

Exquisite obsessiveness.

GALLERY GO 'ROUND

BY VICTORIA PEDERSEN

Although **Barbara Gallucci** may have the soul of a formalist, her use of industrial and found materials is closer to Rebecca Horn and Katarina Fritsch than it is to Robert Morris and Eva Hesse. In the past, using simple materials like cardboard and plywood, Gallucci has created Pop-like pods that were goofy and quirky. Her current show is clearly moving in a more disturbing direction. The centerpiece here is *Racked*, which is more about retrofascism than it is about retromodernism. Using domestic chunks like stainless steel rings, hooks for hanging pots and electrical tubing, Gallucci has fabricated a 7-foot-high monolith that embodies a terrible beauty.

Initially, what draws you in is the sensual, undulating pieces of fleshy pink, black and floral carpet that hang from the hooks. The shape of the carpet functions as a color or glaze might on a painting. While you may figuratively empathize with these forms and their lyrical, romantic patterns, there is a violence to the steel armature and the way the carpet hangs like slabs of meat. Here Gallucci subtly plays with serious issues: domestic violence, the brutality of symmetry and the overriding tension between the masculine and the feminine. **Lauren Wittels, 580 Broadway, through May 25.**

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