

**Hannah Wilke** (Ronald Feldman Fine Arts): Wilke's latex wallhangings flower monochromatically in asymmetrical rows; color is so close that differences are subliminal. Miniaturist kneaded eraser or chewing gum saddles are mounted or, rather, massed behind plexiglass, as at some museo antropologico; these two- and three-color harmonies generate the same satisfactions as Wilke's pastel graphic work. All the sculpture is done in pointed allusion to the female genitalia, as Judith Bernstein's *Screw* drawings allude to the male genitalia. Wilke's are pretty, Bernstein's are threatening; they both link clearly to feminism. Of course, Wilke is a sculptor and conceptual artist, and her repetitive use of a single painted hanging form in wall sculpture connects her to Lynda Benglis; and Wilke, like Benglis, is an art star. As Allen Ginsberg discovered years ago, taking your clothes off in public provokes serious critical commentary. In Wilke's *S.O.S. Starification Object Series* she stuck morsels of vagina-shaped chewing gum in different patterns over her naked body; since chewing gum does not stick long to hairless flesh, it was necessary to photograph the event. The model, in art, has traditionally been a woman and the artist a man; Wilke is both artist and model.