



Andy Goldsworthy, *White Walls*, 2007, porcelain clay, 1,964 linear feet, one inch thick, installation view. Pictured: day 3. Galerie Lelong.

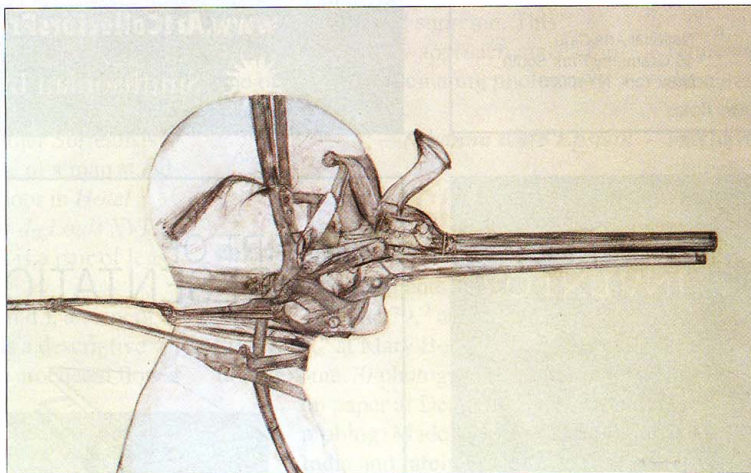
ilously stacked twigs, for example, rather than the contrived piled-rock sculptures—fully engage their surroundings and are often transitory. These can be precious, but they also raise big questions: Where does a work of art begin and end? How do we perceive time? Presenting work that is so dependent on a natural context in a conventional gallery space is a challenge, but Goldsworthy's latest work stood up to it by first seeming to overwhelm the space and then withdrawing from it.

The weighty struggle was enacted with minimal means. Goldsworthy slathered four walls with a thick layer of off-white mud and let the elements go to work. Within hours, cracks appeared as the clay hardened. By the third day, a few chunks had come loose. By the end of a week, the underlying Sheetrock had been revealed, and rubble was strewn along the perimeter of the concrete floor.

This piece was performed—that seems the right word—with Goldsworthy playing stage manager and mud and gravity in the leading roles. As with his best work, it seemed to set up a polarity between man and nature but ultimately described a more nuanced relationship.

The choice of space was key to the

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Nancy Grossman, *Liliceae*, 1973, lithographer's crayon, graphite, and wash on paper, 22 $\frac{3}{4}$ " x 37 $\frac{1}{2}$ ". Michael Rosenfeld.

Mapplethorpe shocked audiences with photos of sadomasochistic practices, Grossman was creating images of trussed and bound figures, and sculpting life-size heads wrapped in black leather and laced with zippers.

She is best known for the sculpted heads, dating from the 1960s (one was on display in a separate group show at Rosenfeld), but she is also a master

work's success. The tall, almost cubic room has clerestory windows on the wall opposite the entrance. The proportions, symmetry, and light evoked a sacred space and lent an air of timelessness to the proceedings.

—Eric Bryant

Nancy Grossman

Michael Rosenfeld

Nancy Grossman's work, which has al-

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of collage, assemblage, and drawing. The 12 works on paper in this show—in black ink, graphite, and lithographer's crayon, from 1966 to 1975—showed the range of Grossman's imagination and her drafting talents. The centerpiece was a 1973 head in profile with a gun as proboscis, inexplicably titled *Liliceae* (the Latin name for the family of lily plants). It was funny and discomfiting. Also disturbingly humorous was a series of drawings of hooded heads with straps, zippers, spiked studs, and other unsavory attachments, which could be seen as studies for the leather sculptures. A couple of the drawings were of tortured male figures, rendered more powerful by the delicacy of Grossman's line, and three of the works were abstractions—aggregations of gun parts, lettering, metal grommets, and even teeth and eyes.

Grossman's work shows an affinity with the drawings and paintings of German émigré Richard Lindner, with whom she studied in the late '50s, as well as with Lee Bontecou's sculptures from the '60s. Both Grossman and Bontecou used assemblage to realize their visions of the unaccountably monstrous. They stood as two dark-hearted women in an era when the lighthearted ironies of Pop held sway. —Ann Landi

Barry Frydlander

Museum of Modern Art

Barry Frydlander's process yields stunning panoramas that have the sweep of pic-

tures taken with a fish-eye lens, but each passage is in hyperreal focus. He expertly melded these ten large, often dramatically horizontal digital composites made



Barry Frydlander, *Estates*, 2005, chromogenic color print, 44 $\frac{1}{8}$ " x 7' 7 $\frac{1}{16}$ ". Museum of Modern Art.