

and *Mamilla Immortalis* (*The Breast That Never Stops Flowing*), both 2004, Snyder invokes women throughout the ages in a protest against worldwide violence. The paintings' surfaces were covered first in loosely structured grids of strokes and drips, and then in Latin and English words that ooze down the canvas like the tears and breast milk cited in the titles. As in all of Snyder's work in which she uses texts, the words function as content, image and medium. Her newer palette comprises pastel greens, blues, yellows, pinks and purples, disrupted at intervals by her distinctive bulging, encrusted and dripping blood-red "wounds."

The drawing show included jewellike examples of Snyder's early investigations into form and language related to her "Stroke Paintings" of the early '70s; the taut, emotionally expansive *My Lai Collage* (1969) foreshadows her later humanitarian concerns. These were accompanied by recent drawings such as *To Iraq: I'm So Sorry, The Tears of Women of Ancient Times* and *Women Make Lists* (all 2004), in which the new pastel hues are used in classic Snyder compositions. They show her working through formal and personally expressive ideas, particularly as they relate to the paintings. In *Women Make Lists*, for example, she hand-wrote lists of people's names over circles delicately rendered in pencil and watercolor. In the corresponding painting, these were reinterpreted as splattered orbs of thick pigment, papier mâché, acrylic and herbs, together with fabric pockets filled with

glass beads. Themes of life and death, of the everyday and the epic, of timelessness and humanity have continued to prevail in Snyder's masterful, expressive works. —Susan Harris

Lisa Hoke at Elizabeth Harris

Lisa Hoke and her assistants spent a lot of time attaching a profusion of plastic and paper cups to a 75-foot sequence of the gallery's 11-foot-high walls for *The Gravity of Color* (2004), a sprawling, low-tech mosaic that had the main space to itself.

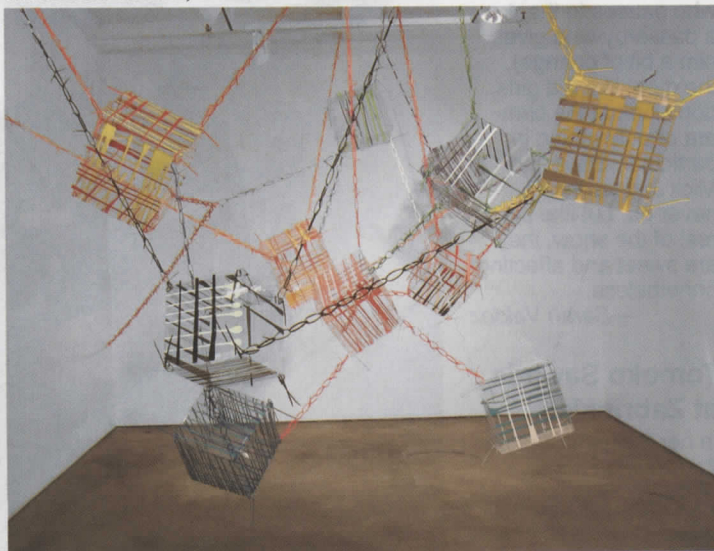
Screwed to the wall in snaking, segmented bands, thousands of small, clear plastic cups, each containing a splash of a single pigment, suggested an overall pattern but avoided an explicit one. Instead, they staked out spectral territory; distinct regions were dominated by a variety of reds, or pale earth colors, or blues, greens and magentas of a similar value. Protrusions erupting here and there consisted of commercially printed paper cups—to which the mixed colors were keyed—glued together and telescoping off the wall by as much as 3 feet. The piece engaged two corners, where these build-outs meshed, elaborately and delicately. The drama of arrested motion has long been a characteristic of the artist's work; that theme was carried out here in the conspicuous screw-heads, one per cup, which visually punctuated the piece and insistently refuted the suggestion of coiling, writhing movement. Still, there was a bit of fun in imagining that the array mimicked the insta-

bility of stockpiled cups, suggesting an Elizabeth Cupraesque household incident.

Prolonged viewing was rewarded by the discovery of details such as a swarm of little round mirrors and a quartet of mismatched par-fait glasses glued rim-side to the wall. But ultimately the element of showmanship dominated, the sheer effort on display overwhelming the result.

More succinct and successful was *A Splendid Order* (2004), another hybrid of painting, sculpture and installation, which shared the gallery's smaller space with four mid-size works of glued painted-paper reliefs under glass. Here the components were far fewer but their spatial and chromatic interrelatedness made for a rich, memorable experience. Eleven roughhewn Plexiglas cubes, varying in size from 10 to 15 inches square, were streaked and striped with spindly or luscious drips of clean, unequivocal color pairings, arranged at right angles: dark green and pale blue, red and orange, hot pink and vibrant blue. The cubes were suspended in space, roughly equidistant and at jaunty, buoyant angles, linked to the walls and ceiling by means of spiky chains made of plastic electrical ties in chipper industrial colors, to which some of the paint had been matched. The impulse to walk around and among these tumbling, tethered dice was irresistible. The scale was just right, and the visual heft of the piece relative to its economy of means was extraordinary. —Stephen Maine

Lisa Hoke: *A Splendid Order*, 2004, Plexiglas, paint and electrical ties, dimensions variable; at Elizabeth Harris.



Torben Giehler at Leo Koenig

For his third solo exhibition with Leo Koenig, Torben Giehler presented recent paintings (2004) that offer a broad range of angular, brightly colored, highly articulated forms, the shards and splinters of virtual, multidimensional hyperspace. Composed on computer, they are transferred to the canvas, where the act of their painting becomes empirical, as Giehler proceeds one line or block at a time, each step informed by the step before. The surfaces of these complex, radically vertiginous paintings are built up with transparent and opaque acrylics. They are smoothed by spatula or