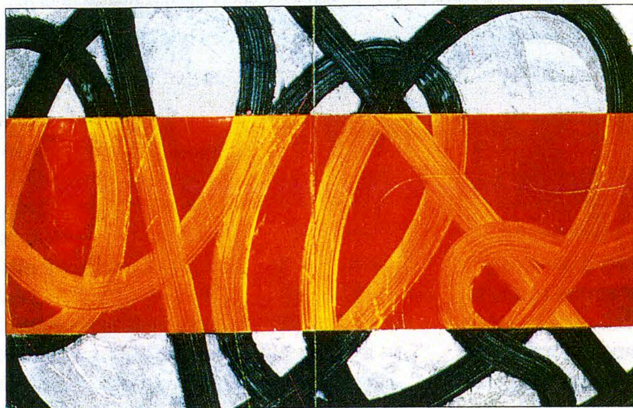
figure study on brown paper with white gouache highlights. Everything about it has the look and feel of an Old Master sketch—except the figure. "She" is a compressed stack of breasts sitting on top of high-heeled lace-up boots; her arms and head have been brutishly torn off.

The Café (1960) displays Bellmer's exquisite touch. In this small pencil drawing on gray paper, depicting two discombobulated female figures and a ghostly, nearly headless waiter, a breath of dry red gouache highlights one woman's hair while a smudge of graphite indicates the attendant's black uniform. Even here, a palpable sense of tragedy prevails.

—Rex Weil



David Row, *Time Line, no. 2*, 1988, monotype on handmade paper, 30" x 44". Betsy Senior.

David Row

Betsy Senior

David Row's stunning monotypes define a problem that has concerned artists and thinkers throughout this century: the unresolvable conflict between continuity and discontinuity. Is human existence continuous because of memory and repetition or is it discontinuous because each passing second is unique?

The cinema, the philosophy of Henri Bergson, and Freud's invention of the subconscious all facilitated our 20th-century faith in coherence, which we see metaphorically in Muybridge's photographs of people in motion or in Duchamp's *Nude Descending a Staircase*. Row makes the case for the other side.

These nine monotypes are snapshots of discontinuity. Whirling over the surface, Row's signature looping line breaks down into discrete arcs of blue, gray, and black. The differences, like those between his rich but restrained colors, mark the discrepancy between individual and species, showing as well that the person I am today is not necessarily the one I was yesterday.

Row also divides the picture's horizontal axis—generally into three planes—once again confronting the viewer with discontinuity. We assume the divisions are parts of a totality, but they are actually independent of one another. This questioning of unity reappears in the illusory depth our eyes create on these planes: the foreground is not always linked to the background.

The process by which Row, together with David Lasry of Two Palms Press, produced this series of monotypes is bafflingly complex. Yet even here, where a single drawing is printed using several plates, continuity collapses into multiplicity. This breakdown of coherence marks Row's foray into a new esthetics.

—Alfred Mac Adam

Barbara Pollack

Thread Waxing Space, Holly Solomon

Barbara Pollack's photography show "The Family of Men," at Thread Waxing Space, was an ambitious, provocative rethinking of the Museum of Modern Art's groundbreaking 1955 exhibition "The Family of Man." The Modern's show, organized by Edward Steichen, included pictures by Edward Weston, Henri Cartier-Bresson, Robert Frank, and Dorothea Lange. It depicted the cycles of life in cultures across the globe.

Pollack (a contributing editor of *ARTnews*) has borrowed the original show's design elements, including a resourceful re-creation of its then-ultra-modern installation. But the similarities stop there. Pollack's photographic essay is the culmination of a ten-year documentation of her own family of men: her husband and (now) eleven-year-old son. In *Bar-B-Q* (1993), her husband, dressed in athletic shorts, T-shirt, and running shoes, tends the backyard grill. In the huge, eloquent *Max, Sick* (1994), her son gazes up at the lens eerily.

Barbara Pollack, *Night Kitchen, Greenport*, 1993, print from Polaroid, 18½" x 15". Thread Waxing Space.

For all of these pictures, Pollack first uses a standard-issue amateur Polaroid. When she shoots, the camera and the subject are in motion. She further manipulates the process by using artificial lights and colored reflective scrims. The brilliantly colored little "instant" prints are then duplicated and enlarged as exceptionally painterly Cibachromes, which she produces in a variety of sizes.

Here Pollack both records and challenges the intimacy of the nuclear family. She seems to ask—in contrast to Steichen's positivism—whether the ultimate strangeness of social life can be meaningfully approached by the camera at all.

In Pollack's show of new photographs at Holly Solomon, titled "Strangers and Other People," she wields her Polaroid-to-Cibachrome process with even greater authority. *Kirsten (close up)* (1998) is a moody picture of a teenager, resting head on hand. The composition, worked around two triangles of bright white space and a corresponding triangle of forehead, is among Pollack's most compelling.

—Rex Weil