

consists of 56 square timbers aligned in rows, supporting a thick wooden "roof." As in Egyptian hypostyle halls, the close-set columns and heavy roof generate dense, limited spaces and a sense of mystery—people flicker in and out of view as they walk through the piece. It invites "walking through," measuring against one's body—the personalizing of structure and space so that "site" becomes a human situation.

The second piece is made of seven plates of cold rolled steel joined and arched to form a tunnel, one side of which is attached to the wall, while the other hangs in space, stopping a foot short of the floor. The freedom, "lightness," and ease of the arch are emphasized by the proximity of the dark, sturdy wood piece; both have a "ceiling" of about six feet, and both encourage participation. The tunnel, however, activates a different kind of space: solitary (one person at a time can enter), semi-self-enclosed and uni-directional. To walk through it is to become acutely conscious of one's about-to-be-bumped head and exposed feet (as in a voting booth). An introspective experience, compared with the solid-body-among-solid-bodies consciousness generated by the wood piece. Sight, scale, persuasiveness, and theatricality make these works Baroque. "Sighting" takes over in the Sonnabend pieces; here there is a greater openness to personal interpretation and response, a whole-body activation. (Leo Castelli, Downtown, April 17-May 8)

### FLORA NATAPOFF

From a distance Natapoff's large canvases look like loose, richly impastoed impressions of urban ex- or interiors: a construction site at the foot of a bridge, pedestrians on cat-walks under a glass roof. On closer inspection they turn out to be collage-paintings. Strips of paper, carefully attached to the surface, support energetic slashes of paint, or are allowed to interrupt their flow and stand as independent texture. The range of forms is extended by thin scribbled lines that, like the paper and the paint, act in conjunction with and in contrast to the other elements. These marks and surfaces

generate high visual activity. All the elements also act toward an image, toward spatial nexuses out of which a sense of location develops. We have more of a sense of where we are than of precisely what is happening there, though the dynamism of the city—its bustle and grit—comes through. These are strong, open, intriguing paintings. (Lamagna, March 27-April 20)

### AUDREY FLACK

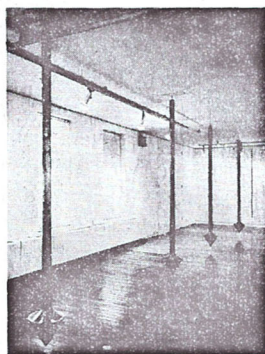
Flack's paintings seem more personal than those of some other Photo Realists. The surfaces of her canvases are as shiny and even as anyone else's; her highlights are as glossy, her reproductions of photographic anomalies as exact. Her subjects, however, are not cars or nudes or buildings. She paints groups of ordinary but intimate objects: pots of make-up, family photographs, perfume bottles, and so on. These "still-lives" are more evocative of a personality than her *Self-Portrait*, a straight-forward head and shoulders. *Grand Rose*, for example, is a jumble of wine, cheese, crackers, and fruit, along with chessmen, dice, a saltshaker, keychain (with the letter F), and paisley cloth, all seen be-

fore a mirror which further complicates and distorts. Individual objects seem to loom over or be miniaturized by the other things around them.

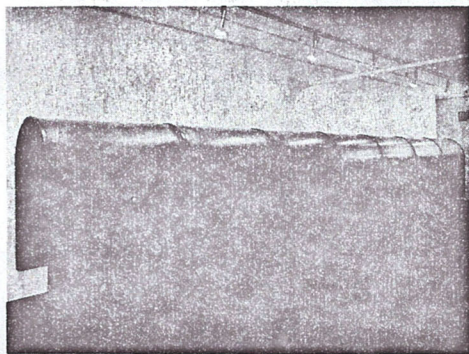
What does it all add up to? A breathlessly close atmosphere of unseen presence. *Gambler's Cabinet* is a witty "box" full of paint tubes, dice, lipstick, souvenir china, change, playing cards, ribbon, a watch, an orange, a perfume bottle, two small photographs. Dense and bright, the composition "gambles" meaning against multiplicity. One feels, despite the distanced technique, the artist invested in these works. (Louis K. Meisel, April 1-May 1)

### FRANCOIS AND BERNARD BASCHET

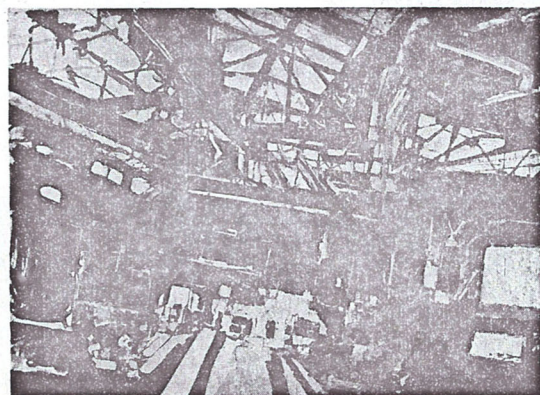
The Baschet brothers have been working together for twenty-five years; this is the first exhibition of their work in five years. It is a thoroughly enjoyable show. The air of the gallery is constantly filled with sound musings as people try out the sculptures scattered around like shiny growths. Some have petal-like amplifiers perched atop slender "stalks"; all have a delicate, organic quality. Most are activated



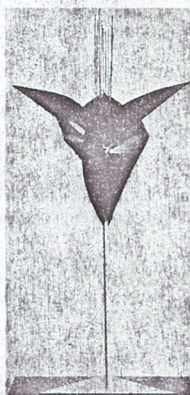
Robert Morris, Untitled, 1976. *Coppery*, 4 parts, each 108 x 13". Courtesy Sonnabend Gallery.



Robert Morris, Untitled, 1976. *Cold-rolled steel*, 60 x 421 x 36 1/4". Courtesy Leo Castelli Gallery.



Flora Natapoff, *Factory Interior with Shadows*, 1974. *Collage*, 6' x 8'2". Courtesy Lamagna Gallery.



Francois and Bernard Baschet, *Musical Sculpture*, 1975. *Stainless steel*, 30 x 30". Courtesy James Yu Gallery.