

# Time Out

## New York

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### “Thread”

Cristinrose Gallery, through Oct 4  
(see Chelsea).

As yet another new arrival from Soho, Cristinrose Gallery could easily have inaugurated its Chelsea digs with the usual sort of group show: big paintings or big sculpture filling a big space. “Thread” adopts a subtler approach, focusing on artists who use thread, string or yarn in their work and tie together ideas as well as materials in the process.

The show knits together well-known and lesser-known careers. Annette Messenger’s miniature photographs of body parts dangle from a cluster of short strings along with a stuffed pink spine-like form. Ann Hamilton’s *Untitled (Hair Collar)*, sitting in a glass case, sports long strands of animalistically frayed hair. On the floor, Ava Gerber’s small, rag-tag snowmen seem not only cute and bundled up but also trapped in their snug wrappings of yarn and netting.

Other standouts include Ghada Amer, who crowds her erotic canvases with stitched outlines of women, repeated in grids, leaving the ends of the thread to cascade down the surfaces of the paintings like veils. Brigitte Nahon stretches hundreds of black threads across a corner of the room; each string has been delicately whittled at mid-section down to the finest, most translucent strand, creating what appears to be a clear path through a forest of lines.

While the pieces in the front gallery tend to evoke a personal vision in some way, the work in the second room is more pointedly political. Recalling '70s femi-



Jim Isermann, *Untitled*, installation detail, 1997.

nism, Mimi Smith recreates her work from that time, including a chair, television and staircase rendered as schematics of taut string and measuring tape pinned against the wall. And Robin Kahn’s quilt, *Family Tree II*, bears a feminist genealogy—from Eva Hesse and Yayoi Kusama to Patti Smith and the Guerrilla Girls—sewn in an achronological spiral.

In the end, for all its emphasis on a common medium, “Thread” is intentionally diverse. Perhaps this is as it should be: Avoiding the temptation to make its case along a single line, the show spins off in a rich web of infinite possibilities.—*Tim Griffin*