"THE HUMAN FACE IS A MONUMENT" Titled after a 1965 movie by the underground filmmaker Stan VanDerBeek (1927-1994), "The Human Face Is a Monument" is a lively group show at Guild & Greyshkul that could be subtitled "And Glossy Magazines Are A Feminist Gold Mine."

May Wilson (1905-1990) is represented by several little-known collages from the late 1920s, whose lattice-like layering of images create a kaleidoscopic mix of wayward, patterning and interior. In Sarah Charlesworth’s "Figure Drawings," a work initiated 20 years ago, 46 small, individually framed figurative silhouettes — mostly sculptures — catalog poses, gestures and meanings.

Dana Hoey’s latest, possibly transitional, work contrasts different female roles and the passage of time in loose-limbed quilts of images. Sara Greenberger Rafferty uses pictures of fried eggs to accent the absurdity of some of the roles women play. In a 1992 video Martha Rosler dismantles an issue of Vogue magazine, verbally and unaided by scissors. And, finally, "The Greeks 2000," right, a large new work by Ansy Kiefer, uses fabric, paint and inkjet prints to create pale female silhouettes that invoke both a Greek chorus and the alert, sharp-elbowed women of Picasso’s "Demoiselles D’Avignon."

In a separate area, collages and films made between 1958 and 1996 by Mr. VanDerBeek — father of two of the three artists in charge of this gallery — reverberate with nearly everything on view, reintro- ducing a neglected artist and confirming that neither feminism nor collage is exclusively female terrain. (Through May 3). Guild & Greyshkul, 28 Wooster Street, at Grand Street, SoHo, 212-625-0224, guildgreyshkul.com.)

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