

Review/**Art**

## A Show's Instructive Provocation

By MICHAEL BRENSON

"Toward Form" is a nice little show. It is about process. Its selections are revealing. Although there are no major works, visitors to the Greenberg Wilson Gallery are likely to come away knowing more than before about all six artists.

Louise Bourgeois, Louise Fishman, Isa Genzken, Rona Pondick, Meg Webster and Jackie Winsor represent several generations. Except for Ms. Fishman, whose works on paper lead both toward and away from her current show at Simon Watson, also in SoHo, all are sculptors and provocateurs. The approach of all six is very much hands-on. All the work has an edge.

Miss Genzken, who is from West Germany, was introduced to New York by P.S. 1 in Long Island City, Queens. Her sculpture in this show — organized by Luis De Jesus — looks like small slabs of concrete rescued from bombed-out buildings and set up on a metal pedestal like an architectural model. Destruction and construction are made to seem inseparable.

The slabs are not concrete but plaster, not found but made. The accompanying drawings suggest Miss Genzken's concern with corridors and passageways and with the space inside and around her battered walls. In the frottage, or rubbing, we see the experimentation with texture that enables her to make her surfaces seem worn and old.

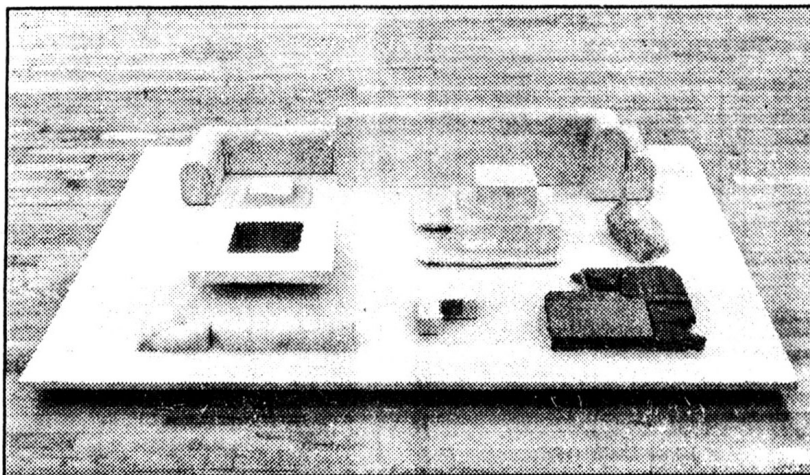
Ms. Winsor's work is architectural as well, and some of her sculptures also look like ruins. The show in-

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Six artists, at Greenberg Wilson, explore the effects of process.

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cludes the kind of small test pieces in which the artist shapes cement and tries out pigment. These enticing and off-putting objects suggest amphitheaters, inverted pyramids and walls. Nine of them are arranged on a strip of wood where they suggest a sculptor's work table, one on which everything is fragmentary yet complete.



Test pieces by Jackie Winsor are part of a six-artist show, "Toward Form," at the Greenberg Wilson Gallery through April 1.

Ms. Bourgeois shifts between the architectural and the figurative. All four of her drawings explore the theme of the eye. Alongside three of them, she has placed a found metal object with teeth suggesting an oversized comb or a miniature harrow. The round, open images on paper and the points of the object write another chapter in the harrowing, eye-opening drama that continues to unfold in Ms. Bourgeois's work.

Ms. Pondick's works have an anxious Surrealist quality as well. One is an elongated fetishistic object wrapped in white like a pampered idol or a wounded phallus. The other is a pair of tiny baby shoes, each stuffed with what seems to be white plastic and paper, with loose laces long enough for adult boots.

Ms. Webster's contribution is typically easy and brash. "Georgia Kaolin," the title of one work, is the name of the white clay that has been rubbed onto a two-foot-square piece of paper. "Box for Nose," the sculpture on the wall beside it, is much smaller — four inches high, two inches wide, one and a half inches deep — and honey-colored. The material is beeswax. We are invited to stick our noses inside this vertical shrine, where the fragrance takes over. It is not the first work by this artist that makes you smile and shake your head.

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"Toward Form" remains at the Greenberg Wilson Gallery, 560 Broadway, at Prince Street, through April 1.