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comic strip in which Minnie takes Mickey to a museum. This kind of appropriation suits him well. Here, he creates replicas of fictional works that are themselves outrageous spoofs of modern art.

—Mary Krienke

Rebecca Horn

JAMILEH WEBER

Zurich

This show—on view through January—includes several recent examples of the powerfully surreal mechanical sculptures and painting machines that German artist Rebecca Horn has been making since the early 1970s. In the exquisite *Halbmond des Papageis* (Half-moon of the Parrots), wall-mounted brass gearworks set in motion parrot feathers that fan out at a regal pace and then retract into a sleek sheathlike tightness. Similarly, the blue-lacquered butterflies of *Schmetterlings Skulpturen* (Butterfly Sculptures) are elegant apparatuses, their glistening wings fluttering with hypnotic regularity. Horn's sculptures using round mirrors are almost equally effective, their rotations creating an entrancing cycle of shapes, shadows, and reflected images.

Such pieces at first overwhelm a series of fiery small-format drawings and gouaches in bright yellow and ocher tones—their palette presumably reflecting their creation in Horn's hideaway in Spain. Essentially abstract, most combine the light-handedness of quick sketches with the swirling energy of tango dancers and tornadoes. Others evoke a sun-drenched tannery, combining radiant tones with bony curvatures and peltlike shapes.

The least resonant works here are large canvases, each with a jutting stone affixed to its surface. Installed next to a canvas, a paintbrush swings mechanically on a pivot; at the low end of its arc, it nears a small bowl. In Horn's studio, according to the gallery, the brush swung once from the paint-filled bowl to strike against the rock, splashing the canvas with marks from which the artist drew inspiration for the rest of the composition. The results are unconvincing. Although these works are clearly intended to be less sleek than Horn's mechanical devices, their brushstrokes and muddied colors are more incoherent than provocatively raw.

—Marc Spiegler

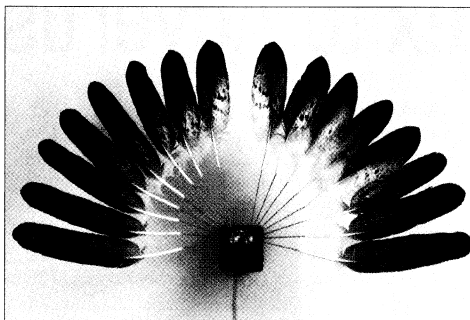
Xawery Wolski

GALERÍA OMR

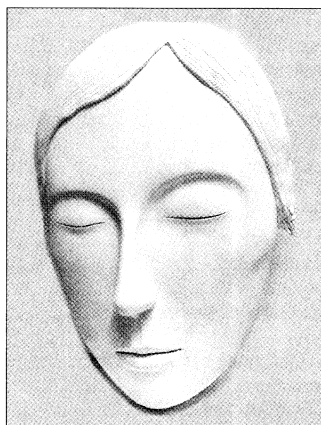
Mexico City

Xawery Wolski's sculptures of the human form masterfully call to mind antique figures and ritual objects. Using white terra-cotta, Wolski models slender torsos and masklike faces with the finish of polished marble.

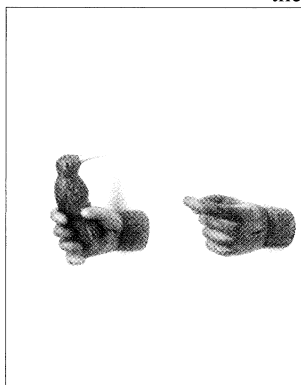
The striking five-foot-tall *Gran cuerpo de pie* (Large Standing Figure) resembles a kouros, a Greek marble



Rebecca Horn, *Yang des Adlers* (Yang of the Eagle), 2001, eagle feathers, metal construction, and motor, 19" x 35½" x 26¾".
Jamileh Weber.



Xawery Wolski, *Cabeza en relieve* (Head Relief), 2001, terra-cotta, 28½" x 21" x 5½".
Galería OMR.



Efrain Almeida, *Sculpture That Fits in the Palm of the Hand* (Sparrow), 2001, cedar and oil, 5" x 9" x 4½".
Fortes Vilaça.

sculpture of a freestanding male nude. Wolski, however, strips his figure of details that might suggest ideals of male athleticism. Without head, hands, or feet, the smoothly rendered shape is a more abstracted form of human beauty.

Wolski explores more nuances of the human form in his exquisite wall reliefs. A face with a small mouth, a tall forehead, and two subtle arcs for closed eyes resembles a sleeping person or a pre-Columbian death mask. Another relief, *Conversación* (Conversation), presents two faces in profile. Their eyes closed, noses touching, and mouths parted, the figures have an intimate exchange.

One of the most powerful sculptures was *Cuerpos entrelazados I* (Interlaced Bodies), a shallow relief portraying two torsos from the back. One figure's thigh circles around the other's waist while the other's arm wraps around its partner's back. Intertwined in this way, the forms could be either wrestling athletes or lovers in an embrace.

—Elisabeth Malkin

Efrain Almeida

FORTES VILAÇA

São Paulo

The son of craftspeople in the folklore-rich Brazilian northeast, Efrain Almeida draws on folk-art traditions and popular religious imagery to create handsome sculptures that are hand-carved from cedar. These recent wall-mounted pieces included hands, heads, a cathedral, and crowns of thorns.

Almeida, who regularly uses his own body as a model, is best known for his hand sculptures. Two sets of hands were shown here, each with one hand holding a bird—a hummingbird in one set, a sparrow in the other. Truncated at the wrists, the carved hands seemingly emerge from the wall upon which they're mounted.

Almeida's sculptures are often aptly compared to ex-votos, or sacred offerings. As part of a Catholic ritual (one popular in northeast Brazil), parishioners deposit wood-carved body parts—heads, legs, hands—at churches as thanks for answered prayers. Although Almeida's symbolism is sometimes religious, it is often the product of his own invention.

The most intriguing work was *Cabeças* (Heads), a series of self-portraits measuring a little over two inches tall. At first glance, the roundish faces seemed identical and expressionless. But upon closer examination, it became evident that each wears a slightly different, somewhat dour look with a downward-turned mouth. There's Almeida a bit taciturn, Almeida a bit apprehensive, Almeida a bit upset, and so on. The self-portraits reflect the artist's childlike fascination with the body and how it might be transformed by the imagination, as if in a fairy tale.

—Bill Hinchberger