

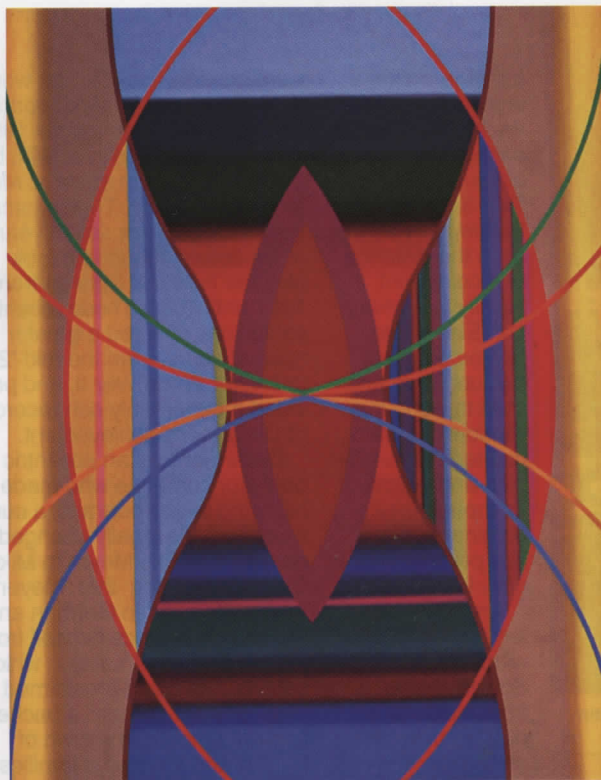
artist employs such forms as the mandala or yoni, connecting to Eastern symbolism and reflecting a spiritual frame of mind (he was interested in Zen philosophy).

Radial I (1968) consists of a red slit shape placed in the center, within an hourglass form filled with stripes of different widths and colors. The hourglass, in turn, is bracketed by a pair of thin red marks like parentheses. Across the front plane, the artist painted curving lines, and along both edges are thicker vertical stripes of yellow and tan. The arrangement of forms creates the effect of an aura, so that the painting might be interpreted as an homage to the mystical force of pure composition.

In another large painting, titled *Green, Violet, Orange, Red* (1969), a red stripe—a nod to Barnett Newman's zip—runs down the center, bisecting an organically curving shape in green that recalls the squat physicality of a fertility figurine. To either side are slit shapes in violet or orange. Though Ferren's painting clearly hails from the second half of the 20th century, its organic forms subtly refer to cultures of a much earlier era.

Tabriz II (1969) consists of a series of thick and thin bands that relate it to color-field painting. The left half is mostly red, with a thin blue stripe running down its middle, while the right side is mostly blue, with a red and a green stripe

placed next to each other fairly close to the edge. In the center is a series of four vertical stripes in dark blue, bright red, violet and blue-purple. The title is taken from the Iranian city, contextualizing the rich color scheme. Like the other works in the show, it reminds us of both the ancient and the modern spirit. —Jonathan Goodman



John Ferren: *Radial I*, 1968, oil on canvas, 72 by 57 inches; at Katharina Rich Perlow.

an ocean vista as backdrop, a male figure peers from behind a tree at a languid beauty. Beyond, the crowd on the beach may be engaged in similar pleasures.

The draftsmanship in *Vertical Landscape, Bonnard* (63 by 51 inches, 1988) is even more beautifully skeletal, in sympathy with the painting's cursory coloration. On a thinly brushed ochre ground at bottom, which gives way to a central sooty green, are loose jumbles of marks at right, left and bottom. In charcoal, pastel and acrylic, they have scampering or vaguely vegetal rhythms and loosely frame a cluster of open, roughly geometrical shapes. Pictorial convention suggests these would represent a distant village, which a cloud-tossed blue at the top of the canvas helps to confirm.

Seeking to defuse the criticism that her work was derivative, Tabachnick embraced her sources, citing a commitment to "art about art." The argument about art as self-expression versus art as language will resonate with viewers of a certain age. Though two 1988 landscapes, *Spring and New Hampshire with Red*, rely too heavily on Matisse, the best work here achieves both aims, expressing the artist's love of the language of European modernist figuration.

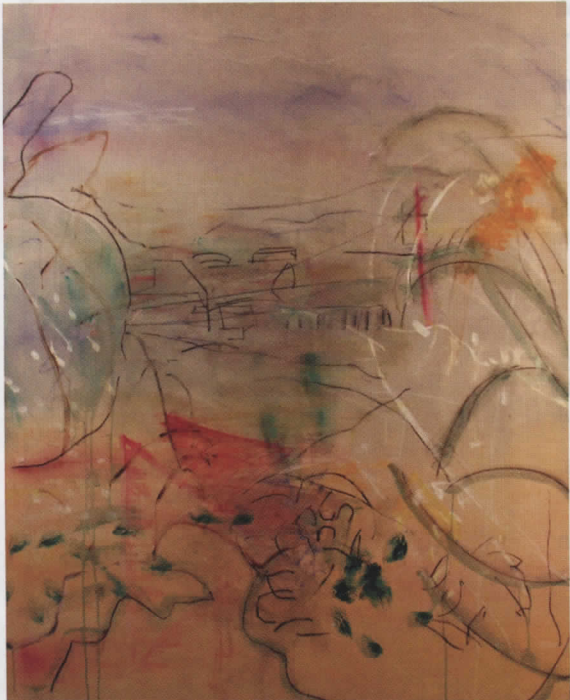
—Stephen Maine

Radcliffe Bailey at Jack Shainman

While Radcliffe Bailey's use of deep frames and Plexiglas glazing in these new paintings suggests the tradition of the reliquary, the frames also help maintain the works' physical integrity and support their structure. He calls them "cabinets," and the show is titled "From the Cabinet: Reflections of Winding Roads." In most examples, a photograph with a patina of history is central to the composition, while the enclosing black frames emphasize the narrative he intends—a continuing consideration of the history of African slavery and the African diaspora in Latin America and the Caribbean islands. Only one work is titled; all are dated 2005.

A 56-by-56-by-5-inch painting centers on a group portrait of the Smith YMCA Orchestra Glee Club of Wichita, Kans. The members are outfitted in the sort of uniforms, gaiters and hats associated with late-19th-century military regalia. They carry drums and horns. The faded-blue image is surrounded by paper stained

Anne Tabachnick: *Vertical Landscape, Bonnard*, 1988, acrylic on canvas, 63 by 51 inches; at Lori Bookstein.



Anne Tabachnick at Lori Bookstein

A student of Hans Hofmann, Nell Blaine and William Baziotis, Anne Tabachnick (1927-1995) pursued figurative ends through controlled, cerebrally expressive means. Her considerable achievement included some two dozen solo shows and notable support from the Guggenheim and Gottlieb Foundations, among others. Seven major canvases from the last decade of her life display a distinctive autonomy of line and color,

recalling Matisse at his most reductive, Dufy at his least frothy, or Bonnard at his most expansive. Tabachnick explored, in these wonderful late works, a narrative of pictorial revision, favoring thin, languorously applied areas of acrylic in quietly insistent hues, through which course and skid brittle strokes of charcoal that define the subject matter: still life, landscape, allegorical figure grouping.

In *African Queen* (52 by 62 inches, 1988) the tabletop on which a bulbous, intense-looking terra-cotta figurine and a flowerpot sit, as well as the space beyond, is crisscrossed with brittle charcoal lines, then dampened with washes of gray. The washes isolate the two objects but also make them appear transparent, as the initial exploratory mark-making is most clear within their contours. A curatorial grace note placed the little sculpture itself on a pedestal in a corner of the gallery.

In the artist's late "Human Horde" series, the figures are similarly ghostly, rough outlines barely indicated in charcoal against a broadly painted though curiously specific land- or seascape. The example here, the 1993 *Untitled (Figures at the Shore)*, about 6 by 7 feet, is almost undone by an anecdotal suggestion of sexual pursuit (or seduction) as, with