

GALLERIES

clothing, its white background indicative of desert stone and heat.

Although he was an African-American, Bannister rarely painted blacks, preferring the established landscape genre. During his lifetime, he managed to overcome many of the barriers that impeded

Charles Seliger continues to paint small abstracts, but lately with a difference. While his work was always dense and luminous, now his thick crystalline surfaces have a more significant shimmer. This new incandescence is the result of a painstaking process of glazing. After scraping the canvas down to its face, he applies sweeping gestural strokes to the base surface. Seliger then packs the canvas with protozoan-like shapes, adding layer upon layer of transparent paint until the effect is near three-dimensional. In the words of art historian Francis O'Connor, "Seliger is a painter who puts the drawing in at the end."

Typically, in *Exaltation*, every inch of the canvas is covered with jewel-like, thickly-encrusted biomorphic forms. Set

against tropical colors, a dazzling pink whirlpool hovers in the depths of a painted sea. There are also echoes of an exotic and far-off galaxy in an uncharted universe—a kind of Day-Glo Technicolor Milky Way. We are drawn irresistibly into this small-scale maelstrom, partially bordered at the top and bottom by purplish bands of color. None of the paintings offer concrete, simple images, yet all of them suggest a vital, seething, pri-

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mordial world. (Michael Rosenfeld Gallery, New York) JOHANNA GARFIELD

Arhythmic vocabulary stressing individual lines and natural geometry animates the recent drawings by **Julian Lethbridge**. Loose grids are built up through repeated monochromatic forms, which are similar to one another but maintain singularity. These forms fit into compositional strategies that have an organic aura, variously resembling cobwebs, the tessellated skin of reptiles, or the random array of leaves frozen in ice. The ambiguity is enhanced by a tension between surface and depth. Their earthy color schemes notwithstanding, Lethbridge's seemingly limited works manage to intimate the infinite. (Paula Cooper Gallery, New York)

JEFFREY WRIGHT

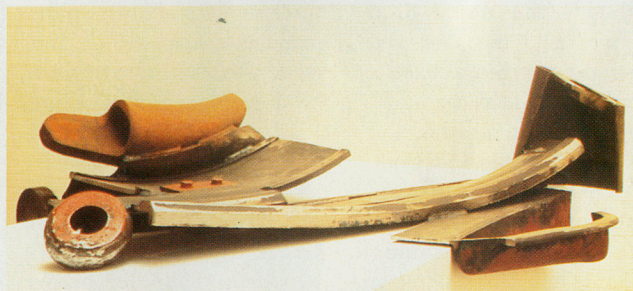


Julian Lethbridge,
Traveling Salesman I, 1992.

they are beauties, but his focus has changed somewhat. In pursuing the idea of landscape through sculpture, Caro allows many of the works to extend from the tabletop to the floor, where they end with a resounding thud. Gravity takes over and the works can become too "grounded." But when he doesn't extend them to the floor, Caro imbues his recent works with a glorious electricity. In *Clear Run*, the movement sweeps back and forth in a very long and graceful curve whose span is 58 inches. Its calming horizontality is punctuated and held at the ends by details



Charles Seliger, *Exaltation, 1990.*



Anthony Caro, *Clear Run, 1990.*

Anthony Caro's most exciting works have always been his table pieces. In this show these are titled "The Cascades," and

that stop the work's movement and seem to hold it there—lightly, briefly. (Andre Emmerich Gallery, New York)

BARBARA GOODSTEIN