



Marc Kokopeli, "MY TV SHOW I ❤️ TV" (Installation View), 2024. Photography by Joerg Lohse. Image courtesy of the artist and Reena Spaulings Fine Art.

Marc Kokopeli

Reena Spaulings Fine Art | 165 East Broadway

On view through March 8, 2025

A pale pink ring with a minuscule screen playing the entire first season of Paris Hilton and Nicole Richie's *The Simple Life*; a plastic, double-doored, glistening green apple with another screen inside; two egg-shaped, cherry-red Memorex MSP-TV1300s with gleaming visors reminiscent of astronauts' helmets; a tiny television embedded inside a row of red lockers embossed with golden letters reading "High School Musical"—this is an incomplete list of the hardware featured in Marc Kokopeli's exhibition "MY TV SHOW I ❤️ TV," currently on view at Reena Spaulings Fine Art.

Stories of negligent fathers, lunchtime brawls, hesitant Little Leaguers, and molested children play out on the New York-based artist's armada of screens. While most of this material was produced in the '90s by an entity called the Committee for Children, the televisions themselves present a temporal disjunction: the Memorex sets were manufactured in 2002, and several others—which look like cavernous microwaves—were sourced more recently from Alibaba.

One of the show's strongest works is an outlier among the videos. And it's one of the only objects that Kokopeli constructed himself. The sculptural firearm *Bazooka*, 2024, contains a smartphone hooked up to a motion-sensing home security camera that "shoots" visitors when they pass by. As you watch the videos in the gallery, this work watches you. Wrapped in stapled, synthetic white fabric strips, the gun's wondrously imperfect form recalls Kokopeli's previous solo show at the gallery, "die Pampertaarten," in 2022, which consisted of a fleet of "diaper cakes" made to resemble motorcycles, ATVs, and tanks.

Code Red, 2024, is the most successful iteration of Kokopeli's sourced style: miniature projections of the Committee for Children films appear on the glass face of one of the microwave-like structures alongside a roving white circle that evokes a sniper's crosshairs. Behind the glass sits a cinderblock, a hard-edged readymade that threatens the soft-edged videos playing on the work's fragile surface. The successful interplay between *Code Red* and *Bazooka* made me wish that Kokopeli had pared "MY TV SHOW" down a bit. But even though the exhibition isn't as cohesive as his last one here was, its individual components are no less evocative. They are likewise fraught with childhood memory that spills into the present. —*Will Harrison*