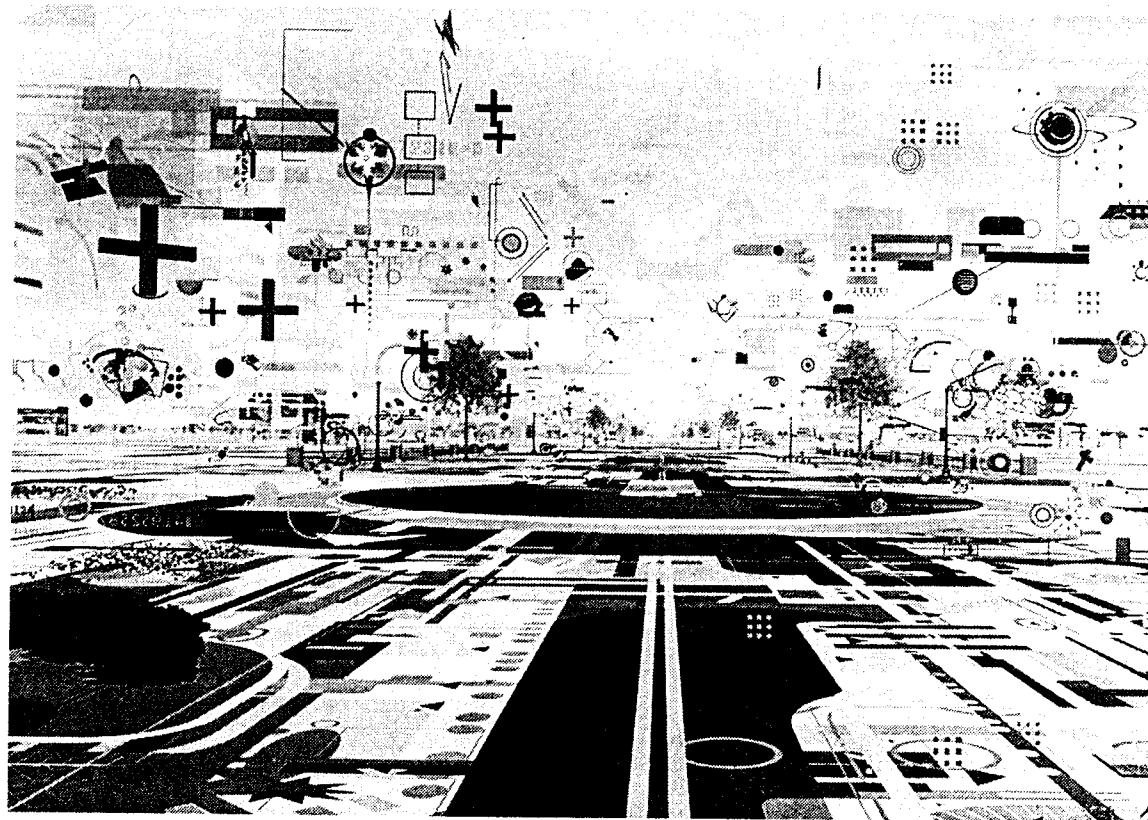


THE LISTINGS



Greenberg Van Doren, New York

BENJAMIN EDWARDS With each passing day, it seems, our world drifts further from nature and envelops us more and more tightly in a seamless fabric of human design. Benjamin Edwards, a painter having his second solo exhibition in New York, envisions the exciting and bewildering complexity of our brave new artificial paradise. Working like an unusually ambitious and ingenious architectural illustrator, Mr. Edwards creates expansive, kaleidoscopic fusions of Renaissance perspective, Cubism and Pop that measure as much as 11½ feet across. As in "Immersion," above, layered and intersecting architectural structures, streets and corporate logos spread out across the surface and recede into deep perspectival space. On one level the paintings convey feelings of utopian euphoria: the well-designed world is a supremely efficient machine for living; commodities, information, energy and money flow smoothly from place to place; peace and harmony reign. Behind that luminous scrim of beneficently rationalized order, however, lie shadows of anxiety and terror. Such perfection is a fascist's dream. The messy inefficiency of ordinary humanity is overcome. Corporate sterility extends as far as the eye can see. And we are left to wonder where, when and how the bottled-up energies of real life will next erupt. (Greenberg Van Doren, 730 Fifth Avenue, at 57th Street, (212) 445-0444, through Dec. 30; free.)

KEN JOHNSON