

'Fractured in Aspect'

*Andrew Kreps Gallery
525 West 22nd Street, Chelsea
Through next Friday*

This is a cool, materially buoyant summer show with a dark chaser. About half the work is sculptural, in the way sculpture is now defined, as all but inseparable from other forms. A hinged panel piece by Shane Aslan Selzer adheres to a traditional free-standing folding-screen model, though its decorative implications are belied by its materials: a stainless-steel framework filled with stretched sheets of fire-repellent "emergency foil."

Kerstin Brätsch's stacks of plexiglass sheets serve as display shelves for handmade books, themselves mini-sculptures with perforated pages pierced by metal rings.

Amy Yao's approach is also accumulative. She lines up several spare sculptural elements, sometimes paired, along a wall: a half-painted dowel, a broken clock, a hank of fake hair, sheets of glass pinning a torn piece of newspaper in place. The results are like a free-associative poem that can be read in either direc-

tion.

Sam Moyer's sculptures exist in photographs of industrial lighting fixtures arranged in fields at night. Beautiful. And her pictures complement the folding abstract forms in Patricia Treib's oil paintings.

The back gallery is entirely given over to David Benjamin Sherry's tenebrous photographs, some Goth-spooky; others with luminous splintered patterns, like mandalas; still others dramatizing a twilight-zone eroticism. We've seen work like this before, but not quite like it, a huge distinction these days.

HOLLAND COTTER