

ing the panel into two horizontal fields of dark olive and brown, which are subdivided vertically by column-like forms—one in the middle in the upper half, the other two closer to the lower corners in the bottom half. Given the smooth surfaces of such pieces and their overall geometry, they recall Minimalism most readily, but through his process, Parker distills a luminescence that links them as well to the tradition of the Hudson River School. The effect of the paintings is more artisanal than industrial.

Horizontal stripes, varying from tan to a deep reddish brown, traverse a large painting from 2003. Though the painting presents a rationalized display, the overall effect is of light emanating from behind the painted surface. The intuitive glow contrasts with the orderliness of the stripes. Parker tapes the edges of his stripes to facilitate the precise application of layers of color; but to achieve greater variety in the surfaces, he cuts into the stripes with a pointed tool, producing scratches that function as bits of miscellaneous information.

Parker divides the field into three equal, horizontal parts in two other works, one from 2004 and the other from 2005. In the earlier tripartite piece, the sections are composed of reddish brown, swirling, cloudlike effects, separated by half-inch stripes of a lighter color. In the 2005 painting, the middle section is dark green, with brown above and below, evoking nature's palette. Parker studied ceramics at the Cranbrook Academy, and there is a sense here of warm surface that reminds the viewer of glazed and fired clay, a coupling of rigorous process and radiance.

—Jonathan Goodman

## Eric Fischl at Mary Boone

In six "Bedroom Scenes" in oil on linen, all dated 2004 and



Eric Fischl: *Bedroom Scene #6 (Surviving the Fall Meant Using You for Handholds)*, 2004, oil on linen, 72 by 90 inches; at Mary Boone.

most 6 or 7 by 8 or 9 feet, Eric Fischl depicts an apparently married and materially comfortable couple alone in their chic if sparsely furnished bedroom. In each painting, their elaborately canopied bed is conspicuous—the third occupant of the room. In *Bedroom Scene #6 (Surviving the Fall Meant Using You for Handholds)*, in which the couple is dressed for evening, the bed is tentlike, the base camp for their excursion. The man stares sideways at the viewer, like a pitcher at a catcher. The woman's back and arms (but, oddly, not her low-slung dress) are striped with shadows and light. After many years of using it, Fischl still loves the noirish effect of light pouring through Venetian blinds. It is the most compelling painting in the show, one in which the artist's tics become strengths. Even the perfunctory handling of flowery bed linens works here.

In *Bedroom Scene #3 (Mistakes Mistakes! Everything Shakes From all the Mistakes)*, the woman is in the extreme foreground. Her arm, enormous and Band-Aid toned, leads upward

to a bit of bravura brushwork around her extended shoulder and foreshortened back, swathed in chiffon. The bed looms behind her head like a thought bubble. There her husband sprawls, an erection lofting his shorts. *Bedroom Scene #2 (They Were Facing Each Other When the Rock Crushed Them)* decodes too readily as "power struggle." The light-striped canopy resembles a barred cage where he, naked and dimly seen, crouches like an animal while she, also naked but statuesque, stands just out of his reach. She wields something like a belt. The curves of her body are limned in the half-dark by light reflected from the room's reddish carpet; the gloom allows the artist plausibly to forgo finer anatomical description, for which he apparently has no patience.

Not the decisive moment, but one a little before or after it is Fischl's subject. Effects of light are rendered as they often appear in photographs, preserving murky, generalized shadows and washed-out, poorly defined highlights. In *Bedroom Scene #4 (You Leave Your Lover to Answer the Phone)*, a view out the window to the sun-drenched yard is chalky and bleached. The painting is arresting because in it the woman looks like a youngish man. And the crushingly bleak *Bedroom Scene #5 (The Earth Rolls Over You)* is the most invasive, and least complex, of the show. He lies upon her, contorted and spent. They seem to have been motionless for minutes. The shimmering canopy bears down like a net.

—Stephen Maine

and pigment on gesso panel, 10 by 30 inches; at Jim Kempner.