

ART REVIEWS

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SPECIAL TO THE TIMES

Whimsical Widgets: Bumping, clicking, beeping and spinning noises are quite to the point in a slight but charming group show at Post Gallery. **Terry Dernbach's** 88 alternating black and white socks, strung up like disembodied piano keys, had dried by the time I got to the gallery, so I listened to a tape recording of them dripping onto a row of coffee tins and soup cans.

Here was a post-performance that perfectly complemented a post-Cage aesthetic. Elsewhere, Dernbach's whimsy threatened to

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get the better of him, as with a motorized device made of a cardboard McDonald's cup whose straw gleefully and inexplicably whirs around a detached plastic lid. (The relentless wheels of commerce?)

Another low-end nonsense mechanism, **Tim Hawkinson's** "Tuvã," resembles a cheapie IV machine made of ancient plastic soda bottles and noisy, rusting connections. Meanwhile, the passage from ingenious gimcrackery to queer science is pictured in **Leland Means'** "Notations on the electromechanical communication possibilities between mechanical and natural structures: Preparatory study for translating the works of Mark Twain for reception by the Crab Nebula," a clanging contraption whose belabored title betrays its irony.

Hanging next to Means' magnum opus is one of **Joyce Lightbody's** obsessive little collages. It is included here because its teeny-tiny imagery references musical scores. Indeed, it alludes to sound without making any, but it manages to steal the show anyway.

■ *Post Gallery, 1904 E. 7th Place, (213) 488-3379, through February. Closed Sundays and Mondays.*