



## **"The Infinite Fill Show"**

**Foxy Production, through  
Aug 19 (see Chelsea)**

Step into "The Infinite Fill Show" and you may want to take a step back. Curated by Cory Arcangel (alumnus of the '04 Whitney Biennial) and his sister Jamie, the exhibition threatens viewers with optical over-load. An open call for participants stipulated just two criteria: that the art be black-and-white and make use of repeated patterns. The result—a jam-packed show of works by 80 artists arranged against diamond tiled wall-paper—is so busy it could induce ADD in the calmest of viewers.

Although the show's title was inspired by MacPaint, a 1984 software program, few of the artworks reveal the influence of the computer age. Exceptions include Michael Bell-Smith's video of a computer-animated city destroyed by explosions and Joe McKay's undulating pattern displayed on the screen of a MacPowerBook, with accompanying sound. Several artists display Op Art grids, including a vinyl floor piece by the curators' mother made from media as disparate as a latch hook and cassette tapes. A few standouts emerge from the material, notably David Noonan's photograph of characters in black and white and Tamara Gayers replica of a cityscape on the window made from vinyl squares and circles.

"The Infinite Fill Show" doesn't showcase any masterpieces or assert an elaborate curatorial position. But just as computers generate complexity using a binary system of 1's and 0's, the Arcangels' two simple criteria have yielded a superabundance of pattern—not to mention artwork—that infuses welcome energy into a summer of lackluster group shows.—Merrily Kerr