an air of mystery and ritual violence. Along with a series of still photographs, these early works provided a welcome context for five new videos. Campus has shown new video works only twice since returning to the medium in 1995 after a 15-year hiatus, and the juxtaposition helped viewers grasp underlying continuities and recent shifts in Campus's fascination with technology.

An early concern was the self, as it is captured, processed and re-presented through visual mediums. Displayed in a corridor of the gallery were several tiny, closely cropped Polaroid portraits from 1978, images created in collaboration with actors who discussed self-expressions they wanted to project and used successive exposures to check the results. These dark heads conveyed a psychological intensity reminiscent of Campus's well-known video installations in which visitors confronted their own distorted images in darkened rooms. At the time of their creation, though, the Polaroids announced a suspension of Campus's involvement with video. Seeking release from the concentrated confrontation the medium involved, he looked for self-references in landscape, which he presented in still photographs and slide projections. When digital technology enabled him to process his images in the surrogate mind of a computer, Campus created densely worked prints that foreshadowed his return to video—now also in digital format, freed from constraints of linear time.

The new videos shown here, designed for presentation on small flat screens, were deliberately kept modest in scale. There's a cerebral quality to these luminous works, which eschew the melodramatic spe-

cial effects of the earlier tapes, relying instead on an extreme clarity, as though to highlight the mystery of movement itself. *Steps* (1999) recalls an early tape (not included in the show) in which, inspired by Bruce Nauman, Campus recorded his feet pacing around the studio. Here, he walks outdoors and superimposes the wooded landscape on top of his feet as they cross the ground. The images dissolve into one another in alternation, to situate us in the artist's consciousness as it shifts from himself to nature.

Most striking is *Dream* (1999), in which the surrealism of *Three Transitions* resurfaces. Images of Campus's sleeping head and upraised foot dissolve into a close-up of a finger that follows an electric cord to an outlet. In similar fashion, we follow Campus's dream logic, connecting self to object, image to medium, independent of time and space. In reflecting on the video medium, Campus here reaches back to his early impulses and emerges with fresh authority.   —Hearne Pardee

"A Civilian Occupation: The Politics of Israeli Architecture" at Storefront for Art and Architecture

Since 1948, the Israeli program has largely remained the same—to establish a Jewish state in a predominantly non-Jewish area. Architecture and urban planning, fundamental to the Zionist project, were endowed with both practical and symbolic roles. The Tel Aviv-based architects Rafi Segal and

Milutin Labudovic for Peace Now: Nahliel in the West Bank, 2002, digital print, 22 by 33 inches; at Storefront for Art and Architecture.

Eyal Weizman criticize settlement architecture in the occupied West Bank, concentrating on the immense expansion there after the 1977 rise to power of the Likud party, for its infringement on the Palestinians' territory and human rights. "A Civilian Occupation: The Politics of Israeli Architecture" is an exhibition and eponymous catalogue developed by the team for the 2002 World Congress of Architecture in Berlin. Censored on the eve of the presentation by the Israel Association of United Architects—they deemed it "too political"—Segal and Weizman recently presented a modified version of their project in New York. The show included a range of photos, maps, data, explanatory wall texts and a video, as well as several of their provocatively designed and controversial catalogues.

For Segal and Weizman, the key to understanding the erection of settlements throughout the West Bank is the geography of the land and its politicization during the building process. In a color-coded map of the West Bank, displayed on an 81-by-51-inch lightbox, produced by Weizman in coordination with B'Tselem (the Jerusalem-based human rights group), one can see the dense accumulations of settlements surrounding preexisting Arab villages.

Central to the architects' argument is the trope of the mountaintop. Symbolic of spiritual uplift, the peaks and fertile slopes of the biblical lands of Judea and Samaria are also strategically and militarily valuable. Occupying the mountaintops—what Segal and Weizman term "vertical colonization"—gives settlers optimum surveillance over the Palestinian villages below, while also affording them spectacular vistas of the picturesque landscape covered by Palestinian-owned olive orchards and orange groves in the far more fertile valleys below.

Along a wall was a timeline presenting dozens of schematic renderings of settlement plans arranged horizontally according to chronology and vertically according to their topographical height. The wall text nearby (one of several throughout the show that provided vital, and often biting, commentary) described this "Battle for the Hilltops" in which settlers illegally seized the land and established facilities. On a facing wall were 21 aerial photos taken by Peace Now, an Israeli activist group, of various settlements. The settlements, serpentine arrangements of identical buildings often enclosed by roads or walls, loom ominously over the Palestinian villages peppering the slopes below.

The narrow gallery interior culminated in a wall-size panoramic photo of Beit Sahur, an Arab town in East Jerusalem, taken

Doug Hall: *Teatro Municipale, Piacenza 3*, 2002, C-print, 63¼ by 50 inches; at Feigen. (Review on p. 94.)