



tion. So too in Cole's *Current 2* (1984) with lacquer and acrylic on canvas, a silver and white hieroglyphic work, where the symbols are all single lines moving up and down or sideways. The wavering in the drawing of the lines, bringing the work closer to figuration, again suggests the difficulty of the human rendition of the mechanic. (Marylyn Pearl, *May 31-September 8*)

GROUP SHOW

A sculpture is always a completed symbol, and the completion is through the stoppage. This group show collected works by Berlant, Chamberlain, Westermann, Tony Smith, Crozier, Duchamp-Villon, De Kooning, Galliduan, Heizer, and Hague. Heizer's *Catfish* was topographically represented in a sculptured wall relief, geometrically and angularly sectioned in gradations. The black lines curving over the relief differentiated, as in maps of terrain, numerical differences between areas, for example 555, 560, or 65. The work is a proposal for a site installation to be constructed of earth.

There were two Westermans. One was a rocking horse with chipped and dripped paint over the pine plywood; the horse was still, with teeth locked together. The second, a more re-

cent work from 1973, *The Airline Pilot*, is a small wire mesh house with welded, dotted areas. The interior and exterior are completely closed and silent to each other. The doors and windows are only drawn (not cut or operative) onto the meshing. These doors and windows, these reference points between the interior and exterior, are particularly symbolic shapes as one might see in churches, in the shapes of kites, and in primitive architecture. It is possible to see through areas of the mesh, to the inside. The silence in this case represents the sculptural aspect.

Crozier's *Aching* (1980-81) is a large work, on both a vertical and horizontal scale. The figure of a man, arching slightly back, is 52 inches tall; a woman lies behind him, on the surface of the bronze relief, which stretches 91 inches long. This use of space gives the work a quality of an installation, of a narrative structure of operations. The standing man, slightly tumescent, pivots; the counterposition of his arms, held at a slight distance, steadies his position. The woman is, appropriately, front to his back, yet on another plane. While she is open, he is distended, and is contiguous with her only at the application of their feet. (Xavier Fourcade, *July 10-September 14*)

and another dimension to this rather delicate, energetic piece. An untitled Keith Haring is zappy and stands up nicely in strength amid a screaming wall of subway and other types of graffiti and the attenuated, exaggerated, red and green characters in Zenderoudi's calligraphic painted images. Assurbanipal Babilla's *Prayer 1*, an acrylic on cardboard, is a delicately rendered, heroic, calligraphic image resonating in whites, golds, and reds, suggesting references to religious art, church ornamentation, and perhaps Byzantine inspirations.

James Coignard's mixed-media print is a strange combination of elements including a stenciled A and R in red in the upper right; a black section with string attached, suggesting stitching, supports a biomorphic gray bubbly shape. A pale brown sustains all of this with repeated brown lines and numbers. A narrow chartreuse, liquidly textured oblong is printed vertically with a blue-stenciled S at the bottom. These function as critical design elements that are strategic in holding the composition together.

These are some of the most appealing works among an overwhelming profusion of opulent and bellowing pieces. A wall containing monotypes by M'hamed Goider Trikki, Jacob El-Hanani, and Adam Henein are also of interest. This is an engaging and uncommon show, fascinating for the hungry modernist. (Leila Taghinia-Milani, *May 9-June 22*)

TIM CASEY

Tim Casey's acrylic paintings are highly abstract, simplified glimpses of places, people, and ideas he has experienced, internalized, remembered, and responded to. Essentially his palette is confined to grays and blacks; subtle browns and greens emerge from time to time in his dense, rough surfaces. The works suggest the influence of the California School and Diebenkorn in the use of large planes and bands of color. Rothko's influence is felt in the edges that soften as a result of the highly textured surfaces underneath.

In looking at the works, the influence of photography is clear in the feeling that the images seem to represent frames on a roll of film. The bordering in

black creates the sense of looking at something isolated, a moment, a memory, a thought, to leisurely ponder and explore. They are like apparitions or reveries in their suggested images as opposed to clearly defined and asserted ones.

Houston is the most abstract. A gray monolith extends thinly from bottom center to about half way up where the gray becomes denser and meets a light, thin gray plane that seems to be behind it. This is surrounded on the right and left by a denser, middle-value gray which is cut off by a more opaque vertical black-gray area on each side of the canvas, which gives the viewer the sense that one is looking past and out into something.

Great Swamp, a squarish painting, is a very lovely piece, slightly reminiscent of the sweeping composition of Joseph Stella's painting of the Brooklyn Bridge. The support for a power line is depicted, suggesting the structure of a bridge. Gorgeous organic shapes cross the bottom of the canvas in pearly grays. The texture that comes through from underneath and interrupts the grays with crinkles of white gives the feeling of atmosphere, time, aging, and light.

The surfaces, compositions and limited palette in Casey's paintings create an absorbing psychological mood. The diverse subjects, however, which include landscapes and figure compositions treated to make comment about their roles and places in society, are difficult to assemble into a homogeneous group. The uniformity here rests in the vision of the artist expressed in his unique surfaces and paint handling, limited palette of grays, and strong sense of composition which all manipulate the viewer psychologically. Casey's niceness and technique would more easily intensify his expression if he confined himself to one central theme rather than attempting so many complex reconciliations. (Thompson Park, *June 3-30*)

GROUP SHOW

Nina Pratt curated this interesting group of works. In Mark Scotti's untitled oil and charcoal on paper, rendered in grays with a slight hint of brown, a reclining, faceless figure with truncated arms (obviously modeled after a classical cast) lies fa-

CALLIGRAFFITI TIM CASEY GROUP SHOW LESTER VAN WINKLE

By ELLEN LEE KLEIN

CALLIGRAFFITI

Amid a staggering installation of a plethora of varied works assembled floor to ceiling sat a nude Jean-Paul Curtay making sounds and gestures in a performance that opened this show which ambitiously attempts to relate calligraphy and graffiti in various forms. Artists from all over the globe were represented. Among the most interesting is Sonia Balassanian, a Persian artist whose work often takes a political tone. In *Composition #4*, a mixed-media collage (which appears apolitical in context), newspaper, a photo with fragments of things past, and simulated entries in ledger pages are used to create forms in a Rothko-like composition. Two monoliths, textured by re-

worked newspaper print, along with scratchings combined to form the masses, are interrupted by a strip of a torn brown photograph. Pastel X's are drawn in over black to create the texture and suggestion of calligraphy.

Parviz Tanavoli is another Persian artist represented by *Sculpture of Persepolis #1*, a tempera on paper in blues and whites scumbled onto a black ground. The artist's symbols are suggestive of figures very much like hieroglyphics; they are combined in a very interesting pattern of textured dark and light tints of blue.

A jazzy, animated, untitled Franz Kline from 1948, an oil on paper, combines the familiar black calligraphy, dark with splashes of blue, adding texture