



MARGRIT LEWCZUK
For Freda
1985
oil on linen
20 x 16"

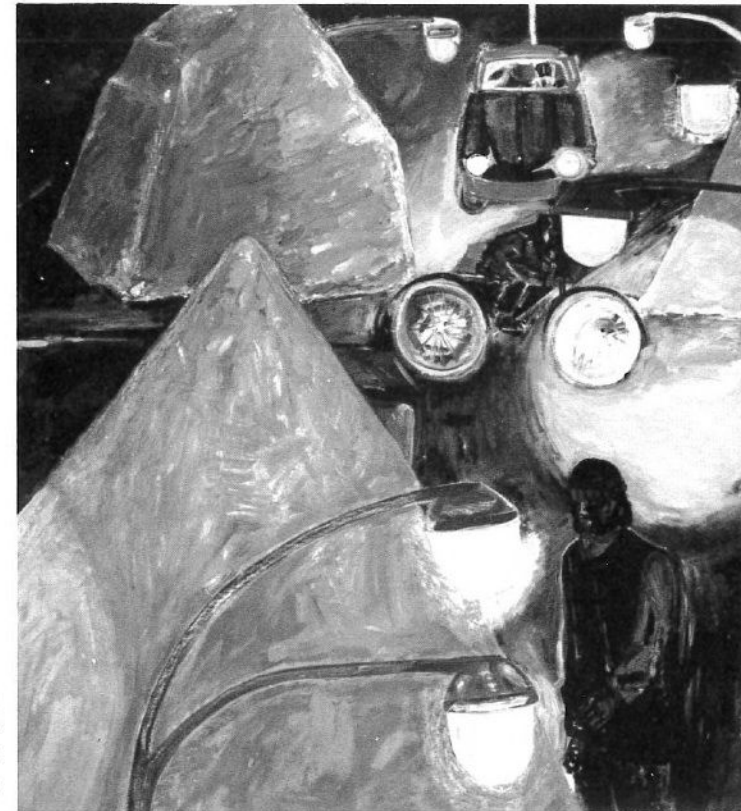
photo: Steven Sloman

Introduction by Elizabeth Murray

I admire all this work and the artists who made it — they all mean what they say so deeply. Their work is not interested in fashions of the times (although it certainly has style and uses history for its own ends), in strategies of art world or career. It is art that is being made because each artist has felt she must make it to have identity.

Jenny Snider is a true original, one of the first artists of the late 60's to go back to representation while keeping her formal roots in abstraction. She is also one of the first artists to use other media, primarily film, in her work. She has made paintings, sculpture, films and published books and in all this work she has been totally committed to finding the basic kernel of truth for herself. The sometimes tongue-in-cheek, "clumsy" quality of Snider's work belies a great sophistication about art.

Margrit Lewczuk makes gritty dense abstractions in paint. Very difficult to talk about, they are to feel and think about. Lewczuk seems to set herself



DONA NELSON
Piles of Snow
1983
oil on linen
80 x 90"

baffling problems in paint and then tries to work herself out of them—or into them. These paintings are not relaxed or slick in any way. They seem tense, packed with the struggle of trying to think the forms out, bring the painting to some resolution.

Dona Nelson paints eccentric passing moments that she sees on the street or in her mind or in her studio. Like Snider's work, there is a clumsy immediacy to her painting style—but looking closely you see skilled drawing, and, again, an artist whose representations are rooted in abstract thinking and arrangements. These compositions are charged with keen observation, a sense of trying to grasp a passing moment that is awesome, funny or sad.

Lizbeth Marano puts together and paints pieces of wood that she balances and counterpoints with both classical and funky beauty. These sculptures are so thought about and thoroughly understood — yet the wonderful part of them to me is their manic quality: if you pulled out one piece of wood, or one color, their unity would be destroyed. The resolution of these pieces is on such a hairline.