

Burgoyne Diller

Michael Rosenfeld, New York. Precision of intent, if not of touch, lends heft to these two dozen small, finicky, yet expansive drawings in which horizontal and vertical bars and bands in primary colors and black play off scratchy graphite grays. Through the 1940s, Diller (1906–1965), a leading American proponent of geometric abstraction, coaxed a pictorial drama from dynamic oppositions that could even be seen in the open areas of white paper (or vellum); four fuzzy sketches from 1961 suggest a growing interest in Albers-like transparency.

—S.M.