

Horse Fair (1853). That spirited depiction of the Paris horse market was too large to be included in this exhibition, but preliminary studies of the masterpiece and some 50 other paintings, watercolors, drawings, and sculptures demonstrated how this Frenchwoman elevated the modest animalier genre to the level of high art.

This first American retrospective of Bonheur's work documented the extent to which the menagerie of dogs, horses, sheep, deer, and even lions she maintained around her chateau near Fontainebleau inspired her. Surely no one has ever created more realistic and endearing canine images than *Study of Dogs* and *Barbaro after the Hunt*, Bonheur's tender renderings of her hunting dog.

The richly atmospheric *Landscape in the Pyrenées with Grazing Sheep* reflected both her affection for her subjects and her love of the outdoors. A lithograph after Bonheur's large painting *Plowing in the Nivernais* underscored her efforts to raise labors of the field to heroic status.

Bonheur's work may be out of style nearly a century after her death, yet, as this welcome display confirmed, it still exerts a strong appeal. **STEPHEN MAY**

Cindy Workman

LENNON, WEINBERG

Collage artist Cindy Workman finds her images in the hidden corners of the family home. Figuratively rooting through kitchen, closet, and sock drawer, Workman turns up kitschy prints, ultraviolet western comics, and soft-core pornography. In her slick, minimalist wall sculptures and collages, Workman

Cindy Workman, *Special Occasion Flower 4*, 1996, mixed media, 46 1/2" x 46 1/2" x 4 1/2".

Lennon, Weinberg.



is by turns engaged in the high camp of Pop art and in feminist critique.

Two large works overlay vintage pornography with vivid nature illustrations lifted from prints once ubiquitous in middle-class homes. The face of a topless woman resembling pinup legend Betty Page stares languidly past the viewer. Her exotic visage is partly obscured by an image of a bird perched on the stem of a flower, one of its petals masking her eyes.

Another appropriates an amateurish black-and-white photo showing a woman on her knees in a living room. Nude except for sheer panties, she smiles over her shoulder at the camera. Her lower back and buttocks are covered by a large transparent peach that colors her flesh even as it transforms her body into a target. A leaf covers her eyes, yet here it is more blindfold than mask. The hardware supporting the work is left visible, as if to underscore its association with bondage.

Other works are composed like flowers. In these, eight LP-size disks are bolted like petals to vinyl-covered circles, their modish surfaces slick and clean. Surrounding a red center are comic-book images bolted to the disks like pinned specimens—masked or bound women's faces, shooting handguns with "blam" sound effects, a single butterfly. Workman walks a fine line, using campy, transgressive eroticism to take aim at the commodification of women.

GRADY T. TURNER

Abby Leigh

MAXWELL DAVIDSON

The 18 watercolors in this exhibition were in some ways the 1990s equivalent of the traditional kitchen still

Abby Leigh, *Radishes*, 1997, watercolor on Arches paper, 60" x 40". Maxwell Davidson.



life. These bright, charming pictures of radishes, passion fruit, potatoes, eggplant, mushrooms, and the like are easy to imagine in the kind of crisply designed kitchens that appear in shelter magazines, and because of their precision they would also hang comfortably near old botanical prints and drawings.

They seem uncomplicated. Their colors are not particularly complex; even most of the shadows are in the upper-value range. The subjects are seen not in perspective but from the side, floating specimen-like in the brightness of the otherwise empty page. But they have an underlying, charismatic oddness. Many are, for example, enormous. The two-by-three-foot pomegranate half—with its red skin, blindingly bright filaments, and undulating, fist-size seeds—seems exposed to the viewer almost as a challenge. Other works, such as a large sheet of radishes—the artist's special love—have intermittent strokes of dry-brushed green and red that only tangentially relate to the representation of the vegetables. These swirls and flourishes seem almost hidden among the bulbs of the radishes and the thatches of radish leaves, as if Leigh is offering an expressive note to the careful viewer.

MARGARET MOORMAN

Wayne Miller

KEITH DE LELLIS

The Keith de Lellis Gallery marked Black History Month with "Way of Life of the Northern Negro," an uplifting exhibition of work by Wayne Miller, who was a photographer for *Life* and onetime president of the Magnum photo agency.

This show included images from 1946

Wayne Miller, *Female Impersonator*, 1946-47, vintage gelatin-silver print, 10" x 11". Keith de Lellis.

