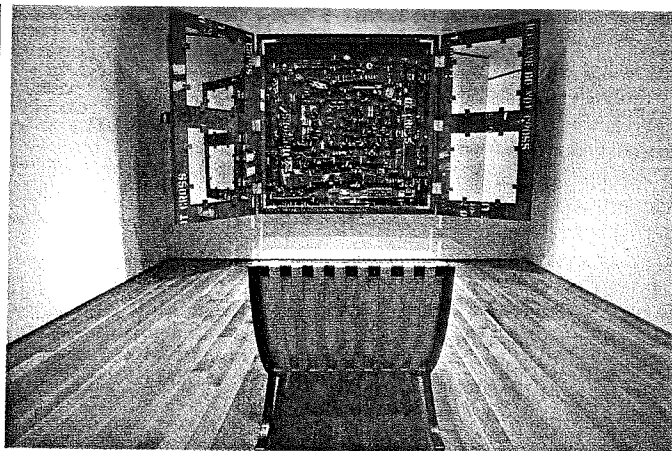


# Time Out New York

June 3–10, 2004

Issue 453



Tom Sachs, installation view of *London Calling*, 2000–2004

## Tom Sachs

Sperone Westwater, through Jun 5  
(see Chelsea).

For his current exhibition “Connecticut,” an eclectic homage to his home state, Tom Sachs takes a cue from Mark Twain’s novel *A Connecticut Yankee in King Arthur’s Court*, in which a time-traveling factory worker wowed monarchs of medieval England with a pyrotechnic use of gunpowder. For example, for *London Calling* (2000–2004), Sachs built a cabinet containing 19 primitive but functional firearms. The piece underscores the common association of Connecticut as a safe and affluent suburb of New York City—both the guns and their support are built from NYPD barricades, installed opposite a foam-core replica of Mies van der Rohe’s expensive classic, the Barcelona chair. The work’s title refers to the 1979 Clash album—each gun is carefully (even somewhat fanatically) inscribed with

lyrics from a song on the record.

In *Vader* (2004), Sachs moves beyond mechanical tinkering to master the electrical wizardry of modern cooling systems. His massive black refrigerator is capable of achieving Sub-Zero temperatures, or so the plaque mounted on its facade claims. Clear Plexiglas in the rear exposes the complex workings of the welded copper coils and churning fan belts.

In a third work, Sachs tips his hat to another Connecticut Yankee, Buckminster Fuller, whom the younger artist memorializes in an intricate burnt-wood portrait rendered on orange-and-white ConEd barricades. Like Sachs, Fuller aspired to comprehensively connect art and engineering—an approach he once described as “putting things together in an age of specialized taking apart.” Sachs, with his hands-on production method, is heir to Fuller’s artist-scientist legacy.—*Eva Diaz*