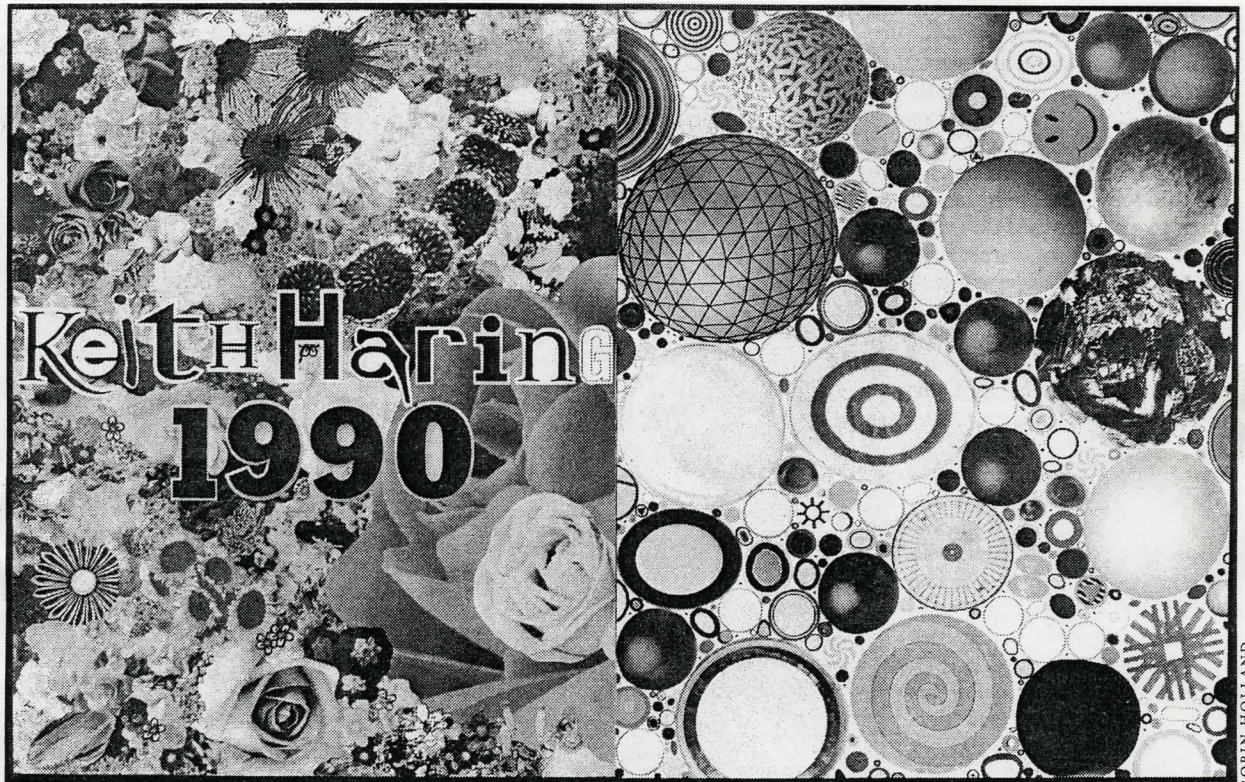


HMO's Go Backstage at *The Harlem* Feds
Holistic GIEBERT-P52 *Nutcracker* SOLOMONS-P98 Bugs

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Beyond good intentions: *Eulogy: Keith Haring* (detail, 1990-96) by Joe de Hoyos

"A Living Testament of the Blood Fairies"

Artists Space
38 Greene Street
Through January 4

"ABC Index"

**Cracie Mansion/
Fred Dorfman Projects**
54 St. Marks Place
Through December 31

"No Show"

St. Mark's Church-in-the-Bowery
131 East 10th Street
Through December 7

BY BILL ARNING

With "A Living Testament of the Blood Fairies" (my favorite exhibition title in recent memory) at Artists Space, artists Sur Rodney (Sur), Geoff Hendricks, and Frank Moore have brought together an engaging collection of text-based work that frequently sparkles. San Franciscan Elliott Linwood's slide projection on glitter sets the stage with a Peter Pan quote that ends with "...but the fairies are dying now, because the children know such a lot they don't believe or laugh anymore." This synthesis of queer politics, camp humor, dark children's stories, and magic sets us up for a different kind of AIDS show than New York has seen before.

While a few works are frustratingly choked with way too much text, the overall quality level is high. One of the surprises is Joe De Hoyos's quirky collage tributes to Keith Haring, disco diva Sylvester, and porn star Al Parker. I was also unfamiliar with Copy Berg's darkly humorous drawings faxed from the hospital. I was impressed, and left with a note to see more, which is, after all, one of the implied reasons d'être of such exhibitions. ::

Two artists that I was already en-

amored of could have used more room. Brian Buczak, who died in 1987, was a supremely talented, underknown artist at the time of his death and remains so today. He is represented by only one piece, *Trompe L'oeil Death*, almost hidden on a side wall. Its depiction of a drawing with the word *death* pinned to a wall should make any sensitive viewer curious for more.

A few years back, also at Artists Space, Robert Blanchon displayed a wall installation that included a letter to his parents telling them he was positive and their much longer fire-and-brimstone, only occasionally compassionate response, and it moved me to tears. He is represented here by a drier piece involving a 1648 English act restricting the burial of plague victims interspersed with photographs of shirt labels attached to the napes of shaved-headed men. While resonant on its own, the process of interpretation would have been helped by a few more of Blanchon's pieces.