



Rosemarie Castoro, 1972, *Contents Contained*.  
Masonite, gesso, marble dust, and graphite, 46" x 96".  
Lesley Heller Workspace.

## 'Four Sculptors 1968–1980'

### Lesley Heller Workspace

The kernel of a much larger exhibition could be found in this intimate selection of sculptures by the artists Lynda Benglis, Rosemarie Castoro, Ursula von Rydingsvard, and Jackie Winsor. Curator (and *ARTnews* contributor) Ann Landi chose a group of women who brought evidence of the hand as well as hints of humor to the "serious" field of Post-Minimalist sculpture.

Winsor's leaning mini-fence of connected wood posts, titled *Lattice Wall* (1970), comments on utility and possesses a warmth born of its material, as does von Rydingsvard's subtly graded low-slung square field of jagged wood pieces, *Song of the Saint* (1979). Castoro's black-and-white wall reliefs, espe-

cially her *Contents Contained* (1972), illustrate fluid, larger-than-life brushstrokes, almost like giant cartoons of marks made. Benglis was represented here by the perky *Kajal* (1980), one of her gold-colored bow- or scone-like forms for the wall, which was hanging where something hard-edged, blunt, and colorless might have been.

Based on the conversation that went on here—whether among the various forms or about their manner of display or the attitudes in evidence—one could imagine other artistic voices joining in to form a major survey in the future. In this vein, the work of Grace Knowlton, a sculptor also active during the period, was on display in the gallery's front room. Her expressive, thickly limned drawings of hands were entirely in keeping with the spirit of this provocative and well-balanced group exhibition.

—Cynthia Nadelman