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John J. O'Connor's "Mexada," at Pierogi, in Brooklyn.

GALLERIES-BROOKLYN

JOHN J. O'CONNOR / JOSHUA DORMAN

It's probably safe to declare that when history lists the art tropes of this decade, near the top will appear systems analysis and its subcategories topography and cartography. O'Connor and Dorman both exemplify the trend, albeit in very different ways. O'Connor's huge works on paper are Pop-inflected, jagged, splat-shaped hybrids that attempt to map, via an arcane method of textual-to-numeric-to-visual translation, borrowings from Dante and the Atkins diet and everything in between. Dorman, meanwhile, paints on antique maps themselves, constructing fantasy lands and visual puns with the wonky, romantic intensity of a daydreaming ten-year-old. Through Dec. 23. (Pierogi, 177 N. 9th St. 718-599-2144.)