

THE NEW YORKER

ART GALLERIES DOWNTOWN

Rochelle Goldberg

Glazed ceramic figures, clad in felted human hair, hang in the gallery from steel armatures in a show haunted by histories, both recent and Renaissance. Goldberg's impressive sculptures are loosely modelled on Donatello's gaunt statue "Penitent Magdalene," which similarly paired a feminine face with masculine shoulders and feet. Her works also convey some of the anguish of the dismembered forms of the mid-twentieth-century Polish sculptor Alina Szapocznikow. But what Goldberg achieves most powerfully is the sense of bodies undergoing both trauma and regeneration. Her nonfigurative pieces tend toward portentous opacity; an exception is "Soiled," a foam mattress that rests on the gallery floor, sprouting grass—equal parts object and organism.