

**July 13, 2007**

## **Art in Review**

**By THE NEW YORK TIMES**

**JIM ISERMANN**

**'Vinyl Smash Up, 1999-2007'**

**Deitch Projects 18 Wooster Street,  
SoHo Through Aug. 4**

Jim Isermann's goal, it would seem, is to break down the boundary between fine art and design. This cheerful miniretrospective of his die-cut vinyl decals (the gallery's four walls are covered with them, floor to ceiling) updates Op Art aesthetics in a way that seems in step with the art world's current cash-and-carry moment.

The gallery's north wall is papered with "Untitled (P.S. I Love You)," a large Mylar piece from 1999 that was originally conceived for the Portikus museum in Frankfurt. Mr. Isermann has emblazoned the aluminum-foil-like material with white dots that begin as skinny vertical lozenges, grow into perfect spheres and then dissolve back into the original form. The effect conjures Bridget Riley's optics or the glamour of Andy Warhol's balloons.

The other decals are reflected in the Mylar's shiny veneer. They combine punchy colors (electric yellow, poppy red, lollipop orange, Emerald City green, Violet Beauregarde violet and royal blue) with bold graphic patterns. One is covered by a string of large paper-clip-like forms that have the graphic punch of the Rolling Stones' lips logo. Another evokes inner-city traffic patterns or computer-chip circuits. All seem designed to make you dizzy.

Unlike Mr. Isermann's sculptural installations, for instance, the wavy wall of white waffle-like polystyrene from his last show, these decals don't create a sense of their own architecture. They land squarely in the decorative realm as opposed to the artistic. I couldn't help thinking that they would look fantastic in the entryway of an advertising agency. BRIDGET L. GOODBODY