

The New York Times

Michelle Segre

Through Jan. 7. Derek Eller, 300 Broome Street, Manhattan; 212-206-6411, derekeller.com.



"Voidsorption" (2017), by Michelle Segre, in her show "Dawn of the Looney Tune" at Derek Eller.

Drawing, design and decay are all alluded to or implicated in "Dawn of the Looney Tune," [Michelle Segre](#)'s terrific exhibition of sculptures at Derek Eller. Made with metal armatures, colored yarn, plaster and paint, Ms. Segre's sculptures initially look two-dimensional, like see-through drawings installed in the open gallery space. They conjure the tradition of spirit objects, from dream catchers to shaman sticks, but also Modernist sculpture by Alexander Calder, Julio González, Isamu Noguchi and David Smith, as well as the surrealism of Alberto Giacometti, with its odd angles and dangling appendages.

Titles here extend the show's trippy, surrealist or "looney tune" elements.

"Voidsorption" (2017) sounds like a new millennial paper towel brand, while "Clown Clutter" (2017), a riot of primary colors, conjures [Calder's "Circus" \(1927\)](#), as well as the creepier aspects of clown culture.

The gutsiest and most inspiring part of the show involves decay. "Driftloaf Totem (Red & White)" (2017) includes pieces of foam that suggest the formless gyres of detritus floating around in our oceans — but the sculpture also includes bread. This theme continues in "Degenerate Pet" (2017) and "Pet of a New Order" (2017), in which loaves of molding bread sit on Day-Glo-colored pebbles inside glass terrariums.

How, you might ask, is that going to exist as a sculpture beyond next week? Ms. Segre suggests that creatively, from Leonardo da Vinci's crumbling (during his lifetime) "Last Supper" (1494-98) to process and performance art in the 1960s, this is a boring question — or, at least, less interesting than investigating art's experimental aspects and witnessing degeneration and decay in the moment — which, as the Buddhists remind us, is all we have anyway.

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