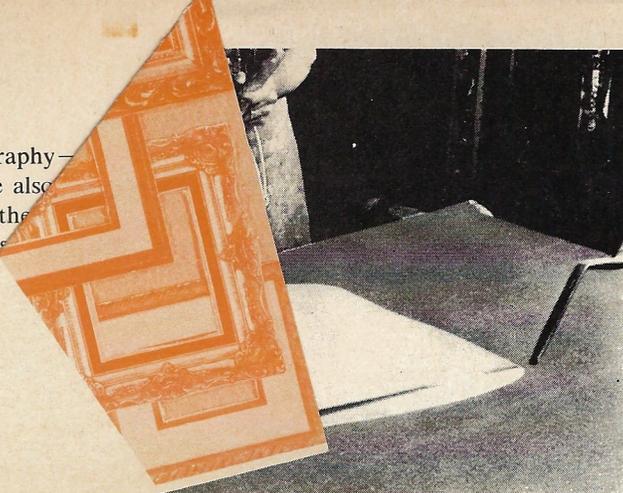


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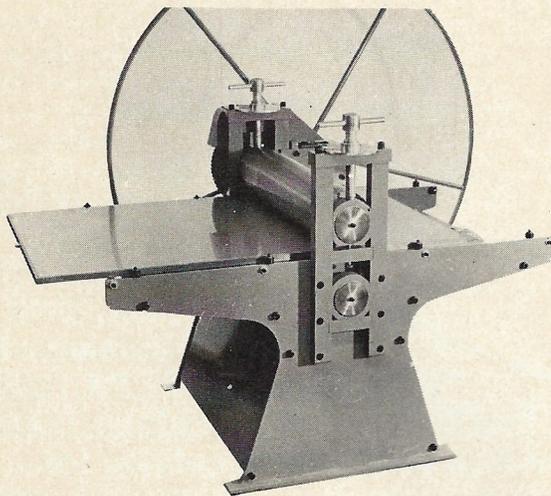
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mildest of Caro influences. His most recent work, in Cor-ten steel rendered a domestic brown, has a baroque harmony. Curving planes are outlined at the edge by ridges which create overtones and add, as well, their own rhythm; hollow ovals link. In *MacDougal III*, the most successful of the new work, the sculpture sails forward as three mastlike planes, which actually touch the ground, lean away, while smaller but ridged planes lean back at a sharper angle, in balance.

**Neil Jenney** (Blum/Helman): Jenney's exhibition consisted of four paintings of similar style and wit. In *Dead and Reward* a man who has just cut down a tree lies dead with an arrow in his chest. No effort has been made to render the dead man realistically; it is a humorous incident on a field of green arabesques brushed evenly and exuberantly; line is created by removing paint, though the methodology depends, no doubt, on an original pencil sketch. *Trash and Trash Can* uses the same green field; the angle of observation in both is such that the problem of the horizon and depth is, speciously, circumvented. *Homogenous Collection*, the most decisively original of the works, places a broken and an unbroken light bulb, an extension cord and a socket on a brown field, the arabesques of which are paralleled and focused by the arabesque of the cord.

**Dean Fleming** (Max Hutchinson): Fleming is a marvelously messy painter who's stuck it all together and gotten something like a down-at-the-heels Hoffman. Sensuous and translucent acrylics overlap on unprimed canvas. In one series, the forms are square or rectangular; in the other, they are more curvilinear and dash around daring the collapse of the image. Two swaths, in one, meet and turn away at the center. In another, more problematic, an arc forces its way upward against the diffusion downward of a rectangle, then half enters the rectangle to stop barrenly at the edge or plunge down in another swath to the lower right, depending on your eye. The lipstick and eyeshadow colors give all the work, however, a sensuous redemption.

**Joan Witek** (Aames): In her first one-woman show Witek exhibited work on the theme of the square. The central work in the show consisted of four rectangular canvases juxtaposed to form a square; suffice to say that the four canvases touch in a manner which encloses a square of empty space. The canvases are unprimed, just as the wall is bare;

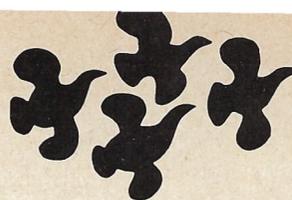
but parallel black lines, like "hatching," create "negative" lines whose angles link them with lines on each of the other canvases and create thereby a second square. A mess of triangles and trapezia are created by this squaring which seem to imply more squares on each of the sides of the second. The whole is attractive in a Breueresque way (his chairs), but not ecstatically fresh; it is wild as a zebra skin and musical as a piano, but a little too rich: it is as if the unprimed canvas itself were of great monetary value. It's truthful, I suppose, and certainly not "decorative"; but it does seem functional, in a phenomenological sort of way, as if to say, "the furniture alone just won't do, let all eyes consider the square."

**Cora Kelley Ward** (Noah Goldowsky): Ward shares the concerns of Jules Olitski. Wispy strokes of a darker value are the main activity on surfaces of blues, grays and tans. A line of four bands, using the richer colors inflected on the fields, follows the edge of her canvas. As the pink band is extended to an extra side, gorgeousness becomes the virtue in *leap*, not an inappropriate virtue in art; it is the most successful of her canvases. Olitski's lines at the very edge of his huge canvases are a metaphor, in a sense, for the oblique limited knowledge generated by art. Ward's canvases, on a smaller scale, genuinely add to this knowledge.

● MICHAEL ANDRÉ

**Carl Andre** (John Weber): Andre has received much recognition for his writings, and deservedly so. They have a strength independent of his sculptural approach, although their complex and intelligent formalizations are related to the subtle deductions of spatial relationships that inform the sculpture. Andre's sensitivity to language is that of a poet, and even a musician. He responds equally to the meanings and sounds of words. His "operas" are scores for speakers who recite rhythmically and alphabetically related words, which are brought together in ways that create associative possibilities, but the basis for Andre's choice of specific words is not readily apparent. In the less theatrical works there is a more emphatic evocation of some sort of rudimentary narrative, with proper names and choice verbs and adjectives suggesting unique situations.

**Doktori** (Rina): These new latex wall sculptures show this Israeli-born artist to have become more sensitive to the



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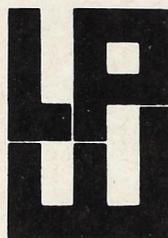
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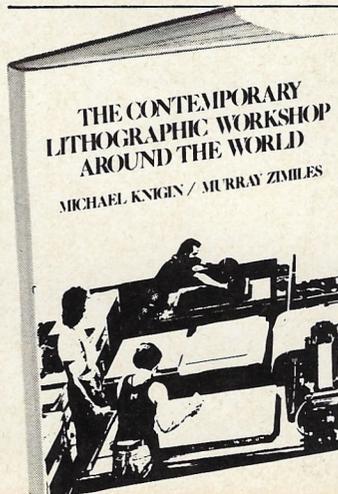


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