

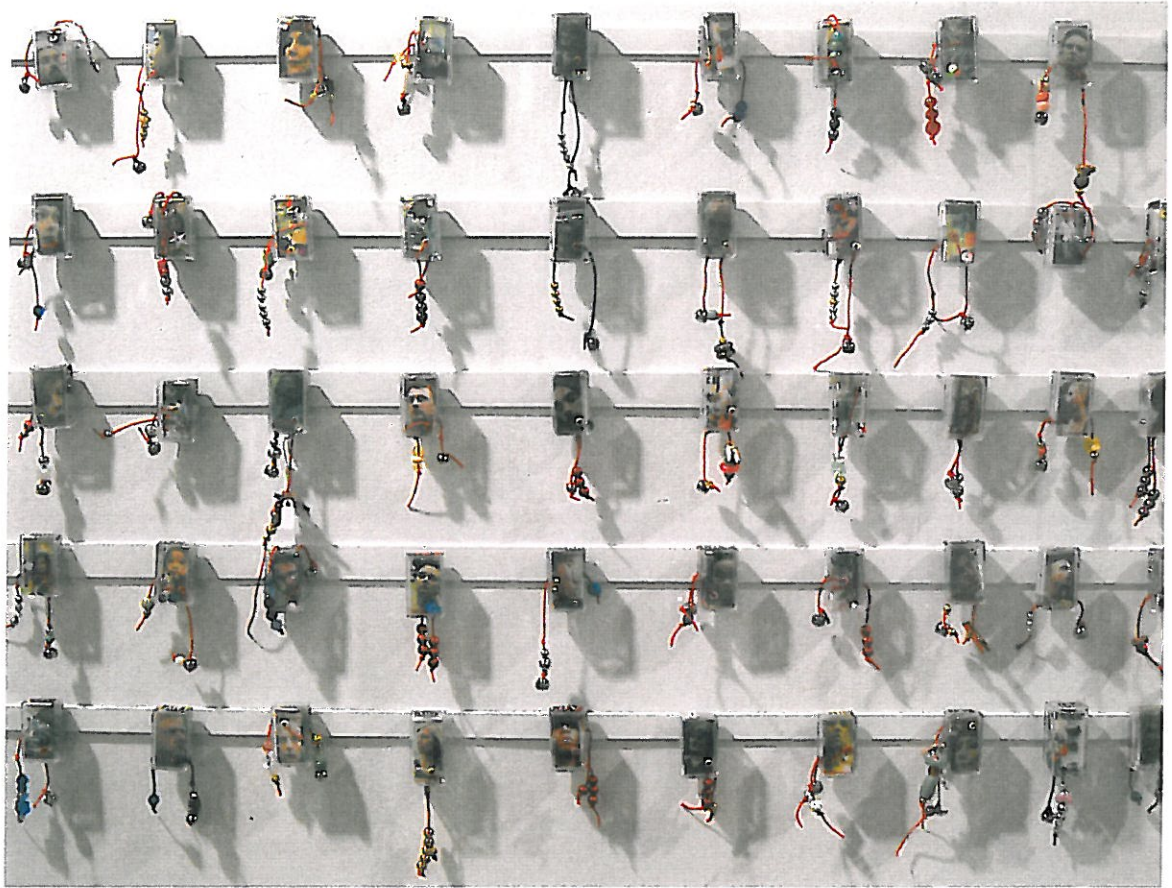
## NEWARK, NEW JERSEY

**Amy Young**

Kedar Studio of Art / Index Art Center

Inspired by the Street Art movement, social media, and the work of Walker Evans, Amy Young has created a series of tiny sculptural works nestled in the art of giving and sharing. Since June 2010, she has placed hundreds of tiny street-art works in New York, London, and Paris. Each work is part of an edition signed and dated by the artist, who identifies herself by printing her Web site address and a QR code on each piece. A complete list of the works, along with the comments of those who find them, is posted on her blog at <[www.seemtellme.blogspot.com](http://www.seemtellme.blogspot.com)>.

The three editions on view in the exhibition "Monsters, Saints and Cool Summer Dresses" illustrate three different aspects of Young's large and still-growing project. *Subway Saints III (mini)* (2011) was inspired by Young's daily commute and by Walker Evans's *Many are Called*. In 1938, Evans hid his camera in his overcoat and surreptitiously photographed subway riders. Following his example, Young shot 250 clandestine images, assembled them into tiny, accordion-style books, and placed each book into a clear plastic box decorated with beads, gold paint, and sequins. She then glued a magnet to the back of each box. To place them in the subway (to "bomb the subway," in Street Art parlance), she searches for anything that will hold the magnet. Once a collector has found a *Saint*, Young gives the additional gift of participation: open the little box, pull out the tiny accordion book, and then post a comment on the blog.



Amy Young, *Subway Saints*, 2011. Photography, watercolor, rice paper, plastic boxes, beads, bells, sequins, magnets, thread, and string, installation of 50 elements, 1.75 x 1 x .5 in. each.

*Little Monsters III* (2011) is built using the same plastic boxes and the same magnetic attachments. This time though, the images are taken from the Greek, Roman, Romanesque, and Gothic Revival sculptural motifs that decorate buildings all over New York. Each *Monster* comes equipped with a tiny LED light and a cluster of silver beads. Once you find one, you can open the box, pull the tab that protects the LED leads, and the *Monster* will be illuminated—red, green, blue, or yellow. When Young bombs the subway with *Little Monsters*, she sometimes illuminates them and sometimes leaves the LED dark for the collector to discover. All

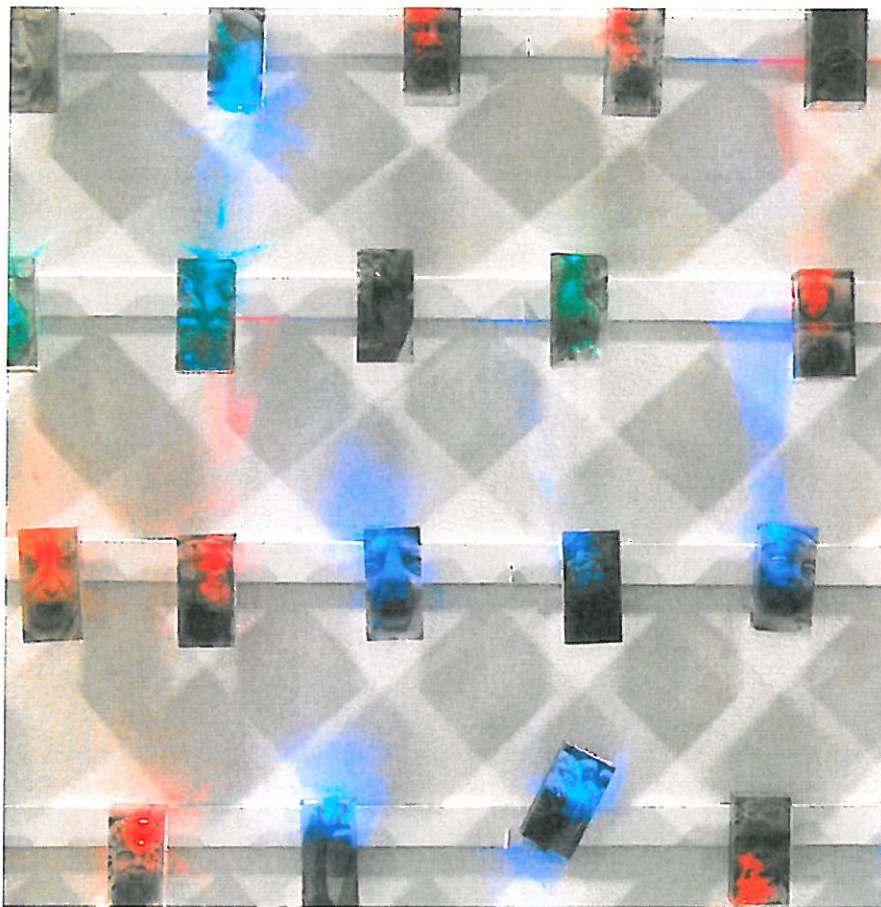
50 pieces displayed at the Kedar Studio were illuminated and installed in a shining grid of tiny nightlights.

In the *See Me Tell Me Shifts* (2011), which were built differently, each piece consists of a tiny sleeveless dress hung on a miniscule hanger. The *See Me Tell Me Shifts* were created in two different editions. In the first edition of 25, Young decorated the front of each dress with an image found in a New York art exhibition. For the second edition of 25, she used images created by street artists working in New York, London, and Paris. In both series, the back of each dress is created from a shopping bag. The participation aspect of the *See*

*Me Tell Me Shifts* exists within the joy of play and play-acting.

Visitors to the show were encouraged to take two of Young's pieces with them. The instructions asked each participant to keep one piece for his or her own collection and to give the other to a friend or to place it out in the world. In exchange, each new collector filled out a label with his or her name and e-mail address and placed the label on the wall where the collected piece once hung.

Young has successfully married two formally distant arenas: fine art and contemporary social media. She gives her collectors a way back into the history of art and a way



Above: Amy Young, *See Me Tell Me Shifts* (detail), 2011. Photography, heat-transfer images on rice paper, beads, sequins, wire, thread, and string, installation of 25 elements, 8 x 4 x .25 in. each. Left: Amy Young, *Little Monsters* (detail), 2011. Photography, plastic labels, plastic boxes, silver beads, magnets, and LEDs, installation of 50 elements, 2 x 1 x 1 in. each.

forward into exploring their own art making and critical faculties. The "See Me Tell Me" project was not created in a passive voice. It is admirably universal and generous, and all of its aspects create movement and growth. It is both an echo of and a bellwether for the burgeoning wealth of creativity inspired by new technologies.

—Jan Riley