

ARTNEWS MAGAZINE

NOVEMBER 1971

ROBERT DURAN

By Harris Rosenstein

Robert Duran (Bykert; to Nov. 3), young New York painter who was doing sculpture up to a few years ago and has since emerged as a strong participant in the new painterly abstraction, attempts fairly large pictures (in the 7 by 7 feet range) but they are compact in relation to his former long horizontal formats. They form a progression of different treatments of a circumscribing border zone where, on the one hand, shapes true to the external edge and, on the other hand, face their effects as transitions to a more improvisatory and amorphous central zone where forms may be larger, unaligned with edges, and overlying and layering back to deepen the central space. An earlier horizontal picture in the group, with nesting red and blue bands truing to the edges and with a luminous yellow area at center dramatized by a dark violet proscenium, comes close to re-inventing the Frankenthaler of *Buddha's Court*.

A subsequent near-square painting grouped small forms in rectangular arrays along the border, which tends to separate markedly from and even frame a center area that recesses into depth. The latest and most generally successful group resolves the border with solid blocks of color irregularly spotted around it but continued in between by dissolving transitions. In these paintings center strongly relates to border. Among the best is a greenish square work where border and center areas balance with little sense of centrifugal pressure and the center space flattens considerably with seepage of color out to the canvas edges. Here there is retained something of the Baroque ceiling-painting quality of this work, but as an interesting resonance.

Reviews and Previews

how blends into a feeling that there is something to be seen inside the rooms. L.C.

Gertrude Doederlein's (Internationale) departure from literal landscapes leads to blocks of impastoed color tableaux, geometrically arranged and geographically assailed. B.B.

Olin Dows* (Caravan; Nov. 16-Dec. 3) shows small table-top screens and large, standing lacquer screens based on the Hudson River Valley and Chilean landscapes. Except for the formats, his work tends to be routinely in the mural-decorative tradition. But occasionally a particular view or an individual tree jogs his imagination. J.G.

William Draper (Graham; Nov. 16-Dec. 11) shows very relaxed, almost effusively serene paintings of what one would suspect is a potentially volatile countryside—Ecuador's. One's suspicions about the South American climate are, indeed, confirmed, if not proven, by the urgent calm and basic luxuriousness of Draper's canvases; these many blandly painterly "inscapes" take place, after all, in volcano country, and it is finally the conscious (and, somehow, accurate) naïveté of the artists' application of rich, redolent browns and greens to his sweepingly quivering landscapes that one comes to value over the earthly sublime beauty of the countryside itself. G.H.

Lynne Drexler (Alonzo; Nov. 16-Dec. 4) has a strong show. A firebird landscape is captured on the canvas. Within the rectangular space, arcs, bows and stipples are compacted; the particles fight the compression and begin to whirl and flame up. Again they are pressed into the plane where they shape a landscape with the drive and irresistibility of magnetic currents. And the viewer is drawn in by perspectives, dives, disks of different sizes, zooming in and out. Then to show clearly that her landscapes should not be confused with a Surrealist dream, she shows at their edges the beginning of a fantastic frame that refers to a waking imagination. N.E.

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Jimmy Ernst's (Borgenicht; Nov. 20-Dec. 17) watercolors are split-level with intricate intensity. Wet tones are brightly dispersed, partially covered by a white, translucent membrane, like uncemented flagstones, whose parts do not touch, but together make a sprawling, web-like shape. A circle is a consistent, if somewhat arbitrary motif. B.S.

Roberto Falfan, Earle Mitchell* (Gallery 86) shared little but space. The former, from Mexico, indulges in macabre Expressionism (violet scumbles on black in acrylic on vinyl) and at the other extreme, decorative abstraction with circles bound by a rectangle. Mitchell, only 23, is more

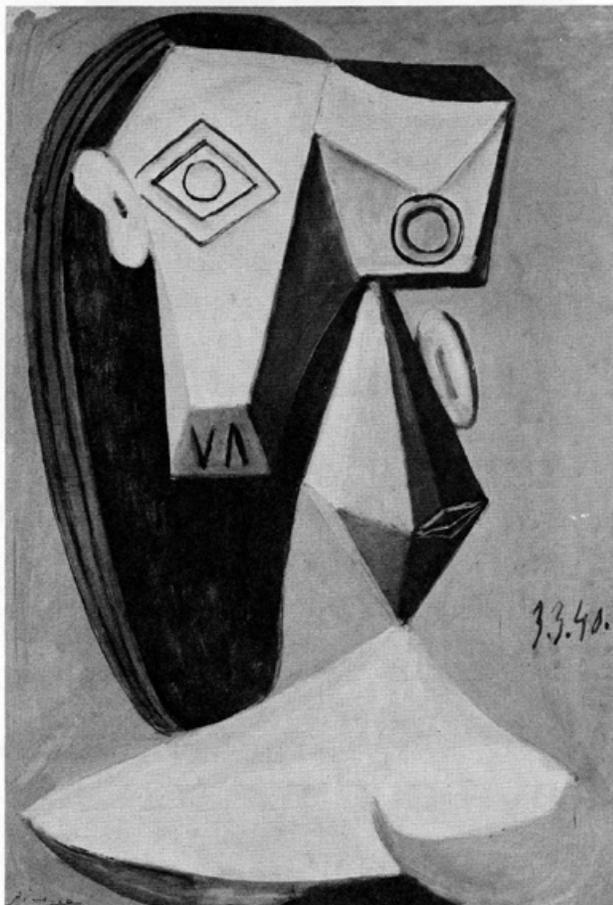
PICASSO

90 Drawings and Coloured Works

Kunstmuseum, Winterthur October 9-November 15, 1971

Galerie Beyeler, Basel November 20-January 15, 1972

Wallraf-Richartz-Museum, Cologne January 25-March 20, 1971



Tête 1940 Oil on paper 25½ x 18"

GALERIE BEYELER

Baumleingasse 9
Basel, Switzerland

*First one-man show in New York