

Marilu Knode, "Art News – 22 Wooster Gallery Featured a Group Show Entitled 'Rhythm and Form'," Manhattan Arts, Volume 11, Number 2, February 1, 1984, New York, NY

Rhythm and Form

In the perhaps neglected, expansive and well-lit space of 22 Wooster was "Rhythm and Form," which closed January 28. The group show was a visual barrage of different styles and sensibilities. Kim Hardiman's decorative drawings/collages on rice paper are searching out "color, movement, light, energy, rhythm, form" and they embody the feel of kimonos, Chinese lanterns, and summer parasols in their delicacy of color, lines, and appliqués. Judith Quinn's Reinhardt-like black grip paintings are deceptively rich and voluptuous, the shaded blacks setting up Mondrian patterns. Punctuating the works are stripped squares of pure, cake-decorator-applied thick, oozing paint, providing a sharp, bumble-bee flash in the darkness. Politically oriented, the works are visually striking.

Richard Whitten's voluminous, richly chiaroscuro'd succulent forms look like Jed Garet's swirls come home to rest. In his "Valentine Alter" the Quattrocento gold, red and black refers to the coloration of holy deities, in this case being the mortal organ of the heart. With the brooding, cloudy colors the work remains fresh, pulsating striated by the occasional stigmata from the sky.

Drew Shiflett also refers to sacred objects, creating coffin/icons, with picket-fence frames around cameo portraits of still-lives with anxious women. The boat-like constructions with their hollowed-out centers and light-ray patterning are repetitious, thereby chanting a welcome to Shiflett's own gods.

Marilu Knode