

DoDo Jin Ming at the Loyola University Museum of Art through May 28

Jacques Villegle at the Alan Koppel Gallery through July 1

Suzanne Caporael at the Richard Gray Gallery through June 30

Jack Tworkov at the Valerie Carberry Gallery through June 3

some of the poetry of the mid-century modern city.

At 210 W. Chicago Ave., 312-640-0730.

For years **Suzanne Caporael's** paintings have been abstract and geometric but engaged with something more personal. A decade ago, the work had to do with the chemical composition of the soil near her home, and just five years ago it was motivated by the ice she encountered after a move from California back to New York State.

Now, in her show of recent paintings at the Richard Gray Gallery, Caporael's work has become more personal still, edging into representation to record things she has seen, recollected or imagined. But along with that shift, which includes even representations of the human figure, her concept has moved the other way, from the concrete to the abstract.

Caporael has titled her exhibition "Time," and with her previous shows as evidence, she has not done so lightly. Yet just how all the paintings reflect this is uncertain, as some based on baby pictures of herself and her sister clearly represent a journey back in time, while others of landscapes are poetic transcriptions of the present.

The spare, soft, delicately formed language Caporael uses to record such scenes is, however, of great appeal in itself, transcending subjects that often appear banal. So this is the first time in more than a decade that

the artist's conceptual underpinning appears less important than her handling, and if today's climate in painting makes that seem daring, it is also welcome for anyone seeking first-rate optical (as opposed to second-rate cerebral) stimulation.

At 875 N. Michigan Ave., 312-642-8877.

Exhibitions devoted to the early works of artists are often valuable in direct proportion to how well they show the artists becoming the mature ones we know. And by that criterion, the show of **Jack Tworkov's** early paintings and drawings at the Valerie Carberry Gallery is a considerable success.

Tworkov came to the United States from Poland as a teenager and studied at a number of places, including the Art Students League. During the Depression he worked with the Works Progress Administration, where he met Willem De Kooning, with whom he helped found the New York School of painting and the Club, a legendary avant-garde forum in the early 1950s.

The exhibition presents 15 works dating from a crucial period of development, 1929 to 1948. They present Tworkov's dominant subjects—landscapes, still lifes, figures—as well as hints of allegiances to Paul Cezanne and Cubism, plus his gradual, all-important tendency toward gestural abstraction.

The automatic method of drawing and painting that attempted to bypass the rational mind was important to Tworkov, as to most of his fellow Abstract Expressionists. But several studies for his most daring works on show, a group of tabletop still lifes, are especially valuable in indicating a more deliberate, careful movement into abstraction than might otherwise have been assumed.

At 875 N. Michigan Ave., 312-397-9990.