

current American trend toward the figurative stems from our not having much of a past!)

The works in any case give a feeling of a rich past within the personal life of thirty six year old Oppi. Though he won a coveted art prize when sixteen, he did not go into formal art studies but into the field of mass psychology, applying this knowledge to gain purchasers for commercial products.

The quest for understanding the forces within himself, within the human being, led Oppi three years ago to seek to make "portraits" of these hidden powerful parts of our personality: *portraits* of Pain, Injustice, Rebellion, Decision, The Pleasure of Knowing, an exuberant array of paintings having a strong family resemblance without repetition.

Maybe because of the impact of Italy's past, this quasi-Freudian oeuvre is disciplined and calm, objects you can live with, wild night powers dominated by the poet, the creator of visual pleasure. A *trompe l'oeil* use of very low bas relief, subtle coloring with subliminal application of color psychology, much restraint with brighter colors—these factors help explain the fusing of the decorative with depths of meaning. (*Caravan*, Mar. 18-Apr. 5)—W.D.A.

FRANK ROTH

Roth's drawings and collages are done with visible speed, confidence and zip. The collages are colorful and consist of drawings which are cut out and re-arranged to form clever compositions in the service of good satire. (*Martha Jackson*, February)—G.Br.

HELEN IRANYI

Layers of color appear in repetitious shapes, one overlapping another, like stripe painting and the veils of Morris Louis combined. The originality comes from a traditional solution in many of the pictures: the contrast of large and small, as opposed to fashionable repetition, is introduced in the form of one big transparent spot which holds together otherwise equally competing elements visible underneath. In any case, the colors mixed by superimposition are quite lovely. (*Spectrum*, through Mar. 8)—G.Br.

CARLETON VARNEY

Bold brushwork and uninhibited subject matter alluding to sex make these Expressionist paintings contemporary in appeal. The pink, brown and white drip paintings are effective in color. The themes treated lend themselves to constant re-interpretations transforming these pictures into conversation pieces—for the bedroom. (*Wicker-sham*, Mar. 3-16)—G.Br.

movie, projected on a screen that works in an illuminated room, are strong in design and photography. In his paintings he captures perfectly the atmosphere of the circus, particularly the feeling of vastness under a huge tent as a lonely acrobat prepares to perform a dangerous feat. The other two new members are more impersonal. Ira Schwartz is an excellent draughtsman who offers a tableau of male cut-out figures staring at a picture (a nude repeated many times over). The sculptor, Lowe, uses cardboard but should work in some other material. (*Phoenix*, February)—G.Br.

HAL REIF

The artist is a highly successful fashion photographer who has hired many female models. Apparently they irritate him slightly, so he has begun to satirize them in paint. He knows not only the undulating collapsibility of their bodies but their vanity. In spite of Reif's spirited attack, they remain attractive. Reif is an extremely promising painter, especially original in his habit of gluing real lipsticks, perfume bottles and cigarette packs on his painted canvases. (*Avanti*, February)—G. Br.

WILLIAM KIENBUSCH

Kienbusch's heroes are still the same ones they always were. Strains of Hartley, Marin and Dove run happily through his work which is unabashed and joyous abstract expressionism. The artist is an authentic link with past generations, however, and his work has a virtuosity and vitality to which younger artists might well aspire. Nineteen pictures—caseins on paper mounted on board—dating from 1965, comprise this exhibition and the artist has once again drawn heavily on the rugged Maine coast for his inspiration. (*Kraushaar*, Jan. 27-Feb. 15)—J.Bo.

JACK WHITTEN

An exuberance of expressive imagery scrawls orgiastically across Whitten's canvases.

It is a spontaneous, Kokoschka-like approach, into which have crept eerie strains of the macabre and the satirically erotic. *Zen Master* is a frenetic landscape for which the artist has supplied a relevantly cryptic poem. Bizarre visages peer mystically through the coloristic activities.

There are several drawings; jagged renderings of the female form, caustically captioned by their creator.

In his large oils, the surfaces are totally alive—almost too much so. Now and then the exhausted eye yearns for a resting place of contrasting calm; a respite before moving on to the next convulsion. (*Allan Stone*, Jan. 4-24)—M.B.

environment changes when the pieces moved. According to Ross, the best place for viewing is out in the open. He rightly considers himself a landscapist interested in creating large scale outdoor works. This is nothing tiny, inconsequently decorative or jewel-like in Ross' prisms. Rather they are simple and big. His *Pentagon* is eight feet high and contains 250 gallons of colorless mineral oil.

Since it is impossible to make an exact prism, Ross' works are beautiful and his a curious way of outlining objects viewed with the resplendent colors of the spectrum while, at the same time, bending straight lines. These constructions convey interesting information, i.e. what the world looks like seen through a prism. Such information can be adequately supplied only by visual arts.

It is worth noting that the image in effect is both inside and outside the prism at the same time. Each of Ross' constructions be considered as an object with definite even if transparent planes. Ross believes that objects are necessary evils. With this the object alludes to something beyond itself, the outside world. (*Dwan*, through March)—G.Br.

JUAN GOMEZ-QUIROZ

The works exhibited in his first one-show in the United States, Gomez refers as "multi-directional" paintings. And happily they are. The essential idea is to break traditional two dimensional space putting paint on free form plexiglas structures. The structures themselves—hanging, some squatting, some designed to do both—serve to accentuate the ethereal of Gomez' quick, spritely strokes and bold colors. In effect, the viewer is seeing two paintings at once and one painting that is physically 3-D. What is so delightful about Gomez' idea is that it doesn't begin and end with painting plexiglas. Returning to vases, most of which are done in acrylic captures the same openness and energy on canvas white serving the same function as the plexiglas. Nor is Gomez content to stop there. To complete the show are a series of multi-etchings which are meant to be framed and stood up in plexiglas triangular and square boxes: Gomez' real achievement in not losing any of his freshness when moving into other visual mediums. (Alonzo Ga Mar. 11-29)—M.S.

COSSON

A pupil of Degas, Cosson liked the subjects as his teacher and was adept at organizing his figure compositions in a simple manner. However, he is elegant and humane rather than impersonal as Degas