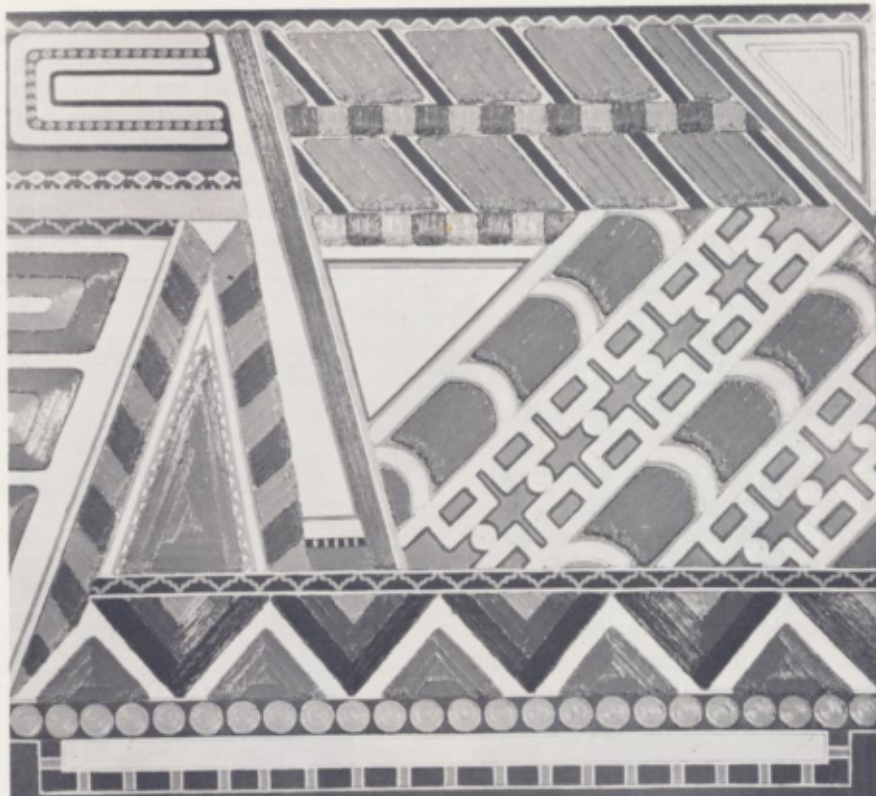


awareness of the relation of things, animate and inanimate, to their environments. (C.U.N.Y. Graduate Center Mall, Jan. 11-Feb. 11)
—Sylvia Moore

MARY GRIGORIADIS

On one of the coldest days of winter, the warm energy of Mary Grigoriadis' paintings helped me to thaw. Not only do the reds and rusts, yellows and siennas in her vigorous compositions glow with heat, but even the blues and greens seem to radiate warmth. Her square canvases, geometric in character, evoke the artifacts and architecture of hotter climates.

Her decorative squares are pleasant to view, for the artist has an eye for contrasts of shape and lively play of texture. The raw linen ground is an integral part of the design, as is the texture of thick impasto. Ragged accents form where brush and paint part company, making interesting patterns. Grigoriadis has several favorite motifs (dots, triangles, alternating bands of color like piano keys, border designs) but handles her repetitions with restraint.



Mary Grigoriadis, *Sierra*, oil and acrylic on raw linen, 1976.

Order is maintained with border designs and sometimes secondary borders. Colors, textures and shapes coalesce to become a stimulating and

forceful decorative unity that is a pleasure to view in any weather. (AIR, Dec. 4-Jan. 5, 1977)

—Sylvia Moore

SHIRLEY GORELICK

Shirley Gorelick's recent exhibition at Soho 20 included five figurative paintings portraying women as they appear to other women. The three women in this series seem to have a good rapport with the painter, judging from the naturalness and openness of their expressions and poses. What is particularly striking about this series is not only the naturalness of the figures but the incorporation of this refreshing attitude in carefully structured compositions.

The largest painting of the series, "Three Sister II", is a composite work which includes an additional view of each sister. The six figures are arranged in a curved horizontal line and are completely enclosed by a background of dense green foliage. Bathrobes on three of the figures provide relief in both color and pattern from the prevailing greenery. In general, Gorelick's most successful paintings in this series



Shirley Gorelick, *Three Sisters II*, acrylic, 1976.

seem to be preoccupied with the juxtaposition of contrasting patterns.

Even the figures form a larger pattern that connects one work to the next. In

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the few instances where open sky emerges, Gorelick's handling of space seems torn between the desire to form another pattern or to be more illusionistic.

Also included in the exhibit is Gorelick's contribution to the Sister Chapel, a ninefoot portrait of the

Mexican artist Frida Kahlo. Gorelick's painting uses similar symbolist elements that can be found in Kahlo's work, but she does not attempt to emulate Kahlo's highly personal style. Although the choice of Kahlo for inclusion in the Sister Chapel can be applauded, the actual

work suffers from a poorly conceived use of color. The reds and blues of the dress are also repeated in the background, thus competing with the figure's potential presence. (Soho 20, New York, Jan 8-Feb. 2)

—Holly O'Grady

LAURIE ANDERSON

Laurie Anderson's recent show at the Holly Solomon Gallery displayed music in a gallery context with a casual effectiveness. The music, housed conveniently in a juke box, was accompanied by a sampling of scores and lyrics illustrated with photographs. As a reviewer with only two quarters for subway fare, I heard the music on a random sampling basis. However, this system quickly enabled me to discern which pieces of music had the most potential for an art world top forty. Anderson's reggae for Chris Burden, "It's Not the Bullet that Kills You", was clearly the favorite and certainly the tune itself would appeal to a larger audience. The specialized lyrics dealing with Burden's propensity for self-obsession, however, would have a very limited response outside the art world.



Laurie Anderson, *It's into the Bullet*, Photo collage and pencil on paper, 1977. Photo: Courtesy Holly Solomon Gallery.

While the music was interesting and varied, the visual presentations were by comparison considerably less

satisfying. In the piece "Is Anybody Home?", Anderson describes her intentions of "synchronizing" actual experiences with an equivalent sound. She also evocatively describes the visual sensation of watching boats moving so swiftly on the Hudson River, for example, that it sometimes seems that the island is moving rather than the boats. Unfortunately, even a carefully cropped photograph of a boat gliding out of view of a camera lens only suggests a small portion of the sensation she has described. Possibly the only solution to truly "synchronize" all the sounds, events and references to visual experiences contained in Anderson's work is through film. Nevertheless, the scores and lyrics, and to a lesser extent, the photographs, provide information for an increased appreciation of the music. (Holly Solomon Gallery, New York, Jan. 11-Feb. 1)

—Holly O'Grady

SUSAN CRILE AND ANN DUNN

Although stylistically the works of Anne Dunn and Susan Crile at the Fischbach Gallery have little in common, they nevertheless share an interest in dealing with landscapes. Dunn's approach in a series of smaller works on paper is more representational than Crile's more abstracted paintings.

Dunn's precise technique and carefully designed plant forms approach the decorative surfaces of hand painted porcelain. What might very easily be overlooked in these rusticated scenes of New Brunswick is the use of the paper itself. By suggestively using fragmented pointillism, for example, Dunn transforms the white background into clouds. Although these landscapes seem rooted in a pre-forties tradition of painting, the clarity of Dunn's

work momentarily suspends the need for the modernist dialogue.

At first Crile's larger works also seem to stem from the tradition of Matisse and other pre-forties painters. However, the scale alone

suggests a closer relationship to contemporary issues than found in Dunn's work. Crile's "Dancers Lakes," an expansive folding screen, is the most explicitly related to an actual landscape. The folds of the



Susan Crile, *Ark*, gesso and oil on canvas, 1977. Courtesy Fischbach Gallery. Photo: Robert Brooks.