



Art review

**Amanda Ross-Ho, "SOMEBODY STOP ME"**

Ross-Ho's offbeat approach begins and ends with herself. By Paul Laster

Mitchell-Innes & Nash, through Sat 1



Taking a conceptual approach to making objects, Amanda Ross-Ho mines her life, the Internet and her own art to create poetic works that investigate how language is structured and relationships are formed. After six years of participating in local group exhibitions and a high-profile inclusion in the 2008 Whitney Biennial, the Los Angeles artist makes her solo New York debut with "SOMEBODY STOP ME," a show that riffs brilliantly on her various obsessions.

Utilizing photography, drawing, painting, assemblage, sculpture and installation, Ross-Ho exhibits 13 works that slyly interact with and refer to one another. *White Goddess #27* offers a macramé-style wall hanging made of black-painted strands that were originally cut out of a canvas drop cloth; meanwhile, *Negative Carrier #7 (Yours Sincerely Wasting Away)* presents the remnant of the aforementioned source material festooned with jewelry scavenged from eBay.

Nearby, a harlequin brooch likewise found on the Web has been enlarged to nearly 35 by 26 inches with the help of a Hollywood prop fabricator; it's displayed here with the reverse side facing out. Drolly titled *Double Feature*, it has a golden sheen that plays nicely off another piece, a scale model of Mitchell-Innes & Nash gallery that has suffered the dual indignities of being left out in the rain—and being peed on by the artist's cat. Ross-Ho preserves it here for posterity by vacuum-coating it with gold-colored metal and propping it on a shabby stool stolen from a grad-school art studio: an offbeat process that speaks volumes about her innovative, self-referential oeuvre.