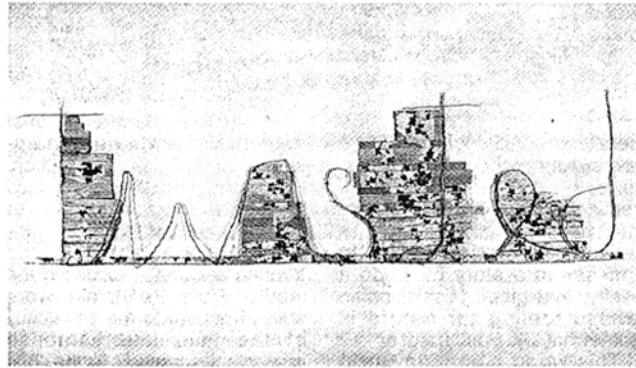


Drexler's work could be described as "Paleolithic revival" since much of it is inspired by the very earliest known examples of artistic expression. After visiting the Lascaux caves some years ago, Drexler began painting on rocks. Photos of cave paintings from other Paleolithic sites such as the Altamira caves near Santander, Spain, and the recently discovered Grotte Chauvet in southern France have been the impetus for many of his recent works.

Woman with Animals is painted on a rock that is broken in two. Like fragments of a crumbled wall painting recovered from the floor of a prehistoric cave, the elements have been rejoined and mounted. This striking work is illustrative of Drexler's project as a whole. Through his art, he connects vast expanses of time. His homage to ancient painting, while often evoking a sense of the Edenic simplicity and sereni-

visual and verbal. She chooses specific common materials to reinforce and enrich the meanings of her art. In *Twisted*, the best piece in the show, Heller entwines wire into a nervous script that spells the word "twisted." In this wall-mounted work, the sharpness of the cut metal ends and a faint allusion to barbed wire push beyond the direct expression of process into psychologically descriptive territory. The wire script structurally coincides with bits of flat wood lathe pasted with fragments of ivy-patterned wallpaper that suggest readings both homey and dysfunctional.

Heller is extremely versatile in her use of space. Taking cues from the way people arrange everyday things, she stacks objects, cantilevers them out from the wall or cobbles them together. In a remarkably delicate work about vanity, she strung garlands of false fingernails in the window, where they



Sally Heller: *Twisted*, 1994, wood, wallpaper, wire, 35 by 123 by 1 inches; at Helen Cevern-Harwood.

ty of the remote past, has a feeling of sensuousness and intrigue that is very much a part of the present. —David Ebony

Sally Heller and Jim Tommaney at Helen Cevern-Harwood

In this small space, located just off the standard SoHo gallery circuit, "Up Words" felicitously paired two artists who integrate familiar assemblage and installation techniques with text, but whose works show widely differing sensibilities.

Sally Heller's assemblages are witty double entendres, both

caught the changing air currents and light. Heller's choice of resonant materials and her casual arrangements are deft but never contrived.

Jim Tommaney's best work is the humorous *Shoo Tale*, which is made from a shoe salesman's mirror and a doormat. One side of the mirror reads, "When love has fled"; the reverse reads, "Feet do your thing!" Here, the materials suggest reflection, the condition of being walked on, coming and going, all of which serve well as metaphors for relationships. Unfortunately, the other two works exhibited—one relating to seduction on a

kitchen table, the other to aging and spiritual youth—provide little visual stimulation. The main setback to these sculptures seems to be the unremarkable, slightly shoddy quality of the furniture and household objects Tommaney chooses, which serve only to illustrate his texts without adding to the mix. The more one compares these two artists' works, the clearer are the differences. —Susan Haggood