



Jack Tworikov's "Bend"
(52"x60," oil on canvas, 1970)

By Benjamin Forgey
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The fact that Jack Tworikov is having a show in Washington (actually, Chevy Chase) is almost accidental, but we are lucky for the chance because it is a very beautiful show.

It is a two-person exhibition, in which Tworikov shares space in the Jacobs Ladder Gallery (5480 Wisconsin Ave.) with Jennifer Bartlett, a former student of his at Yale. This improbable pairing came about after Mrs. Bernice Weinstein's visit to Bartlett's New York studio, where among other things there is a Tworikov work on the wall. Bartlett, it turns out, had traded her former teacher for it. Mrs. Weinstein, who runs Jacobs Ladder with her husband, Jacob, thought it would be nifty for pupil and teacher to show together. She asked Bartlett, who said yes, and Tworikov who said yes, delighted—and here we are.

TWORKOV, who shared the Abstract Expressionist moment with the original crowd, even has a Washington connection, often forgotten: He taught at American University from 1948 to 1951 and had some obvious impact on the painters who still today run the show at AU.

The paintings in this exhibition are recent, made from 1969 to 1972. They are exceedingly clean, sober, weighty pictures. The famous Twor-

Teacher and Pupil Contrast, not Clash

kov attack—the clusters of enormous, expansive brushstrokes, the obvious pride of skillful, fast execution—has become a matter of careful consideration. The personal handwriting still is there in the thousands of interlocked brushstrokes that make up a picture, but the sense of underlying order remains strong. The strokes, for instance, are all approximately the same size and they all go in the same direction. In some paintings, such as "Bend," reproduced here, a linear geometric configuration is built into the web of the picture. Though the paintings are almost monochromatic, with muted grays predominant, subtle shadings and spacings create a subdued, rhythmic energy.

In fact the net effect of these pictures is of just that, of energy and force under control. The balance strikes me as just right, and I think that Tworikov's latest work may well be his best.

There is no special affinity between Bartlett's work and that of her teacher, in fact, the contrary is more the case, as one might expect with artists who are 41 years apart. (Tworikov is 73, Bartlett 32). Nevertheless, the works don't clash so much as they remain at discreet distances from one another, like friendly enemies.

In Bartlett's serial arrangements of square metal plates with baked

enamel surfaces, there is no romance or gesture at all; the information comes at you hard and clear. It concerns the completion of systematic programs for connecting numbered points between the various plates, and although everything makes sense here and everything (design, handling, concept) is consistent, the work isn't all that interesting visually. Sol LeWitt has done similar sorts of things in his programs for wall drawings, but the results somehow were more inspired than here. Bartlett, incidentally, is a talented writer. Two of her novels are at the gallery in manuscript form, and anyone pressed for time should know that they are hard to put down once begun.

FREED—David Freed is a talented young printmaker who teaches at Virginia Commonwealth University in Richmond and who had his first show at the Franz Bader Gallery (2124 Pennsylvania Ave. NW) five years ago. In the intaglio prints in the current show there he mixes techniques with great skill and verve. In several of the more recent prints, he has pasted tiny photographs onto the surface, which photographs relate in various ways, not always entirely clear, to the imagery. All in all, it is a stimulating, sometimes ambiguous, game that Freed plays.

ARTWORK BY JACK TWORIKOV AND JENNIFER BARTLETT