

(NO PIC., ALAS —)

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accent—which is not to say that he is like those *tachistes* of the fifties who did parodies of American abstraction. Rather, Cavallon is a thoroughly American painter whose gorgeously reticent and dignified style indicates that “America” and its culture is much more than a matter of cowboy painters (Pollock seen through provincial French eyes of the fifties) and New World freaks (American performance artists seen through provincial German eyes of the present). That said, it remains only to hope that Cavallon’s painting can be seen in its richness by our local, New York provincials. It’s worth the effort. Cavallon makes inflected paint the occasion for an engagement with an extremely rich sensibility.

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Currently, there are three fine shows at Artists Space. Hermine Ford presents horizontal canvases divided into four equal sections. Each section is allotted a separate color and texture. The interest is in the way each part of a painting connects with the others. Sometimes texture will focus itself in a way that produces pattern—horizontal stripes, for example; sometimes texture focuses itself by means of its minuteness and delicacy. At any rate, the textured opacities of Marden and Ryman are here inflected with highly individual variants. Ford even lets suggestions of pictorial space appear—figure-ground effects lead to such readings, as do her heavy layerings of paint. What holds these works together is, as I said, the restrained (often witty) echoes from one section to the next. Delicacy of this sort is on occasion undercut in a knowing way by letting textures and patterns over-

leap internal boundaries. These paintings are self-referential, but not locked in self-referentiality. Thanks in part to the wide variety of pictorial effects Ford uses to unify her surfaces (from obvious ones to others which are highly tenuous) a richness, as of ordinary things, appears, further enriched by intention; and the artist’s colors, textures and patterns start to evoke a full range of landscape’s attributes.

Fontaine Dunn, also showing at Artists Space, turns paintings into small, heavily-worked objects. Her canvases nearly all depart from the still-traditional rectangular shape. Some are circles, some ovals. Simple patterns in drained, under-saturated colors suggest everything from heavenly bodies eclipsing one another to cat’s eyes. Perhaps that range of association isn’t as wide as it might at first appear. Dunn’s configurations all have a hieratic, totemic quality. At the juncture between shapes in a pattern, one can sometimes see additional colors, usually higher in key and fuller in saturation than those which dominate these heavily-layered works. There is a sense of fresh, lively beginnings covered over by an intense process of painting and repainting in which spontaneity is sacrificed to meanings of a meditative, private but still accessible nature. There is a quasi-magical, quasi-mystical air about Dunn’s art, which she sometimes undercuts with such satirically flavored titles as: “When de Moon Comes Over de Mountain.”

Gary Bower is the third painter currently showing new work at Artists Space. He has shown off and on in New York since the late sixties. When he first

David True. *Green Sea*, 1976. Oil, 54" x 84". Edward Thorp Gallery

