

Superwoman!

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SHOWING OFF (Soho 20, 99 Spring Street, through Oct. 7): Group shows are the bane of reviewers. One always has to invent themes and pick and choose, but "Showing Off" is an exception. Soho 20, a women's co-op, is starting the season with a fine show far above the level of most such things.

In spite of the strengths of the other works in the exhibition, Sharon Wybrants-Lynch's "Self-Portrait as Superwoman (Or Woman as Culture Hero)" is the attention-getter. It is a pastel drawing, over ten feet high. It shows the artist herself in costume as culture hero. Certainly it is meant to be more than slightly tongue-in-cheek. But it demonstrates that women artists have egos too, sometimes just as big as any man's. And why shouldn't they? Cultural conditioning is repressive in this area too, making this work curiously healthy.

"Self-Portrait" is a sketch for a large painted panel that will be part of the portable sisterhood chapel now in the works. Sylvia Sleigh is working on Lilith, and there will be panels by Alice Neel, Marcia Marcus, Judith Blum and others.

In the present show, Wybrants-Lynch is also represented by a smaller pastel that continues her theme and further displays her abilities and her uncensored ambitions: "Self-Portrait in Superwoman Costume With Rauschen-

berg in Background." Her other heros? De Kooning and Bacon.

Joan Glueckman's crewel-work, using the feminist tactic of employing traditionally womanly ways of making things within an art context, now strikes me as far more amusing and daring than when I first saw her work. Parody is implied. Although spite—never a handsome characteristic—might have been the original motivation, the cruelty of her crewel is fauve. Her themes are banal: "Cellist," "Woman in Riverside Park," etc. But the colors are intense. I liked "Tiger" best because it is so close to kitsch it made me cringe.

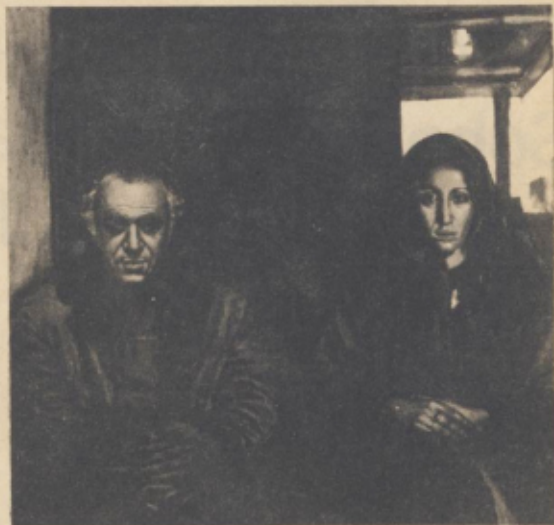
Shirley Gorlick is represented by a striking painting called "Sidney and Lisa." Her gloomy palette presents two people that stare out at the lucky viewer with solemn originality. Barbara Coleman's tough explorations of all-white texture are serious works as well, although I am not sure that resting them directly upon the floor is really necessary. Eileen Spikol's two new pieces indicate her development. Here she is offering plastic nipple forms mounted upon latex grounds.

Soho 20 has never quite managed to meet the high level of work presented at A.I.R., the other feminist co-op. But now things seemed to have changed for the better. I don't know what is going on at Soho 20, but whatever it is it certainly for the good. Let us hope



Sharon Wybrants Lynch's
"Superwoman"

that the forthcoming solos will live up to this group show tease.



Shirley Gorelick's "Sidney and Lisa"