



Jennifer Joseph and Chris Collins, "Rapture Project" (detail) 2010, installation of 1,000 strands of .45 calibre lead bullet slugs, gold leaf, wire, dimensions variable, at LAUNCHPROJECTS.

Continuing through January 31, 2011

LAUNCHPROJECTS Santa Fe, New Mexico

Each of the seven works comprising "The Rapture Project," a collaboration between artists **Jennifer Joseph** and **Chris Collins**, imbricate the will to death with a glimmering, baroque sensuality. Aestheticizing the fetish objects of gun culture (namely, bullets, a shotgun, and bullet holes), the artists co-link symbols of violence and veneration - emphasizing the unceasing entanglements of militant colonialism and religious conquest.

In a series of five "Bullet Halo Drawings," thick sheets of paper are peppered with bullet holes whose edges are subsequently banded with gold leaf to evoke minute, shimmering haloes. In "Shotgun," whose installation above the gallery's mantelpiece evokes the placement of hunting trophies, a gilded rack punctuated by two cruciform extensions supports a disabled shotgun. It's a sort of *objet trouvé*, at once a nod to Barry Le Va's unabashedly aggressive "Cleaved Wall" (1970), and recalling the affinities between gun culture and extremist survivalist militias.

Ultimately, a site-specific installation of 1,000 ceiling-suspended bullets gilded with 23k gold leaf, proves to be the show's centerpiece. Though it bears clear reference to Cornelia Parker's "Mass (Colder, Darker, Matter)" (1997), the work's conceptual ties place it in line with the misled sacrifices referenced at the heart of Darío Escobar's practice. Rather than returning the profane to the realm of the sacrosanct, Joseph and Collins' installation exhibits the profane in the guise of the sacred.

- Alex Ross