

comes into near-perfect balance with the material flair of his brushwork and color. Here Park's obvious delight in painting reads as a visual record of his respect for humanity. In the little-known *Nudes and Ocean* (1959), and in many of the late gouaches, such poised expression breaks down.

As any Park survey will, this show stirred in the viewer a mixture of exhilaration for the authority and promise of Park's touch and sadness that his career ended so early.

—Kenneth Baker

## John Henry

THOMAS MCCORMICK  
Chicago

John Henry got his start in Chicago 30-odd years ago, and several of his large-scale public works grace the city. But Henry hails from the rural South, an influence that may account for the dual nature of his recent work, which seems to borrow from both rural and urban architectural esthetics.

Henry is known for site-specific metal sculpture, several stories tall, and at first glance, the small-scale steel-and-aluminum works on view here had a similarly urban feel. Abstract arrangements of planes and bars made to fit into rooms instead of city plazas, they lean together and jut into space like industrial-size pick-up sticks.

Despite their cold materials and architectural shapes, these arrangements are oddly warm and accessible. This is partly a result of their scale, but it also reflects the sense that the pieces seem frozen in a moment of collapse, like old barns that have imploded but never made it to the ground. This sense of instability draws the viewer in as if each work were an unfolding drama. And even though they are neat and balanced there is a potential messiness that is reassuring.

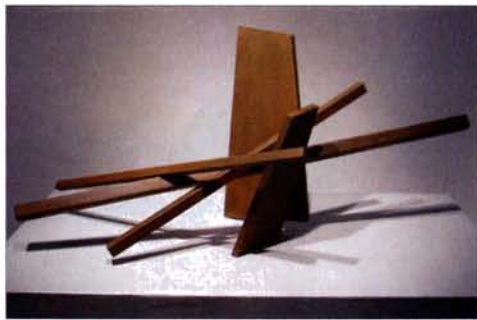
In *Odalisque* (2003) and others like it, rusted metal conveys surprising warmth. Henry drenches the steel in a vinegar solution, which speeds up the process of patination and creates a soft rustiness in a matter of hours. Some pieces had bits of gold leaf around the joints and edges, embellishments that seemed too decorative. The best works were the ones that looked like elegant piles of old junk left out in a field.

—Margaret Hawkins

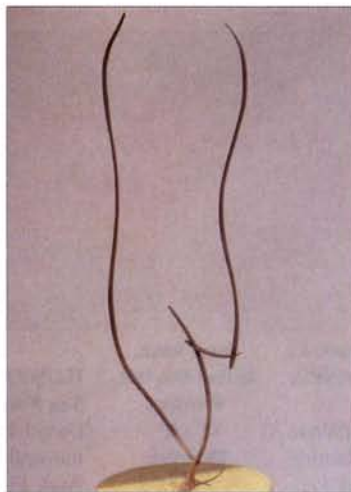
## Will Clift

PHOTO-EYE  
Santa Fe

Photographic reproductions cannot begin to capture the awesome effect of Will Clift's fragile, willowy



John Henry,  
*Grete Reclining Nude Series, 2003*,  
steel,  
30" x 64" x 24".  
Thomas McCormick.



Will Clift,  
*Four pieces, with two reaching up, 2003*,  
wood,  
34 1/2" x 9 1/2" x 1 1/2".  
Photo-Eye.



Phil Sims,  
*Untitled Blue, 2003*,  
oil on linen on panel,  
23" x 16".  
Charlotte Jackson  
Fine Art.

sculptures. The 25-year-old artist constructs his works from long, lean strips of wood, each tapered end connected to another through chiseled slits. In most of the pieces in the show, he refrained from using glue, nails, or screws. The sculptures that extended horizontally more than four feet into space were each set on a sliver of walnut, wenge (an African hardwood), or mahogany.

While the feat of balancing, which Clift accomplishes without the aid of engineering tools, is the most astonishing aspect of the work, it is not its defining feature. Rather, the forms are distinguished most by their grace and animation, much like drawings or minimalist paintings with a few elegant sweeps of paint. With a single line he can convey movement and tension.

Many of the works here suggested landscapes, the human body, and other natural forms, though the references were likely unintentional. *Four pieces, with two reaching up* (2003), composed of four undulating, startlingly thin slats of wood, evokes the torso of a woman. The gestural *Three pieces, reaching* (2000) could be a calligraphic Asian symbol for the ocean.

Like his father, the eminent photographer Bill Clift, Will Clift is self-taught. His work seems to evolve unconsciously, and he is able to gauge the equilibrium of each piece from preliminary drawings. The resulting sculptures are simultaneously powerful and fragile; thrilling, yet entirely serene.

—Dottie Indyke

## Phil Sims

CHARLOTTE JACKSON FINE ART  
Santa Fe

This show of recent work by Phil Sims juxtaposed his sumptuous paintings with his renditions of classic tea bowls, providing an opportunity for viewers to study the artist's handling of color and texture and the intriguing relationship between the two mediums.

For 25 years, Sims has built his distinguished career on his monochromatic paintings. But he has also studied and taught ceramics. To make the paintings shown here, he mixed kaolin, a fine white clay used to manufacture porcelain, with different pigments and applied them to linen, achieving a highly unusual surface with fluctuating sections of smooth and patterned brushstrokes. Dense with multiple layers of paint, textured by the fabric, chalky and sparkling from the clay, and marked by an occasional protruding pebble, these intensely colored works radiate light despite their lack of sheen.

*Untitled Black* (2003) looks as if it were made of