A smart group show employs evasive tactics.

By Andrea K. Scott

Warning: Visitors to SculptureCenter this Saturday afternoon won't see the show "Grey Flags." Works by 18 artists are installed in the Long Island City space, but the view will be obscured by Sabotage, artist Karin Schneider's one-afternoon-only installation of fog machines. This symbolic erasure holds obvious appeal for cocurator Paul Pfeiffer, an artist best known for digitally removing figures from found footage and photographs. (The show is the New York swan song for Pfeiffer's cohort, Anthony Huberman, recently hired by Palais de Tokyo in Paris.)

The concept of elision crops up in the exhibition proper, in a fluorescent sculpture that lights up to spell the word "grey" (ink delete) by fictional artist Claire Fontaine. But just as the word has multiple meanings—harm, beguile, protest—there's more underlying "Grey Flags" than ensures alone. Another theme can be summed up in the title of Gabriel Orozco's life-size, altered photograph of a cricket player: Resilience Action.

Top honors for evasion go to Seth Price. Rather than exhibit an object or video (both of which he makes), the curators let Price replace the show's title with the phrase greyflags (blank symbols, an oxymoron) and its press release with an eloquent, elliptical essay about image overload, utopia and death. Price is a beautiful writer, but his gesture would have a more subversive impact if this weren't the third NYC show in a year to repurpose this text. Still, the redundancy mirrors the way content is recycled absurdum, both in the culture at large and in the buy-and-sell (make that buy and tell the bowl of the art world). The latter is hilariously lampooned in Allen Ruppersberg's salon-style installation of silkscreens.

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One post-it note from the ongoing series "Honey, I Rearranged the Collection." "Honey I Rearranged the Collection with Experiments on the Left, Cheap on the Right, Reads one; another, According To The Names Of The Dealers We Got Them From, Instead Of The Artists. We Could Use More of this flout-the-hand-that-feeds-you brand of Conceptualism in these market-driven days.

"Grey Flags" is at SculptureCenter through July 30 (see Museums). Karin Schneider's fog machine Sabotage begins at 4:30pm on Saturday 5 (see Events).