

“Liz Magic Laser,” *The New Yorker*, June 14, 2010 (in-print).



# THE NEW YORKER

GOINGS ON ABOUT TOWN: ART

## LIZ MAGIC LASER

Walter Benjamin lamented the fate of actors whose only audience was a movie camera. What, then, would he make of the actors Laser videotaped performing scenes from Bertolt Brecht’s 1926 play “Man Equals Man” at automated teller machines around New York? Revolutionary theatre takes on fresh meaning when addressed to an A.T.M., a promotional cardboard cutout, or (especially) a bemused bank customer clutching a mechanically proffered handful of cash. The context also breathes new life into such lines as “A military crime has been perpetrated!” If, after two hours and twenty-five minutes of viewing, you’re left with any doubt that Laser intends her piece as a critique of the dehumanizing face of capitalism, consult the playbill that accompanies the show (see “Faceless Boxes That Spit Out Money: Selected Quotes”). And don’t miss the artist’s hilariously subversive contribution to MOMA PS1’s current “Greater New York.” Through June 26.

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