

first examples of modern religious windows anywhere, and they more than justify Shalom of Safed's reputation.

**BUNNY HARVEY** (Dintenfass): Harvey's titles and vaguely archeological forms suggest a combination of biomorphic surrealism and two-dimensional replicas of ancient shards. *Cryptic Ties* is a telescopic view into a dig site along with what appears to be a distant view toward the horizon, where mountains are silhouetted against a light sky. *Vestments for Geomancy*, organized around shades of aquamarine, seems to make the studio the site of the artist's scrutiny. To this end, the normal accouterments of such a location are converted into something between a living tomb and the locus of private liberation. Harvey is at her best when she hones to closely keyed color harmonies and reins in her tendency toward meandering line. Her amalgam of primitive and fantastic imagery requires soft lights and simple settings to look thoroughly convincing.

Harvey took off into her present style following a two-year stay at the American Academy in Rome, during which time she made two trips to Egypt and was smitten by its echoes of a culture long defunct. She began making drawings from X rays of mummies and found that paper or canvas, like X rays, could be construed as potential layers of half-seen mysteries. Her latest project is fabricating objects of her own, then X-raying them: some of her discoveries have already crept into the paintings.

**JAN YOORS** (Clocktower): Yoors' tapestries are stately, elegant, simple. The man himself by all accounts seems to have been very much the opposite. Born in 1922 in Belgium, he joined a band of gypsies at the age of 12 and wandered with them through western Europe and the Balkans until 1943. During the war years he served as liaison between them and Allied Intelligence, probably the reason he was arrested by the Gestapo and condemned to death in 1943. After his escape he found his way to London, where he began formal studies at London University and the School of Oriental Studies. It was upon seeing a show of oriental tapestries the following year that he was inspired to begin his own work in that medium. In 1950 he moved to New York, (where he lived until his death in 1977). His adventures were hardly over, however. Yoors resumed contact with his gypsies on several occasions and spent the years 1966-67 traveling literally all over the world. In between he found time to write books and make films on American minorities, gypsies and his own war experiences, and to show his tapestries both here and abroad.

Since Yoors' death, his co-workers in New York have devoted themselves to executing tapestries according to the full-scale paper cartoons he left behind. They are made with a standard looming technique and heavy wool thread, no frills. Yoors believed in the uniqueness of the tapestry

medium, shunning its use as an exotic means of reproducing essentially painterly concepts. It is the beauty of the abstract shapes, their bold colors and the innate richness of the tightly woven texture that distinguish these works within the body of contemporary tapestries. One discovers with interest that Yoors' father had been an artist who studied at various times with Moreau, Matisse and Rouault. Most of the son's pieces are disarmingly simple, but at least two (probably intended to be pendants) demonstrate that he was also capable of sustaining considerable complexity. Both play purple, black and neon orange against each other in strange, vaguely botanical configurations. Although all the forms are clearly locked into a single plane by virtue of the visible weave, there is terrific tension between them along their borders. The rough but blindingly white walls of the Clocktower's upper level provide a perfect setting for these traditional yet undeniably modern creations. —Ellen Schwartz



Bunny Harvey, *Vestments for Geomancy*, 1978, oil on canvas. Dintenfass.

**OLEG SOHANIEVICH** (Frank Marino): Sohanievich plays with force and counterforce in recent abstract sculpture assembled from steel plates, steel beams, giant bolts, nuts and turnbuckles. The 14 sculptural pieces are relatively small by today's standards (the scale can be measured in feet, not in yards), but the bold, large-scale components fresh from a construction site, as well as the rough, rusted-steel surfaces, have the feeling of monumental outdoor sculpture. They seem almost like found fragments of an architectural framework.

Titled "stress sculpture" by Sohanievich, these rusted-black works depend on tension between opposing parts—straight bolts against curving steel sheets, lines against planes. Sohanievich literally bolts together beams and plates of metal, then bends them by tightening the screws or turnbuckles. In many works the bolts have been driven through the metal like the end of a pencil punching through paper. These metal links—the nuts, bolts and grooved

turnbuckles—are leading players, not just decorative appendages, which adds to their visual punch.

Sohanievich succeeds in creating extremely energetic configurations. He reshapes the steel when it is cold with the help of levers rather than an automated power source. The steel itself assumes a muscular strength. One large hoop of metal, strapped in the middle with crisscrossing bars, is almost explosive in its wobbly shape. Sohanievich also breeds striking contrasts in his mix of materials, placing grooved turnbuckles beside rusted, black metal plates so the gleaming new hardware is set off by mottled surfaces possessing the brutal aged quality of a found object.

In a room of abstract sculpture, complex arrangements often stand out as offering the most abundant feast for the eye. But here, surprisingly, the simplest compositions generally have a more commanding presence than the acrobatic configurations. One work consists only of a single steel beam twisted and bent into a wide curve by a large turnbuckle. Lying like a giant bow on the floor, it proved the exactness of Sohanievich's formalist judgment in altering his material just enough to build a memorable image.

#### VISIONARY DRAWINGS OF ARCHITECTURE AND PLANNING—20TH CENTURY THROUGH THE 1960s

(The Drawing Center): "Visionary" is broadly defined in this exhibition, permitting fantasy to choose its forms and degrees of practicality. Twentieth-century technology constantly changes the rules of the game. It stimulates ideas for new structures and environments, theaters shaped like butterflies, cities housed in cylinders and towns floating in space. But as fast as technology feeds the planner's imagination, it turns the visionary into the possible. Each time the designer looks up from the drafting table, he can imagine a new horizon of futuristic structures.

More than 100 drawings of all shapes, styles and sizes, sometimes stacked five high, lined the walls of the Drawing Center's gallery, including Walter Gropius' plan for a theater. Frank Lloyd Wright's overview of a Usonian house to fit into his utopian community. Buckminster Fuller's scheme for a floating city and a sweeping web of lines describing a cantilever bridge by Paolo Soleri. Some of the images, such as Frederick Kiesler's sketch of an Endless House shaped like a shell, are inspired notations. On the other hand, Friedrich St. Florian's *Vertical City*, a nine-foot-high drawing, is spectacular for the sustained precision of its delicate outlines. At the end of the room, skied above the exhibition, were huge sheets of butcher paper on which Le Corbusier had drawn rough sketches during the course of a series of lectures in 1961.

Early in the century architects often used geometrical plans, such as Charles R. Lamb's hexagonal pattern, as idealized methods of restructuring the city. In several