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 timeless to the proceedings.
—Eric Bryan

Nancy Grossman
Michael Rosenfeld
Nancy Grossman’s work, which has always hovered between the darkly comic and the violent, continues to explore the creepy undercurrents of contemporary life. More than a decade before Robert 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 pro-boscis, inexplicably titled Lilaceae (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 Frydlender
Museum of Modern Art
Barry Frydlender’s process yields stunning panoramas that have the sweep of pictures 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