

Dan Flavin, *Untitled (In Memory of My Father D. Nicholas Flavin)*, 1974. *Daylight Fluorescent Light, 8 x 48"*. Courtesy Leo Castelli Gallery.

ing square piece in a corner. The top and bottom horizontals were each formed by a single pink fluorescent light that faced out into the space. The verticals, which faced inward to the corner, consisted of two blue fluorescents on the left and four, bright green lights on the right. Though the arrangement itself did not appear to be one of Flavin's subtler pieces, its effect on the space was surprisingly low-keyed. The different colors of light did not fall in the gallery areas one expected them to, and the additional effect of stripes behind the piece itself was interesting.

In the rear gallery, each of the four corners had a vertical installation of round, cool-white and warm-white fluorescents which was complementary to its neighbor. The floor-to-ceiling arrangements created a distinct aura for the room, radically separating it from the front space.

At Castelli's, the artist executed a single installation that extended the length of a very long front gallery wall. Double vertical rows of round cool-whites alternated with straight cool-whites that were the same height. In the left corner, the row of round lamps was eight high. This space

was all harsh brightness, brash and loud. Flavin's trilogy of space transformations brought a reaffirmation of his capabilities in this medium. (John Weber, *Leo Castelli, Downtown, April 12-30*)

#### LUCIEN DAY

Day's new watercolors and oils were affected by his use of photographs. Though traditional in subject matter—landscapes and figures—most of the compositions were broken up, often in half horizontally. The halves were slightly discontinuous as they represented two different angles of vision: the bottom straight on,

the top tilted away at an angle. Most of the other works were broken into several vertical segments that interwove two different compositions. In the *Barn* and *Acropolis* series, the two structures were mixed but never made continuous or rhythmic, true also of the other paintings in which this device was employed. Several of the simpler, undisturbed watercolors displayed a talent for capturing certain nuances about his subjects. (*Green Mountain, March 28-April 17*)

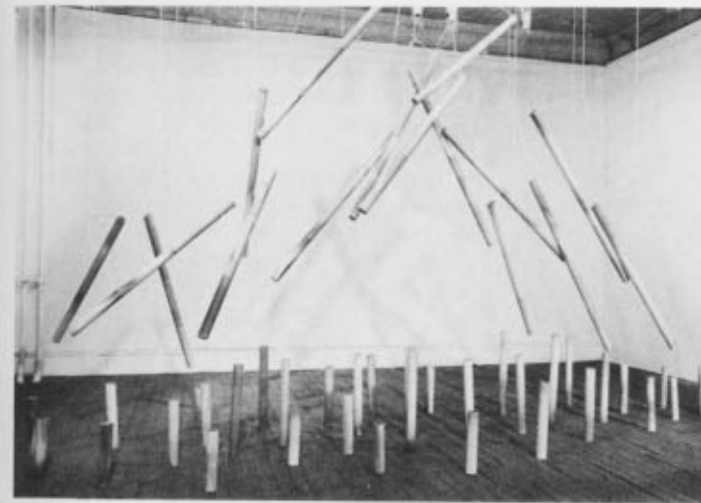
#### SHIRLEY GORELICK

Gorelick's portrait/figure-



Lucien Day, Marge, Sam, Larry, Raloon, 1974. *Watercolor on paper, 72 x 37"*. Courtesy Green Mountain Gallery.

Shirley Gorelick, Boris and Libby, 1975. *Acrylic on canvas, 40 x 80"*. Courtesy SoHo 20 Gallery.



Diane Karol, *Flying over Grass*, 1975. *Canvas, rope, acrylic and cardboard, 11 x 15 x 5"*. Courtesy 55 Mercer Gallery.

study paintings were strong, straightforward examples of the genre. All except one used the same female model and her family, most in casual, unpretentious poses. Two paintings, one of two figures and the other of four, were so casually posed as to be almost non-compositions. Strong light from underneath suggested posing for a photograph or a film, but without the attendant harshness in the rendition of the figures. Each painting was notable for its own treatment, palette, and light.

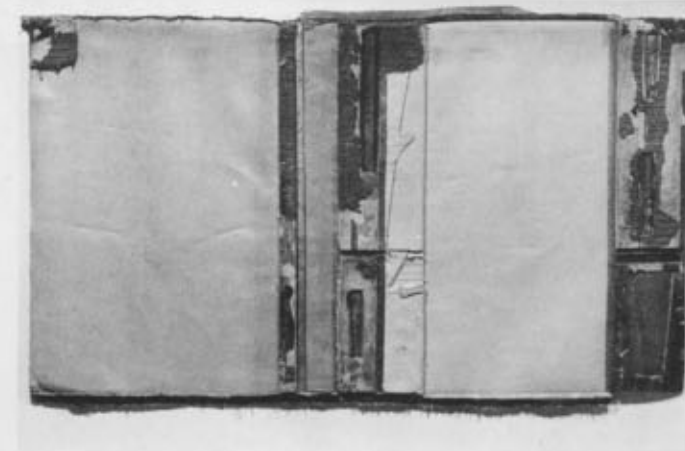
A painting of three males, *Willy, Billy Joe, and Leroy*, demonstrated Gorelick's style at its best. The three were standing in a row parallel to the picture plane, apparently in the artist's studio. The background was painted to give a subdued, warm, indistinct impression which contrasted to the treatment of the figures and pushed them forward. Strong light shining on the men allowed a heightening of the colors of their clothing, achieved with heavy tinting and dry texturing. Aptly balancing the brushwork activity of her painting with the clarity of her portraits, Gorelick produced a work of striking effect. (*SoHo 20, April 12-May 7*)

#### DIANE KAROL

Continuing her work with acrylic washes on canvas, Karol showed a new series of

collages and larger, more sculptural pieces. Most closely related to the tall, tree-like forms of last year were the components of *Flying Over Grass*. Thin tubes covered with green and yellow washed canvas stood low at varying heights on the floor, while longer tubes were suspended at angles over them, combining to form a rhythm derived from the forest.

The two newer pieces, *Firing the Temple* and *Raising Atlantis*, were oriented toward water and monumentality. In both, small covered tubes on the floor were combined with large pieces of washed canvas that were attached directly to the wall. The pieces were simultaneously hierarchical in



David Jones, *Untitled*, 1974. *Latex rubber, pigment, and cheesecloth, 77 1/4 x 127 1/2"*. Courtesy Michael Walls Gallery.

their ordered, simple geometric shapes, and referent to the sediment layers of the earth's crust (formed by water). Blue-greens predominated, and were washed to produce watery and flame-like forms that pointed upward. Karol's consistent new work points to a new direction for her, and presents some interesting problems for her media. (*55 Mercer, March 15-April 2*)

#### DAVID JONES

For his first one-artist show in New York, Jones showed four large, rectangular, latex wall pieces. Using the wall of his studio as a mold, he changes the elements of the wall for different compositions. The two earlier pieces

were colored, and done so skillfully that the pieces assumed the nature of walls revealing their internal structures and their lives as parts of an artist's studio. The color is combined directly with the latex in the first six to twelve layers, and the layers behind were combined with other materials for structural strength. (The casting process is backwards—Jones' bottom layer is the one we see.) The two other pieces were white.

Without the color, the geometries and textures of the molds were foremost considerations, as were the rhythms of the structure. Jones' pencil drawings, the vehicles in which he works out the themes and variations for the latex works, were sensitively executed in a variety of blacks and grays. Jones displayed a great deal of potential for strong, original work in this medium. (*Michael Walls, March 15-April 9*)

#### MARTIN HOFFMAN

Though he switched his subject matter from interiors to exteriors, Hoffman's new paintings conveyed the same general impression as those of his last exhibit. By using the same approach and by lightening his values, the artist has managed to create the same dark, dingy feel for the new urban street scenes as he did for his earlier tenement basements. In each of the



Martin Hoffman, *Brown Bag: Street People Series*, 1975. *Acrylic on canvas, 60 x 80"*. Courtesy O.K. Harris Gallery.