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back even further, perhaps. In the meanwhile, the tense and engaging struggle goes on. ● MARGARET BETZ

**Peter van der Does** (55 Mercer): The rough, sedimentary texture of van der Does' paintings—almost sculptural relief—is achieved by mixing sand or some other granulated material into the pigments. Technically excellent, van der Does' paintings are extremely modest in conception, with their deep earth colors and dispersed forms almost disappearing into—or struggling to emerge out of—the scumble. This merging of form and surface—the clots of dark pigment and incisions into the grain neither painterly nor sculptural, but seemingly geological—diffuses the viewer's attention throughout the painting; its weighty presence is more than the sum of its nearly invisible parts.

**Stephen Woodburn** (O.K. Harris): In his tonal woodland scenes, Woodburn carries on a metaphysical dialogue between the real and the illusory or, conversely, the "realistic" and the "abstract." The illusory is the realistic: the damp landscapes dotted with trees, bushes, marshes and streams under skies pregnant with clouds. The real is the abstract: the areas of pure, flat color that intrude into the landscapes without disrupting their wholeness, as if these voids were a perfectly natural part of nature. Woodburn plays with his audience's expectations, convincing them that his pictures are windows on the world and then turning those pictures back into paint-on-canvas with a few insidious touches.

**Elaine Reichek** (Rina): Like Agnes Martin, Reichek creates hieratic frontal formations of vertical and horizontal lines on raw surfaces. But her formations are open, heterogeneous and usually asymmetrical, unlike Martin's normally even, comparatively centripetal structures. Moreover, Reichek often "draws" her lines with thread, stitching it into the canvas or paper. She sometimes organizes her compositions around rectangular areas of soft silver wash, a tone as harmonious with the conception of the work as one could ask for.

**Alan Suicide** (O.K. Harris): Suicide (*né* Bermowitz) has been a favorite of this reviewer since his audacious and beautiful piles of lights—Christmas tree lights, klieg lights, General Electric soft whites, neon tubes—and wiring were first shown at the now defunct Museum.



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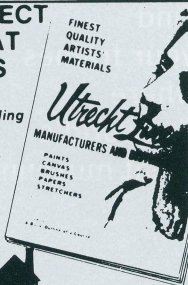
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