

ARTS

MAGAZINE

SUMMER 1990

NEW YORK IN REVIEW

Ed Clark, Carol Haerer, and Ted Kurahara are painters whose long careers have been somewhat obscured by the passage of time. In an exhibition sponsored by the Rothko Foundation at Artists Space (March 8–April 7), the three veterans have an opportunity to be given a serious, refreshed reintegration into the current arena of abstract painting. Ed Clark, whose career began as a member of the Tenth Street School, is now painting large, abstract sweepingly gestural paintings that have been created with the use of a large push broom. The artist seems intent on marking his terrain with sweeping half-ovals that converge in the center of the canvas and take on a fleeting quality, like tire tracks in the snow. The otherworldly, abstractly poetic expanses of Carol Haerer are landscapes of a sort, whose origins appear to have been inspired by the idea of pulling back into view a dramatic light buried behind her massively intense walls of pigment. Her quivering but directed brand of handling paint renders a surface of dynamic energy that transforms the flatness of the picture plane. Newer works, such as *Rescuer*, are dramatic enactments of forces unleashed from the backlit expanse and metaphorically speak of transcendental moments of pure sensory experience which enliven the flatness of reality. In contrast to Haerer's expressiveness of gesture, we have the flatness and rather stringent formalist focus of Ted Kurahara. His paintings are carefully painted diptych fields that abut their mates and form a silent meditative dialogue. Abstraction's continually regenerating power to transform experience is evident in the work of these three painters, each of whom has been working for more than 25 years.

Peggy Cyphers



Carol Haerer, *Rescuer*, 1989, Oil on canvas, 72" x 68". Courtesy Artists Space.