



THE NEW YORKER

NOVEMBER 16, 1992

ALIX PEARLSTEIN—A diverting show of amusing, intentionally fragile art works—a piece of string suspended from the ceiling and pinned to the floor by a life-size plastic finger, for example, and a tree branch held in place by the leashes of three toy dachshunds. But the works' themes—annoyance, temptation, rote behavior—are more pointed. Perhaps the most penetrating work is a videotape of a mechanical dog, in all sorts of settings, juxtaposed with people imitating it. At first, the monkey-see, monkey-do routine seems simply silly, but over time it develops a weird sexual momentum. Through Nov. 14. (Postmasters, 80 Greene St.)