



Art review: Uri Aran and Richard Fleischner at South London Gallery



Uri Aran installation view of *Five Minutes Before* at the South London Gallery (Picture: Supplied)

The iGlass, iSight, Google Goggles: these are the 21st-century Windows to the soul... when system-compatible. Outset artist-in-residence Uri Aran's debut British solo show drives home the point that all of us, whether artists or not, compulsively document our own lives using every new technology available to us. And the images captured are invariably rose-tinted.

We sit on a bench to watch a video of a man reminiscing about his happy childhood – all prompted by the artist's off-screen directions. Utterances such as: 'You can see the adult in the child' are intercut with footage of boys playing or ballet-school performances, stills of passport photos and digital animations of eye-like geometric shapes. It's all rather soothing, especially with its classical music score, though accompanying works supply an edge: a metallic sculpture comprised of mirrors, lenses, more passport shots and autumn leaves; school photos of good-looking boys; and, between a horse and a dog, a lone woman.

If Aran toys with our tendency to make romanticised connections, Richard Fleischner (in the upstairs space) glories in the open spaces between objects. Famed in the US for his massive environmental art, he here presents a series of smaller works: a gorgeous, grainy photo of a draughtsboard near the completion of a game; a heavy wooden drawer from an old chest, open and empty.

There's a power here – but the open-air works, projected in stills or plans on the wall, impress the most. His Ireland-shaped amphitheatre, proposed for the Irish Hunger Memorial, is a masterpiece.

Until Feb 23, South London Gallery. <http://www.southlondongallery.org>