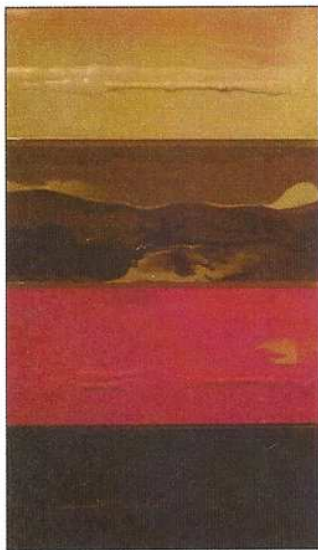


Jean Stutz

A. Jain Marunouchi

The sensuous surfaces of Swiss artist Jean Stutz's abstract, minimalistic sculptural works appear to glow with an inner light. Stutz often achieves this effect by pouring polyurethane resins directly on his pieces. The process makes the works not only lustrous but also durable, which contributes to their power. Composed of



Jean Stutz, *Beige, Black, Red, Black*, 2010, resin, 40" x 68". A. Jain Marunouchi.

natural elements, such as sand, iron, and cork, they are fully capable of withstanding harsh forces—certainly a benefit since many of his monumental sculptures are installed in outdoor spaces in Switzerland.

For this captivating show of 12 small and 4 large sculptures, Stutz used a variety of rich, bright colors as well as pure white. His process calls attention to the works' silken surfaces by occasionally allowing thin lines to interrupt their smooth consistency.

In one outstanding work, consisting of four panels, and aptly titled *Beige, Gray, Red and Gray* (2010), he contrasts the colors in such a way that each panel is an independent work but also integral to the whole. The piece conveys a sense of emotional states that can readily shift in relation to light and viewers' angles of perception.

One large white work, *White Foams* (2010), consisted of two horizontal pan-

els, the top piece apparently unembellished and the bottom marked by diagonal lines that create triangular spaces. But close observation revealed tiny circles and small anthropomorphic shapes floating over both of the panels, like bubbles of lava. In another white work, long, twisted lines resembling cords or bones stretch across the surface.

Stutz, who was formerly a mechanical engineer and an economist, came to art with a love of experimentation and an instinctive talent for working with form, shape, and structure. The results were happily and fully in play in this exceptional show.

—Valerie Gladstone

'American Abstract Artists'

OK Harris Works of Art

When a wide variety of abstract paintings made by 76 artists over a 75-year period are hung together as they were here, it can all resemble a thrift-shop installation—with clashing colors, patterns, and ideas. But that was not the case in this rich and varied show. The pieces were given ample space not to bleed onto their neighbors, were hung at accessible heights, and were installed as if by a graphic designer, with verticals, horizontals, and spheres interspersed.

Dating from 1936 to 2011, the works looked unexpectedly fresh, particularly since they were created by mid- and late-career artists dedicated to a genre that's been repeatedly dismissed as decorative and irrelevant. Well, this show, sensitively curated under the perceptive eye of OK Harris dealer Ivan Karp, answered back unequivocally. Better- and lesser-known artists—all members of the organization American Abstract Artists—were represented by some of their more interesting and less characteristic works.

There was an animated painting by David Row, who deviated from his familiar el-

lipses, shifting to a more open, aggressive, angular geometry, and Creighton Michael, known for his wiry cursive scrawls, showed a painting with a pair of red scribbles connected surprisingly and seductively by a pale-gray mesh center. David Reed was represented by his wonderful small diaristic works in the planning, in which he maps out ideas for larger paintings through sketches, color charts, and notes. And minimalistic, illusionistic forms devised by Don Voisine featuring bold black shapes, establish a powerful negative space set in a brightly banded canvas.

Voisine's thin, vertical *Debutante Twist* (2009) and Victor Kord's *Avon VI* (2009), hanging side by side, set off a thoughtful contrast between almost-edgy and almost-lyrical. Kord's painting expresses the interaction between the rational and the poetic, with a rhythmic cursive frieze playing against a soft pattern. Manfred Mohr, who has often worked in black and white, here offered dynamic shards of intense color.

The abundant selection also included Stephen Westfall's color rectangles, with their subtly jarring figure/ground tricks, and a terrific Richard Anuszkiewicz painted sculpture that explored a similar subject in 3-D.

But there was far too much outstanding work to mention, from an elegant composition by Marthe Keller to a small construction by Alice Adams to dynamic paintings by Judith Murray, Joan Waltemath, Lucio Pozzi, and Dorothea Rockburne. This show made apparent that these artists are still actively extending their thinking while remaining true to their devotion to abstraction.

—Barbara A. Macdam



Don Voisine, *Debutante Twist*, 2009 (left), oil on wood, 72" x 18"; Victor Kord, *Avon VI*, 2009, acrylic on canvas, 48" x 48". OK Harris Works of Art.

PHOTO: HENRY BROWN