

Holland Cotter  
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## Art in Review

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- Technology, broken down in a group show

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- Paperwork ■ de Kooning's universe

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- Baseball, the beach and other images of summer.

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### 'Crash'

*Thread Waxing Space*  
476 Broadway, at Broome Street  
SoHo  
Through Aug. 15

They come and they go, the summer group shows. Some are large, some are small. Some have a thematic spin, and others start from nowhere in particular and natter on until they run out of steam. The results are rarely memorable, but they're often fun, especially during these hot, patience-taxing days.

"Crash" at Thread Waxing Space meets all the above criteria except for small. The show consists of 60 pieces by nearly as many artists, and includes painting, sculpture, video and text pieces, as well as a generous range of mixed-media works. As to theme, a gallery news release describes the show as addressing "breakdown technologies," and there is indeed a fair amount of technology-derived imagery on hand and a lot of breaking down.

Sometimes breakdown operates on the level of an elaborate joke. Such is the case in Sherry Millner's "Domestic Boobytrap," a wall of illustrated instructions for mining the family home with explosives (hand grenades in light bulbs, bombs in books, etc.), and in "Hardcell" by Judith Barry and Brad Miskell, a wooden packing crate filled with the guts of a ruined computer system, still twitching and growling and spewing out haywire commands.

Elsewhere the concept is a little harder to read — in a floor sculpture by Blake Stimson, say, that resembles an immense molded salad — but now and then it comes into intriguing focus. Alexis Rockman's watercolor chart of sources for HIV, Dan Graham's 1971 photostatic drug chart and Rodney Sappington's erotic drawings of bodies literally turned inside-out together have much to say about the destabilizing of anatomical systems. And John Lindell's rapid-fire three-screen video of words flashing to a percussive beat is a riveting exercise in the disruption and transformation of language.

These works suggest there are more than a few smaller, coherent exhibitions tucked away in this very large one, and it is exactly the potential for spawning ideas that makes free-for-alls like "Crash" worthwhile.

HOLLAND COTTER