

# The New York Times

## A Tour Through Chelsea, the New Center of Gravity

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Published: May 15, 1998

### Group Shows

White Columns, in new quarters, has had a banner year of inventive theme shows, and "INVENTORY," organized by Paul Ha, sustains the winning streak. The premise here is art that serves as a recording device for its creator's activities and obsessions, and some of the cataloguing is mind-boggling. Danica Phelps accounts for every penny she spent during a three month period; Miranda Maher details a lifetime's worth of dreams; Mark Bennett draws floor plans of homes from television sitcoms.

Particularly impressive are two labor-intensive paintings by Benjamin Edwards, one of which is a Cubistic pastiche of images of every fast food restaurant he encountered on a cross-country ride. And the star attraction is Patricia Cronin's "Tack Room," which is just what it says it is: a space crammed with horse gear, horse pictures (sentimental, sexy) and literature, from "National Velvet" to Misty of Chincoteague." The installation is a logical outcome of Ms. Cronin's work with such concerns in her paintings. Here she hits a new high.



"Tack Room" by Patricia Cronin, in a show called "Inventory." Sara Krulwich/The New York Times