

## Pick Of The Week



**M**arc Pally's painted wall constructions are built of layers of such materials as wood and aluminum, particle board and plastic, all culled from the junkyard to present a fascinating and most peculiar series of work. The constructions hang from the wall like paintings, but the planes and angles that convey a sense of illusion are fabricated as three-dimensional relief. They are mysterious creatures, and each one may be read in a number of ways. From a frontal perspective, what appears to be a thin, dark line will turn out to be the edge of a triangular shape; what appears to be a shadow is a black slab of wood when seen from the side. Many look as though they are lifted portions of a cubist painting, and each view of the work offers several other views as well. While they share a common eccentricity, it's difficult to determine how each piece in the installation relates to the others. Several resemble figures that zig-zag their way around the walls, others are odd abstract shapes of unusual appeal. There is a slight concave curve coated with a custard-like surface, a knotty yellow shape that juts from the wall on a pair of wires, a painting of a bent magenta phallus on silver paper. What is one to make of such an assortment? Perhaps the spirit of the show is best summed up in the figurative work *The Past Ain't Good Enough* (see above). A Picassoid being in pink, black and cork hunches away from the jagged, dark form, the past, that seems to be floating behind him. By collaging bits of knowledge and history, style that ranges from constructivist through New Image, Pally has developed an esoteric, symbolic vocabulary to express himself and his relation to his surroundings. At the Ulrike Kantor Gallery, thru Nov. 14.

—Hunter Drohojowska