

come out this dead-pan is nothing short of remarkable. What Dine does, he does well. (Getler/Pall, through February 10)

#### RICHARD LYTLE

Richard Lytle shows large oil paintings which have a curious form in them, something like an indented, spherical octahedron with one end cut off. That "something like" is the crucial part of the description, however, since these forms are varied, somewhat amorphous, and therefore resemble the geometric shapes found in nature more closely than they do the more strictly regulated shapes of human invention. They have been compared to seed pods, and the thesis of nature as an imaginative if not necessarily direct source is reinforced by *Winter Solstice*, which contains another basic form pretty clearly based on, if not duplicating, the forms of spiny sea shells.

In all the paintings these shapes drift weightlessly, effortlessly, and with no apparent purpose through spaces that seem something like arctic seascapes, with water, ice, red bluffs, and perhaps icebergs suggested, but Lytle's equivocation is such that one cannot be certain. Such direct quotation would make the enigmatic and marvelous into something more commonplace. That the drifting shapes could be alive is implicit in their levitation but contradicted by their hollowness—they could be living receptacles or dead empty pods. A further contradiction is introduced through the use of color.

In *Winter Solstice*, for instance, bright reds vigorously work against the sense of a recessionary landscape space. In short, all this ambiguity and clash of conflicting elements appear quite deliberate on Lytle's part. The result is a dreamlike art where nothing is quite what it seems. (Marilyn Pearl, February 1-26)

#### ELIZABETH BART

Collage is a medium which in varying degree resembles either painting or relief. The sense of accumulated layers can be very strong, and if the materials employed are thick the collage displays sculptural attributes. In saying that Elizabeth Bart's colorful abstract collages tip in the direction of painting it becomes necessary, however, to indicate that the efficiency of collage is very much different from the efficiency of painting, efficiency being used here to denote the degree to which a medium or material is responsive to the artist's flow of thought. In collage the cut-out shapes can be shuffled around with dazzling dexterity. It is this fluidity of movement that can be felt by the viewer as a quality analogous to the fluidity of painting. Bart's pleasing and varied work displays this quality.

Her favorite material is colored paper, but she does not hesitate to introduce cut-up photos, printed words, touches of paint, and that texture of the printed page which seems to continually abide in the medium. Her juggling of these elements covers a considerable spectrum of possibilities. For instance, in #10 the many ele-

ments are strung out along three vertical axes with most elements clinging to the central axis like iron filings to a magnet. This quality of clinging makes the dark blue shape in the lower-left quadrant seem to be rushing toward the others. In #12 and #13 everything, instead of being strung out, clusters in toward the center. The way shapes pile up from the ground sheet toward the viewer in #12 suggests a certain pressure out into the viewer's space, while in #13 a vagrant lighter gray rectangle offset at the top makes for a strong shift out of center. The description of these collages should give some indication of Bart's resourcefulness. (Cordier & Ekstrom, January 5-February 5)

#### SUSAN DAYKIN

Susan Daykin's oil paintings are so complex, multi-layered, and abundant in ideas that it is difficult to treat them in an abbreviated format. They are based on *La Sombra del Caudillo*, the novel about the turbulent post-revolutionary '20s in Mexico that has preoccupied her for several years. What makes Daykin's show an exhilarating occasion is that her paintings work. Her vivid, laconic sense of theater shows in numerous inventions. In *The Chess Game*, the round-face man tilts his head toward the players in a strange, curiously suggestive gesture, so redolent of the mysterious presence of personality in the world, while in *The Arrest, Part II*, the man in the purple vest, who is about to be shot, does not forget to bring his hat. In this complexly staged pic-

ture, the last of a sequential group of three, we are made to pan our eyes across a sweep of action that takes place on a canvas sufficiently wide to prevent our seeing the depicted events other than serially. The opposed oblique recessions and protrusion of the architectural locale, a hotel lobby, break the painting up into three distinct angles of view, with the result that the space itself, in its framing and stopping capacity, becomes a metaphor for the narrative sensation of change taking place in time.

In another painting showing an outdoor political rally seen from behind the crowd, a number of seductively colored banners are like screens through which in imagination we desire to move in order to reach the unseen area where the action is. The title and author's name printed boldly across the bottom make clear that we are looking at a prologue, or the title sequence of a movie. The heightened color and broad handling have a summarizing capacity that succeeds in imparting the blunt impact of our first sight of things. *The Arrest, Part II* contains in one frame a unique moment and simultaneously a sequence of events the characters have performed, are performing, or are about to perform. Containing more than one instant of time in a single place is something film cannot do. It is the special prerogative of sculpture and painting, and Daykin's use of it is one more instance of an apparent desire to command all the resources of the art. (Bowers, through February 28)

