

could be those of a man or a statue, the break in one leg either a wound or a fracture in the marble.

In a captivating pairing that neatly summed up the show, what were identified by the gallery as red and green peppers take on the guise of body parts: a big, sensuous mouth and the back of a human torso.

MARGARETT LOKE

## David Schofield

HENOCH

David Schofield's drawings offer a gallery-size walking tour of Manhattan, with side excursions to San Francisco, Paris, and Bombay. Most stops focus on a single building chosen for the layers of history evident in its facade.

Schofield's large ink-on-parchment drawings are impressively detailed, with minute cross-hatches, dots, and lines suggesting the textures of brick, stone, and steel. With a palette of subtle grays, Schofield can nevertheless convey garishness, as in *Old Macy's on 14th Street*. Looking for remnants of a once-fashionable shopping district in déclassé discount stores, Schofield locates Macy's faded inscription just above the plastic flags and signs of 99¢ City.

Perhaps his most subtle commentary on changing neighborhoods is *Wooster Street, North of Canal*, depicting an entire block of cast-iron facades (seen from an improbable vantage point) punctuated by graffiti and utilitarian modern neighbors.

While his city streets are weirdly empty, Schofield's best work suggests the social life of architecture. Starkly silhouetted against a white sky, *Tenement (Corner of Eldridge)* contrasts with the negative space of the sky over a fenced

David Schofield, *Wooster Street, North of Canal*, 1997, ink on parchment paper, 36" x 108".  
Henoch.



lot belonging to a company named Zimmerman's. The Chinese signs on the tenement, like others on the street, suggest the contrast between generations of immigrants.

GRADY T. TURNER

## Oded Halahmy

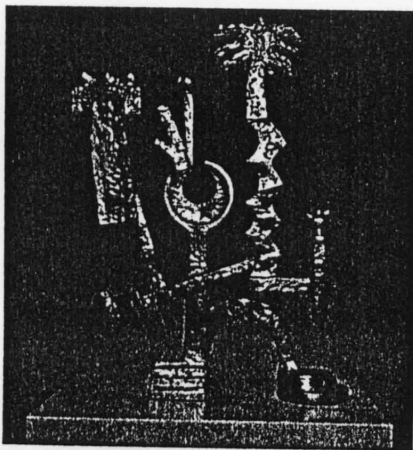
LOUIS K. MEISEL

This retrospective exhibition, featuring work from 1962 to 1996, proved that among contemporary abstract sculptors Oded Halahmy has few peers. Untrained, he began sculpting in clay and wood in Israel in the 1960s. *Self-Portrait* (1964) was carefully worked with a chisel to create a lustrous cherrywood patina, a harbinger of the often textured metalwork to come.

By the late 1960s, Halahmy had started casting his work in bronze and was abandoning the small-scale intimacy of his portrait heads and female nudes for the more heroic geometry of *Upwards* (1967). From London—where Halahmy studied with British sculptor Anthony Caro—the artist moved to America in 1969, and became especially interested in the earthworks of Robert Smithson. His sculpture from the 1970s reflects his attraction to monumental scale, and this exhibition featured diminutive bronze studies for his large works along with photographs of their life-size outdoor incarnations in painted aluminum. As Pop and Minimalist influences receded in the 1980s, Halahmy developed his own elegant interpretation of classical modernism that played the flat against the round (*Moonscape*) and the geometric against the biomorphic (*Let the Party Begin*).

It was Halahmy's most recent work, though, that stood out as his finest. The

Oded Halahmy, *Peace with Jordan*, 1994, cast bronze, 29" x 25" x 6".  
Louis K. Meisel.



artist longs for peace in the Middle East, and many of his newer sculptures stand as prayers for that turn of events. Perhaps the most moving was the 1992 bronze *Opening for Peace*. It bespeaks, in a rich gold patina and purely linear geometric forms, the artist's hopes for worldwide harmony.

GERRIT HENRY

## Erik Gonzales

B.A.I.

Erik Gonzales, a young painter from Arizona, digs into well-established terrain. His brash painterly line, mixed media, and organic imagery place his work in the company of many—from Galán to Guston—but also up the ante. Gonzales's less-accomplished pieces suffer in comparison with his predecessors, but his best work demonstrates that his artistic concerns are still vital.

An installation of 26 small works from the last two years filled one wall. Some like *Regeneration*, are delicate studies of fantasy plant life gone anthropomorphic. His larger and strongest works, *Some Girls Wander by Mistake*, *Vis medicatrix naturae*, and *Dues Vult*, are more directly botanical in their imagery. The first is dominated by a single enormous dandelion, the latter two by alarmingly fecund flowers. Marks on each of these large paintings are solid and sure, while layered paint and chips in the surface of the ground open up subtle, softer color. An overall amber varnish enhances the grandiose and hauntingly antique quality of the images. Gonzales, with his obvious love of painting and nature, resurrects the botanical drawing and renders it iconic. Not necessarily a new idea, it's a timely one for an ecologically challenged world.

FRANCES DEVIUONO

Erik Gonzales, *Vis medicatrix naturae*, 1997, oil, acrylic, amber varnish, plaster on wood, 71 1/2" x 47 1/2". B.A.I.

