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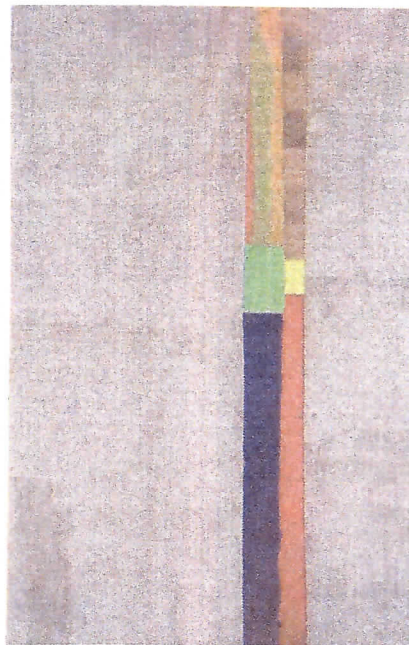
Minimalism With Feeling

By DAVID COHEN

Joe Fyfe is a brutalist. His art is not so much reductive as severely blunt. Often, the "canvas" is more striking than the paint: In "La Gloire" (2006), for instance, a picture painted in acrylic on terry cloth, felt, linen and burlap. Colors and textures alike are intrinsic, in other words, rather than applied. The composition has a central zip of various colors (painted bars or collaged strips of colored material) placed off center on a burlap ground crudely roller-painted in thin, dry white. The surface submits to the support.

Mr. Fyfe comes out of the art of the early 1970s: He was much influenced at the outset of his career by an exhibition of Blinky Palermo, an artist included in the National Academy Museum's current survey of painting in the wake of Minimalism, "High Times, Hard Times." He is also one of several Americans (others of his generation include James Hyde and Craig Fisher) who have looked hard at the French Support-Surface movement. But his new body of work seems much less concerned with the semiotics of painting as earlier efforts.

The exhibition includes paintings made in the last four years and is more compositionally busy than the previous show at the same gallery. A recent Fulbright scholar-



ship took him to Vietnam, Cambodia, and Laos, and titles reflect these recent travels. There is still an insistence on texture over shape. While "Hoan Kiem" (2006) seems almost pictorial in the way menhir-like shapes populate a white ground with a gray skyline, the eye is detained by the rough scrapings and rude applications of paint accentuating the materials beneath.

Fyfe until March 10 (1014 Madison Ave., between 78th and 79th streets, 212-535-5767).

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