

Instead of the inevitable progress of time, *U-Car* focused on its subjectivity. In its looseness and irregularity, it evoked *Sea of Time* (1988), the flowing mass of flickering L.E.D.s that is Miyajima's best-known early work. And in its seemingly effortless execution, it constituted the 38-year-old artist's strongest exhibition in recent years. **CAROL LUTFY**

## Saxton Freyemann, Phyllis Herfield, Blake Summers

**STIEBEL MODERN**

In this show, entitled "A Recombinant Past," Saxton Freyemann, Phyllis Herfield, and Blake Summers each took a fresh look at the nature of representation by appropriating and updating aspects of Northern European Renaissance painting—a heritage yet to be fully mined by contemporary artists.

Freyemann returns to the highly selective naturalism of late-15th- and early-16th-century Northern European art. In his studies of anatomical parts, a hand, a foot, or a male torso is described in such realistic detail that veins and hairs are visible. However, much remains unseen. In *Fallacy #2*, Freyemann paints an explicit image of a male torso but hides the groin beneath a pair of hands that are clasped in front of the figure. Despite the lifelike quality of the body, its morbid, bluish pallor makes it seem unreal. Freyemann's paintings demonstrate that representations are always exacted through distortions, fragmentations, and elisions.

Recalling the style of Holbein and Rogier van der Weyden, Herfield makes portraits of contemporary individuals cast

as mythological figures. Every form is meticulously and ideally rendered, as in *Narcissus*, for instance, an image of the artist David Diao. Sleek, handsome, and bare-chested, Diao poses against a chest of drawers. Pictures behind him are attributes of his preoccupation with images—a mirror in which he is reflected, a reproduction of a Bronzino portrait, and a refractive glass bottle. Herfield implies that all images, no matter how truthful to nature, are fictions.

Whereas Freyemann and Herfield adopt the naturalistic style of Northern European Renaissance art, Summers pays special tribute to one of its masters, Lucas Cranach the Elder. Painting a series of faithful recreations of Cranach's *Adam and Eve* and *Judgment of Paris*, Summers rejects both the idea of art as unique and the idea of the artist as originator. Like Freyemann and Herfield, Summers rediscovers in the past the elements for representation today.

**ELIZABETH HAYT**

## "Expedition: Everglades— River of Glass"

**SHERRY FRENCH**

This exhibition merged environmental art activism with the 19th-century idea of the explorer-artist. Comprising the work of eight artists who deal in subtle ways with the destruction of Florida's Everglades, the show is making a national tour, with stops, scheduled shrewdly, at Capitol Hill and the Florida State Capitol Building.

Works like Michael Scott's deft oil studies of fallen trees were appealing and easy to look at, and they increased



Blake Summers,  
*The Judgment of Paris,*  
after Lucas Cranach  
the Elder (*Graz*), 1993,  
acrylic, shellac, charcoal,  
pencil, and chalk on paper  
mounted on canvas,  
35 1/4" x 23 1/2". Stiebel Modern.



Mary Louise O'Sullivan,  
*Everglades Pond Sunrise,*  
1993, oil on canvas,  
48" x 72".  
Sherry French.

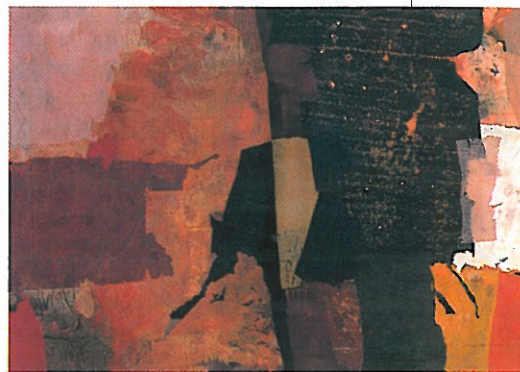
## IN BRIEF

### Fernando Pomalaza

**JAIN MARUNOUCHI**

Fernando Pomalaza's abstract collages—crazy-quilt compositions built from irregularly torn or cut materials like rice paper and cloth—straddle two worlds. The arid, earthen palette of his best works reflects the landscape and pigments of his native Peru. But Pomalaza, who has lived in New York since 1978, has clearly assimilated the lessons of Abstract Expressionism, particularly the color theories of Hans Hofmann and the fidelity to a two-dimensional surface. Organic and spontaneous in feel, these collages have the patchwork quality of farmland viewed from above, where a subtle shift in the hue of the earth is suddenly intercut with lush greenery or the blue of water.

**HILARIE M. SHEETS**



Fernando Pomalaza, *Pakcha I*, 1994, mixed media collage on canvas, 30" x 40". Jain Marunouchi.

### Hearne Pardee

**BOWERY**

Hearne Pardee's landscape paintings belong to a venerable American tradition: finding the sublime in a distant view. The artist, who began by making detailed studies of New York City's Upper West Side, now spends his time in such places as Alaska, Yosemite, and Maine. Rugged geography is captured in these works in broad, sure brushstrokes that evoke line without using it. Pardee is equally confident in his use of color: in *Yosemite Valley*, mountainous grays and slate blues are picked up by the deeper blues of the sky and lake, and the entire work is grounded in a resplendent forest green used for grass and foliage. In this painting and others, he takes an uninterupted, uninhabited vista and renders it luminous and forbidding.

**JONATHAN GOODMAN**