

The New York Times

‘All Back in the Skull Together’

By KEN JOHNSON APRIL 9, 2015

Maccarone

630 Greenwich Street,

at Morton Street,

West Village

Through April 18

It’s hard to say what if any conceptual point there is to this metaphorically resonant show, but its judiciously selected works by 17 artists all hang together beautifully. The first three objects, playing with feminine associations, are illustrative.

Lynda Benglis’s “Swinburne Figure I” (2009) is a wall-mounted sculpture evoking a human torso made of crystalline-textured polyurethane tinted vivid pink. Nearby is a free-standing sculpture by Birgit Jürgenssen called “Cinderella” (1976), a wooden, half-life-size spiral staircase with a high-heel shoe on the top step. The shoe’s toe has surrealistically morphed into a flattened, flexible extrusion flowing down the stairs. A small, grainy photograph taken sometime between the mid-1960s and the ’80s by Miroslav Tichy shows a woman’s legs in white tights and black slippers protruding from behind a wooden wall, calling to mind the Wicked Witch of the East’s legs jutting out from under Dorothy’s house in “The Wizard of Oz.”

On the other side of the gallery, Sarah Lucas’s “Mammerylolo” (2010), which has pendulous breasts made from stuffed tights spilling out of a real toilet, adds a note of raunchy feminist comedy. Alice Neel’s “The Sea” (1947), a dark painting of waves under a turbulent sky, converses with Jo Nigoghossian’s rough, concrete-and-steel sculpture “Hole with some bars” (2010), which looks like something coughed up by the ocean. John O’Reilly’s dreamy photomontage “Caress” (2010), in which the partly torn, close-up image of a man licking someone’s hirsute skin is conjoined with a painted image of a gently wavy sea, brings out the sensuality of Kathy Butterly’s funky ceramic cup “Mushroom Nirvana” (2011).

Abstracted faces drawn by Nicole Eisenman, diminutive collages of women hybridized with nonhuman elements by Eva Kotatkova, and miniature landscapes made of tiny found and handmade objects by [Sam Anderson](#) on pieces of leather further animate this exhibition’s captivating synergy. **KEN JOHNSON**