

THE NEW YORK TIMES, FRIDAY, OCTOBER 30, 1998

...ptor began thinking about creating large-scale, walk-in environments activated by the rough, part-organic and part-geometric forms of his sculpture. This show presents three decades of studies, including works on paper, architectural models and sculptures with roofs and walls in which Ferber, who died in 1991, developed ideas for installations (Johnson).

JAN LUKAS, "New York, 1964," Keith de Lellis Gallery, 47 East 68th Street, (212) 327-1482 (through Nov. 7). A well-known photographer in his native Czechoslovakia, Lukas came to New York on a visit in 1964 and pointed his lens at virtually every photogenic phenomenon in the city. New York is not a neglected subject, and the profusion here does not add a great deal to the voluminous repertory. The best of these photographs catch a mood, a moment, an architectural vista. But if ever a show needed editing, this is it (Glueck).

★ **HENRI MATISSE**, C&M Arts, 45 East 78th Street, (212) 861-0020 (through Dec. 12). Celebrated as one of the 20th century's greatest painters, Matisse (1869-1954) also produced some daringly innovative sculpture. Breaking with centuries of European tradition, he viewed sculpture not in pictorial terms but as self-referential, i.e., it should not express anything but its own substance, existing as a process rather than a representation. Paring down heads to their essence, shaping bodies by means of rhythmic forms, incorporating stylized elements of African art, he freed his work from the traditional European emphasis on anatomical credibility, exerting a crucial influence on 20th-century sculpture (Glueck).

Galleries: 57th Street

(Johnson).

PATRICK IRELAND, HARRY KRAMER, Charles Cowles Gallery, 420 West Broadway, near Spring Street, (212) 925-3500 (through Nov. 21). For almost three decades, Mr. Ireland has played with perspective by lining up string stretched through the air and geometric abstractions painted on the wall. This one, based on Hieronymus Bosch's "Garden of Earthly Delights," uses all four walls and juicy matte colors to create an enveloping interweaving of two and three dimensions. Mr. Kramer is represented by big, brusque black-and-white geometric paintings from the 1970's (Johnson).

MARTHA KELLER, Rosenberg & Kaufman, 115 Wooster Street, (212) 431-4838 (through Nov. 14). Paintings by a veteran abstractionist. Each of Ms. Keller's near-square pictures is covered by narrow, thinly painted vertical lines painted roughly and incompletely so that they have an eroded look. Some are in jarring, acidic hues like hot oranges and florescent greens; others use shades of gray. Either way, they have a dry, flickering quality (Johnson).

THOMAS LANIGAN-SCHMIDT AND DONNA DENNIS, Holly Solomon Gallery, 172 Mercer Street, (212) 941-5777 (through Nov. 7). Mr. Lanigan-Schmidt is best known for his multimedia environments concocted from colored plastic wrap, tinfoil and trinkets. This mini-retrospective consists of smaller, stand-alone items but has an exhilarating total-immersion feel. Ms. Dennis's most familiar architectural sculptures are her miniature summer cabins, complete in every detail but far too small to enter. Several are included here; seemingly closed up for the season, they are dark, mute domestic enigmas (Cotter).

Other Galleries

YVETTE BRACKMAN, Up & Company, 257 Church Street at Franklin Street, TriBeCa, (212) 966-7847 (through Nov. 7). In this solo debut show, which bites off a bit more than it can chew, the personal is political, and design is, too. Included are a prison bunk painted the red, black and white of Russian Constructivism that is wired with speakers playing a tape of the artist's father, who was born in Russia, discussing his experiences in a Siberian labor camp in the 1950's. A wall painting depicting a semi-abstract forest is accompanied by sounds of her grandmother singing lullabies. These and other works create a pleasant, evocative surround that layers personal memory and history, but the pieces are also too obscure in meaning and stagy in appearance (Smith).

"PERSONAL TOUCH," Art in General, 79 Walker Street, TriBeCa, (212) 219-0473 (through Nov. 7). Except for Amy Sillman's gouaches, there is little of the hands-on personal touch in this show. Rather, it's a mixed bag of quirky, high-concept work, including Sora Kim's brown office for "Unlimited Concept Company Cleaning Department"; funny, body-oriented videos by Józef Robakowski, like "My Foot Is Painful"; rich photographs of low-rent family relations by Tracey Baran; a red rubber text by Meg Belichick, and a banner bearing Jenny Holzeresque admonitions by Ryszard Wasko (Johnson).

Last Chance

RALPH ALBERT BLAKELOCK, Salander-O'Reilly, 20 East 79th Street, (212) 879-6606