himself deemed this inessential, a mere manifestation of his general interest in exploring the utility of his own work and other experience. In any case, ambiguity is enhanced by his eclectic style, which incorporates Surrealist and Cubist idiom with equal ease.

Similar problems beset the interpretation of Carroll Dunham's paintings. His imagery is not clearly representational, and sometimes (particularly in his very recent work) not necessarily figurative at all. But for the captions, one would be at a loss to assign a specific meaning to any of these works. Yet it is hard to overlook the recurring presence of sexual symbolism — phallic forms, for example, which is reminiscent of Dunham's pet motifs. Add to this the sharp colors and enigmatic configurations that pop something like a present-day Hieronymous Bosch.

From Britain, Bill Woodrow brings us sculptural installations made out of Sadie's waterfronts in the venerable — if somewhat harsh — spirit of Duchamp. As with his studio, is accessible by free tours organized by the ICA on Fridays, Saturdays and Sundays.

And, as usual, a visit to the ICA includes a certain facility of association on the nature of Carroll Dunham's paintings. His imagery is not clearly representational, and sometimes (particularly in his very recent work) not noticeably figurative at all. But for the captions, one would be at a loss to assign a specific meaning to any of these works. Yet it is hard to overlook the recurring presence of sexual symbolism — phallic forms, for example, which is reminiscent of Dunham's pet motifs. Add to this the sharp colors and enigmatic configurations that pop something like a present-day Hieronymous Bosch.

The photographic components, in fact, consist of work by Barbara Eis. She uses a pinhole camera; the film is put in a simple box with a tiny opening. This produces a rather soft image with a weird distribution of light. The appearance has an unmistakable tendency to yield schmaltz, but Eis knows how to avoid that. She comes up with eerie, hallucinatory shots in which the potential of the camera is strongly supported by a sharp eye for tilted lines and oblique angles. The result is a haunted, dreamlike world on the brink of coagulation.

The sculptural structure Atom and Time is by Control by Howard Fried — specially commissioned for this exhibition — was not yet entirely set up last week, but should be completed by now. Another installation, made by sculptor Taylor McLean on the roof of his studio, is accessible by free tours organized by the ICA on Fridays, Saturdays and Sundays. And, as usual, a visit to the ICA includes the option of watching art video downstairs.

Michel Bispo

classified advertising

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Arts Tuesday, October 1

Festivities start today in connection with the official opening of the Wiesner building (formerly the Arts and Media Technol-