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Bombs Away!

The future looks familiar

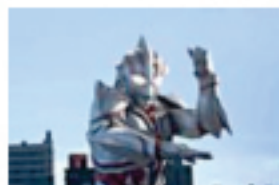
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Good enough to eat: Walter Robinson's *Cracker*.

Kazuya Konaka



Ultraman brings the pain.

Andy Mogg



A single sylph in *Less Sylphides*.



Student art, sort of, at "Dear New Girl."

In the group show "**Social Insecurity: The Future Ain't What It Used to Be,**" the frequency of the eternal absolutes, conflict and war, underscores the irony in the title: The future evoked is *exactly* like it used to be, expressed most powerfully by Al Farrow's stunning *Skull Fragment of Heilige Krieg*, a pagoda-like structure built from old weaponry. With gun barrels as columns and bullets as roof tiles, it recalls a piece of outsider art created during wartime using materials at hand, enlivened with a few significant finds: a chunk of the Berlin Wall, set like an icon in the center of the structure; a hunk of skull, presumably of the titular *Krieg*; a Nazi gas valve, stamped with the emotive swastika; and atop it all, perched like a star, a medallion of Jesus on the cross, centered in the cross hairs of a gun sight.

Other pieces you just want to grab hold of: Yoram Wolberger's *Toy Soldier No. 3 (Crawling Soldier)* is a jumbo replica of the child's toy, in the prone, combat-ready position, providing ground cover for gallery patrons. Created using 3-D digital

scanning and sculpting, the figure retains the ripped plastic connectors of an original. Walter Robinson's wood and epoxy *Cracker* portrays a red-and-blue-state USA