

lines. For all the drippy paint and drama, Herman's metaphors have a frozen veneer.

Contrastingly, seen in the context of the exhibition, Jim Ochman's small, almost monochromatic paintings appear impressively singular. His paintings are unquestionably influenced by minimalism, specifically, the contained drama of Barnett Newman. The meticulous layering of paint and a humble striving for perfection reveal the artisan's respect for craft. Slightly irregular bands of color, uneven acrylic drops, and the shimmering surface of his paintings hint that Ochman is more a sensualist than a minimalist.

Despite the inevitable exclusion of numerous important young Bay Area artists and the absence of a substantial historical perspective in the exhibition catalog, Dunham and Brown are to be commended for their thoughtful treatment of individual artists' works. Although they were attracted to work that is big on style and weak on content, the curators avoided an inclination toward tastemaking.

They even managed to raise some important questions about

SHARON CAROL at Galerie Michael

Los Angeles

Sharon Carol's recent paintings brought to mind the words of William Shakespeare on the subject of imagination, specifically its shaping and modifying power:

*As imagination bodies forth
The forms of things unknown, the
poet's pen [the artist's brush]
Turns them to shapes and gives
airy nothings
A local habitation and a name.*

Carol blends shape, color, and texture to give her paintings a dramatic identity that remains in the mind. In each work she collages fabric materials over an AE surface, creating images that are emotionally evocative and physically compelling. The rolled and crumpled fabric appears to move forward, evoking a sensation of intense movement and, behind it, pictorial depth. Colors range from sun-bright golds, yellows, and blues to pastels—a full range orchestrated for maximum drama.

The canvas is punctuated by a phosphorescent orange plastic rod

as metaphors for the natural theater around us. They inspire feelings of timelessness and zero gravity, yet the sensuality remains.

—Leonard Franco

"CIRRUS EDITIONS: A RETROSPECTIVE VIEW" at Steven Wirtz

San Francisco

"The Cirrus Editions: A Retrospective View" was an exhibition of lithographs published by Cirrus, an internationally known Los Angeles printshop. They were selected by Wirtz to bring a wide sampling of experimental prints to San Francisco viewers. The artists, Tom Holland, Ed Ruscha, Peter Alexander, William Wiley, Bruce Nauman, Jedd Garett, Vija Celmins, Craig Kauffman, Ed Moses, Joe Goode, and Kenneth Price, are well known as painters and sculptors who have, over the years, produced prints at Cirrus.

Joe Goode's tearing, gouging, scoring, and otherwise attacking the surface of the paper create varied associations, from the random violence of the gunshot dip-

because the sense of intricate scale and vibrant color and transformation of materials evident in his ceramic sculptures are missing.

While uneven, this retrospective was valuable because it introduced Cirrus Editions to San Francisco. Instead of merely mass producing salable designs culled from successful paintings, Cirrus encourages artists to experiment with processes and materials and to refer to the history of printmaking. The reverse, then, becomes true: Prints can often provide the initial concept for future paintings, they can exist as valuable works in and of themselves. As the consistent showcase for progressive art in the early seventies, Cirrus continues to bring vanguard art and technical virtuosity together in the eighties.

—Alfred

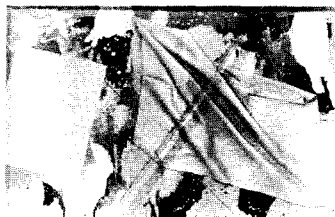
JOHN CAGE at Margaret Roeder Fine Arts

New York

The exhibition last fall of John Cage's "Scores and Notations 1943-1982" served as an intriguing



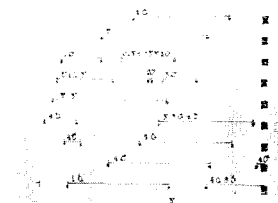
Scott Bell, *Moment*, 1982. Oil on paper, 67 x 60". Courtesy San Francisco Art Institute.



Sharon Carol. Photo J. Felgar.



Cirrus Editions Installation. Photo Paul Berg.



John Cage, *Atlas Elliptical* (musical manipulations), 1961-62. Ink on paper, 12 1/4 x 17 1/4". Courtesy Margaret Roeder Fine Arts.

local art and politics. Perhaps the greatest irony of the exhibition, which seems to prove its premise, is that a Southern California gallery showed early enthusiasm for taking this show—well before a Bay Area viewing site was secured. It is regrettable that a larger space was not found to house all the work included in the exhibition catalog; such an installation would have given viewers the show promised in the title. Until tangible support comes from this community, only the most inwardly determined, self-motivated (not to mention established) artists can afford to remain in the Bay Area. —Andrea Liss

that cuts the surface diagonally, adding a flash of color upon which the gaze rests. This taut, clean contrast within tumultuous movement activates the composition.

Carol's interest in achieving dramatic space in her compositions has certainly been influenced by her recent residence in Arizona. Sometimes it seems as though the canvas is straining to hold an entire convulsing universe. Within it open white rectangles suggesting clouds hover over interstellar dust gathered during space travel.

Whether these works bring to mind the sands and rock formations of Arizona seen under a dappled blue-white sky or the darker hues of a Los Angeles skyline on an August afternoon, they function

tychs to the gentle raindrop tracks on window glass seen in the Rainy Season series. Ed Moses' technically proficient Broken Wedge series uses four to six colors on sheets of translucent tissue paper that are then layered to create richly textured, subtle pastel patterns. Jedd Garett is a welcome inclusion, because his New Image figuration and post-atomic landscapes provide a foil for the predominantly Southern California sensibility.

Ruscha's vapid and by now boring pastels made with exotic substances are completely predictable and overexposed. Also not surprising are the conceptual word games of Nauman and Wiley. The two Price prints are disappointing

postscript to the larger installation of Cage's scores and prints at Whitney (February 25-May 2, 1982). With this additional look at the composer's visual poetry (his written musical scores) one comes aware that Cage sees music as well as hears it. This indelible enfant terrible of avant-garde music since the fifties continues to expand the definition of music, demanding that we enlarge our auditory vocabulary to include everyday sounds in addition to traditional diatonic scale.

Cage's well-publicized long-standing use of the I Ching by which he determines the sequences of his change-operation compositions and the resulting "random noise" places him th