



Brett Reichman: *All Consuming Identity*, 2005, watercolor and gouache on paper, 26 by 41 inches; at P.P.O.W.

intestines. A companion piece, the 10-foot-tall, 30-inch-wide *Holding on to Happiness* (2003), offers a torrent of high-camp drapery, with the skeleton of a hand clutching the knotted cloth at the bottom of the canvas.

In this work, Reichman, who teaches at the San Francisco Art Institute, conjures the rainbow flag of queer culture, provoking his viewers to consider how this symbol might take on further resonance through acts of transgression, subversion and sublimation. At the same time, the artist reminds us that sex, death and beauty make well-suited bedfellows.

—Carl Little

## Don Hazlitt at Andre Zarre

The work of a young Don Hazlitt was included in the 1975 Whitney Biennial, and the artist has been showing steadily ever since. For years, his paintings included significant relief elements, yielding playful combinations of pictorial and sculptural space. In the 13 paintings shown in the painter's fifth solo at Zarre,

Don Hazlitt: *Easter '04*, 2004, oil on canvas, 30 inches square; at Andre Zarre.



primarily oil on canvas and around 30 inches square, relief is understated, confined to bits of cloth or twine unobtrusively integrated into the composition. A buoyant, agreeable pastiche of fragmented, Cubist-derived space, with brushy atmospherics and cartoon perspective, each work corrals a restive flock of flat and volumetrically rendered elements, often not readily identifiable, though among those easily named are brick walls, wood planks and undulating shrouds or ribbons.

*Birth* (2003) and *Red Stump* (2004) hinge on the contrast of red-orange and cool gray. In *Slits* (2004), a central, football-shaped motif is volumetrically rendered, its black edges framed by a rich, organic green field, which is interrupted by a shadow cast by an unseen mass. A chromatically sedate, cool gray landscape vignette—rudimentary mountain range with puffy cloud—flouts deep space by sidling to the front of the picture plane on its own scrap of canvas. Here as elsewhere, Hofmann's "push/pull" dynamic is borne out

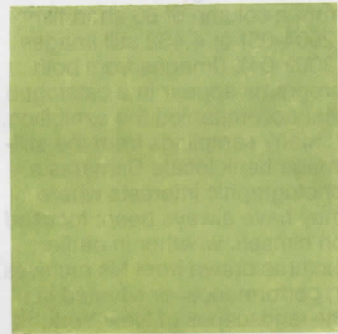
by overlapping shapes denoting relative positions in space that are at odds with the spatial indications of their respective hues.

The brawny *Tear Drops* (2004) includes several examples of that fundamental shape, in green set amid gray stonework, and proximate to a passage of whitish bricks laid on like frosting. Collaged bits of printed fabric bear iconic shapes: stars, flowers, a palm tree. *Sausage Woman* (2003) may be an homage to the *pittura metafisica* of de Chirico

and Carlo Carrà. Isolated, cleanly modeled abstract forms suggesting microorganisms are suspended in perspectival space, bound by gray and ochre walls forming the corner of a courtyard; through a Classical arch is seen a distant plume of bluish smoke, as if from a passing train.

Giddy pastel shapes cavort in the foreground of *Easter '04* (2004), while through the rear window of a gloomy, blue-black

room is seen a tiny, dusky view of Golgotha. The glimpse of unmistakable Christian iconography signals that there may be more to the other paintings than a jangly formalism, and that their planks, tears, walled yards and palm fronds tap into



Daisy Craddock: *Granny Smith*, 2004, diptych, each element 11¼ by 11¼ inches; at Fischbach

a rich, if currently dormant, tradition of Biblical symbolism.

—Stephen Maine

## Daisy Craddock at Fischbach

New York-based Daisy Craddock, a Tennessee native, is known for her paintings of majestic magnolias and other natural icons of the South, as well as of the broader American landscape. In her oils on canvas, the play between dark colors used to sketch out the somewhat abstract, underlying physical structure of dominant elements, and lighter yellows, ochers and finely tuned greens, give her pictures a somewhat melodramatic air. In her skyscapes and landscapes, among them spare shoreline vistas, Craddock uses many layers of paint to build up her luscious colors.