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ART REVIEW

Fanciful to Figurative To Wryly Inscrutable

'I Throw Herring to the Dog'

Not that a balance between artlessness and craft can't be struck. It can be, and is in "I Throw Herring to the Dog" at Canada. The show has been assembled by Lillian Ludlow and Marcella Mullins, who are both fashion designers and artists. And I suspect that those multitasking activities help explain a curatorial aesthetic that combines improvisation and precision.

Some artists here — Aurelio Valle, Emily Sundblad, Agathe Snow and Benjamin Stur-gill — take advantage of the flexibility offered by collaging and assemblage. Others hone rigorous formal skills: Joshua Leffel in crosshatched ink drawings, Stephen Ellwood in a superbly edited film of Rorschach-like woodland images that flow like the Easter music from "Parsifal."

Daniel Subkoff, represented by two tiny, stitchlike drawings and a wall hanging, falls somewhere in between. His big piece is a suspended sheet of raw canvas, from which he has cut several long, thin vertical strips, left attached to the sheet at their top or bottom edge. He lets some of the strips flop down to the floor, where they stretch out like tentacles; others he raised up in swags toward the ceiling. They resemble antennae, but also look regal.

The resulting object, almost too slight to be called an object, is attractive but not beautiful, handmade but not handcrafted, funny but not cute. It suggests many things — a blanket, a canopy, a banner — without, of course, being any of them. But maybe that's wrong. Maybe in the context of Mr. Price's show, where it would look fine, it would be an inscrutable flag for new New York art to follow.