

Flash Art

Derek Eller

Dominic McGill

If Mark Lombardi was the art world's obsessively sentinel historian of all things politically amok, then Dominic McGill is certainly his angsty younger brother.

McGill's latest work, *Project for a New American Century*, is a 20-meter-long drawing that curves and bows, only to perpetually fold in on itself. Covered with hundreds of catch-all phrases such as "Modern man is obsolete" and "Zionism," as well as plenty of crosses, Stars of David, and swastikas, this massive drawing is initially as idealistically appealing as the doodled-on cover of a high-schooler's history notebook. Yet the 'project' shrouds our modern world in a cloud of gray with its dizzying pathway and depiction of atom-

ic bombs, mushroom clouds, the Pentagon's floor plan (complete with exploded entrails stuffed in its center), UFOs, apocalyptic cityscapes, and repetitive textual outbursts, ultimately bringing to mind a finely tuned, Illuminati-scale conspiracy.

More than anything else, though, McGill's show, which also includes two smaller drawings, is a reminder that among the current trend of nominally psychedelic and pastoral utopia that plagues the contemporary art scene, there still remains a place for the dystopian art of politics.

—Matt Eberhart

DOMINIC MCGILL, *Project for a New American Century* (installation view), 2004. Graphite on paper, 2 x 20 m.

