



One cannot discount the fascination with Tomaselli's illicit materials; perhaps their multiple meanings are easier to swallow when carefully categorized, as they were here. As organic and political entities, drugs exist both inside social control (by the government, pharmaceutical companies, religions) and outside the law (through experimentation, abuse, and the black market). That Tomaselli's practice conjures both these extremes simply through his choice of materials is significant. We must remember, however, that his images are not staked on political discourse—a utopian imagining—but rather on dreamy impressions of the world around us. And as Avital Ronell reminds us in her brilliant philosophical text *Crack Wars: Literature, Addiction, Mania* (1992), “Drugs, it turns out, are not so much about seeking an exterior, transcendental dimension—a fourth or fifth dimension—rather, they explore *fractal interiorities*.” This might serve as one practical interpretation of Tomaselli's art as well.

—Catherine Taft