

two-gallery show, the first in New York for this much-talked-about artist, amounts to a midsize survey of her eighties work. (Hearn, 39 Wooster St., through April 13, open Wednesday evenings until 8; and Lühring Augustine, 130 Prince St., through April 20.)

ANTONY GORMLEY—An overwhelming installation consisting of a mass of thirty-five thousand very small, crudely formed terra-cotta figures. Their only facial features are two pencil pokes for eyes, and the finger-molded bodies are similarly lacking detail, as if they were cloaked. The sculptures, which average about six inches in height, are placed side by side to fill the entire massive back gallery. The piece is entitled "Field," and it is a field in the broadest sense, a mental as well as an actual space. All the figures face the viewer, creating an effect that is a bizarre reversal of Caspar David Friedrich's famous depiction of man facing the elements: the viewer replaces the man and the figures the sea, so that the viewer is left to contemplate an unknowable that in turn contemplates him. Through April 27. (Ala, 560 Broadway.)

HELEN MAYER HARRISON AND NEWTON HARRISON—Sometimes mistaken for scientists, the Harrisons have been developing ambitious public-art projects for twenty years. The major project on display here is a proposal—comprising photomurals, drawings, and text—to save the polluted Sava River, in Yugoslavia. Also on view are proposals for a dozen other projects, including one called "Tibet Is the High Ground," for a "Peace Park" on the Tibetan plateau, which was developed with the Dalai Lama. Some of the proposals are laden with overly ponderous poetry, but the drawings that accompany them are quite exquisitely done. The beginning of the text for the Tibetan piece perhaps best defines the Harrisons' sentiments: "We hold that the ocean is a great draftsman." Through April 6. (Feldman, 31 Mercer St. Open Wednesdays until 8.)

MAREN HASSINGER—A good show of solid minimalist sculptures. The main piece, called "Paradise," consists of a grid of wavy industrial cables, partially unraveled, each embedded in a concrete plinth. The work locates nature in industrial materials, and expresses a sense of love for the abandoned. Through April 13. (Gracie Mansion Gallery, 532 Broadway.)

ROBIN HILL—Recent Fiberglass-and-resin sculptures of organic, somewhat tortured shapes. One work includes a paper-thin cast of itself, which lies around it in several pieces, as if it had just shed its skin. Another comes in three parts, all cast from the same mold, but in different materials: one form is made of solid wax; the second is made of paper, and is hollow; and the third is made of rubber, seemingly deflated. What starts out as a study of materials ends up as an examination of various degrees of vulnerability. Through April 13. (Lang & O'Hara, 568 Broadway.)

PETER HUTTINGER—"Eraserhead" came alive, died, and began decomposing in these collages of rotting food and effluvial waste. A piece that at first looks like a gridded collage à la Eva Hesse is made of apple sections surrounded by dried, pressed sausage; a set of huge laboratory slides uses such materials as animal guts, algae, peat, saliva, semen, urine, and flower petals to depict rather unidentifiable rotting forms. Harsh art for insatiable times. Through April 6. (Feature, 484 Broome St. Open Wednesday evenings until 8.)

ANNETTE LEMIEUX—A show of some very good, poetically haunting works. Conditioned aggression is everywhere, be it in a battalion of helmets on wheels, which portrays the warrior urge as an instinct rooted in childhood, or in an Adirondack hat rack with camouflage baby suits hanging from it. These pieces are both sentimental and detached, and have a peculiar presence. Perhaps the most troubling work, in the best sense of the word, is a large canvas covered with rows of evenly spaced plus signs, all in different shades of brown. At first this looks like an update of Mondrian's plus and minus paintings, but the farther you get from the canvas the more it seems as if there is a hidden image somewhere. Soon you realize that image and field are playing the old maiden/hag trick—that the negative spaces of raw canvas form interconnected swastikas, and the plus signs, far from being abstract and neutral, are actually branded onto the canvas. Through April 13. (Baer, 476 Broome St. Open Wednesdays until 8.)

ROBERT MANGOLD—Studies for the "Attic Series." A very attractive group of paintings, each containing a circle, an ellipse, or a figure eight on a geometrically shaped canvas. The works are beautifully painted, in delicate colors, while the canvasses and their images seem to have been linked to create optimal attenuation in the best Kelyesque manner. Through April 6. (Cooper, 149 Wooster St.)

ROBERT MORRIS—A show of drawings whose images and texts monumentalize the doldrums. They combine an identifiable range of loaded images—a Parthenon pediment fragment, the Rosenbergs, race riots, Madonna—with images from the artist's earlier works. Through April 6. (Sonnabend, 420 West Broadway.)

OLIVIER MOSSET—Four large, beautifully executed nonobjective paintings in black and green, or green. These are generic commentaries on abstract painting—closer to Buren's striped wallpaper than to Marden's saturated surfaces of contemplation. Through April 13. (Baghoomian, 555 Broadway.)

JAMES NARES—Large gestural drawings made through a photographic process. The artist swings light bulbs, flashlights, and the like through the air, photographs the "drawings" that are thus made, and develops them with green-, purple-, and sepia-tinted chemicals. Some of the images are ribbon, others look like scratchy tufts of long hair. All have an air of quiet intelligence. Through April 13. (Kasmin, 580 Broadway.)

DAVID RABINOWITZ—This minimalist sculptor visited Romanesque churches in Germany in the early seventies and has been making large-scale drawings inspired by them for a dozen years. These five, his most recent, have no identifiable reference to their source, nor do they have a clear relationship to the artist's sculptures. What they do have is a keen balance of light, texture, and stroke, and an even keener feel for subtle structure—a sense of balance without symmetry. Through April 30. (Flynn, 113 Crosby St.)

FRED WILSON—An un-subtle but extremely pithy and entertaining show of installation pieces. Wilson takes a mock-museological approach that viewers may associate with the work of the late Marcel Broodthaers and other, younger members of the new Belgian absurdist school, such as Guillaume Bijl. The subject here, however, is race and the class system. One piece, for instance, consists of headless brown-skinned male store-window mannequins, each wearing a guard's uniform from a major New York City museum. Through April 6. (Metro Pictures, 150 Greene St.)

TWENTIETH-CENTURY AFRICAN LADDERS—A small, wonderful exhibition of wood ladders made by the Dogon tribe of Mali and the Gurunsi tribe of Burkina Faso for use in their homes. The ladders look like tall wood sculptures, and make abstract figurative references to the god Nnamo, who, according to Dogon cosmogony, is responsible for humankind's original descent from the heavens. Through April 6. (Thorp, 103 Prince St.)

SHORT LIST—**JAMES BIEDERMAN**, Weber, 142 Greene St. (through April 20); **ROBERT COURTRIGHT**, Gimpel, 415 West Broadway (through April 13); **MICHAEL CRAIG-MARTIN**, Nolan, 560 Broadway (through April 6); **GENE DAVIS**, Cowles, 420 W. Broadway (through April 20); **BUCKMINSTER FULLER** and **FARIBA HAJAMADI**, Burgin, 130 Prince St. (through April 6); **JOSEPH KOSUTH**, RubinSpangle, 395 West Broadway (through April 13); **GINA PANE**, Marcus, 578 Broadway (through April 6); **ED PASCHKE**, Kind, 136 Greene St. (through April 16); **JACK RISLEY**, Postmasters, 80 Greene St. (through April 6); **DEE SHAPIRO** and **MARILYN GREENBERG**, Zarre, 379 West Broadway (through April 20); **H. C. WESTERMANN**, Lennon, Weinberg, 580 Broadway (starts April 4).

PHOTOGRAPHY

"**BRITISH PHOTOGRAPHY FROM THE THATCHER YEARS**," at the Museum of Modern Art (through April 28), is motivated by a humane and socially conscious perspective. Susan Kismaric, the curator, has chosen five photographers whose pictures comment on the quality of life in Britain for the middle and lower classes in recent years. Not surprisingly, the show succeeds where the photographers succeed, and fails when the pictures are weak.

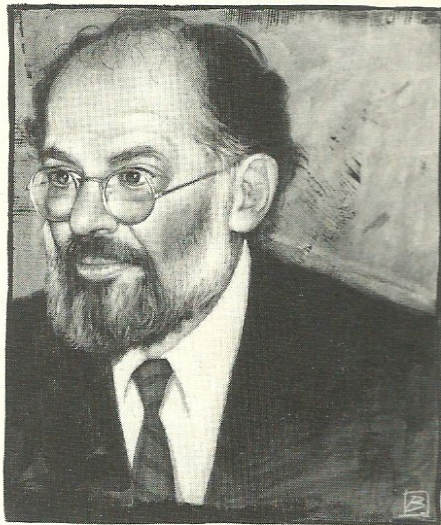
Most of Paul Graham's pictures of Northern Ireland have been printed at superscale, but why? For art's sake, we suspect. If anything, Graham's aggrandizement of his imagery drains his shots of their meaning, and by hitting the viewer on the head takes away what power they might have had. In one of Graham's images that hasn't been so blown up, something strong happens: it's a red-and-black photo of hands praying—and it burns emotionally.

Chris Killip's black-and-white portraits of people in northern England are, as Kismaric says, "a sad poem." And John Davies captures the industrial eradication of those lovely country scenes that impassioned the Romantics. Martin Parr's color photographs have a different, less indicting tone; they're like cartoons.

We were most charged by Graham Smith's photographs of people in pubs, which were taken in Middleborough, where the photographer was born and still lives. The opposite of Brassai's full-blooded, sexy pictures of night life in Paris in the twenties, Smith's images are very, very bleak. They have the same sense of no future that made punk rock so meaningful. In a short

wall text included with the display of this work, Smith writes, "The truth might be that the camera is an extension of my drinking arm." Such a bridge between life and art honors the intention of this exhibition perfectly.

SHORT LIST—**JOHN COPLANS**, Galerie Lelong, 20 W. 57th St. (through April 20); **LEAN DEMCHICK**, Staley-Wise, 560 Broadway (through April 20); **ALLEN GINSBERG**, Sikkema, 155 Spring St. (opens at noon on Saturdays, through April 13); **EIKOH HOSOE**, Photofind, 138 Spring St. (through May 4); **LEN JENSEL**, Laurence Miller, 138 Spring St. (through April 20); **GRACE KNOWLTON**, Witkin, 415 West Broadway (opens at noon on Saturdays, through April 6); **ROBERT LEVIN**, Borden, 560 Broadway (through April 27); **FRANK MAJORE**, Holly Solomon, 724 Fifth Ave., at 57th St. (open Mondays, through April 20); **SEBASTIAO SALGADO**, International Center of Photography, 1130 Fifth Ave., at 94th St. (Tuesdays, noon to 8; Wednesdays through Fridays, noon to 5; Saturdays and Sundays, 11 to 6; through June 11).



Allen Ginsberg