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Review/**Art**

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Jeffrey Brosk

Stephen Rosenberg Gallery

115 Wooster Street

Through tomorrow

Jeffrey Brosk's reliefs look like corners and ceilings of timber shelters and huts that have been detached, taken apart and reassembled. There are different kinds of wood of different sizes in each piece, always unadorned, always in their natural color. Broken slabs of marble covered by cement may be set into angles of the wood. The reliefs suggest places. The titles suggest sites in the American West.

Part of the strength of these works lies in the deft and elegant balancing. These slabs of wood also seem to move along the wall or spring off it in ways that make the sculptures like drawing. A further strength is the simplicity. One work is called "Hemingway's Place," and Mr. Brosk's method could almost be modeled on Hemingway's style. The sculptural language is unrheterical and unadorned. Everything is so reduced that each aspect, including the saw marks and drilling holes, becomes a focus of interest. The goal is simple, complex, lyrical feeling.

By MICHAEL BRENSON
