



Harrison Burns, *Tulips 3*, 1990, acrylic on canvas, 40 x 60"



Brian Yoshimi Isobe, *kenshō*, 1990, mixed media on panel, 48 x 18"

those that animate the relationships between forms, create that particular dynamic whereby abstract paintings accrue meaning.

In *Shifting Shifter*, a drama of transformation seemed to occur as a large white oval in the left portion of the painting intersected with a gray oval tipped to the right. Together the ovals suggested separate phases of the same form. Highlighted against a ground consisting of four zones, each with a different open web pattern recalling various organic structures such as cells or nerves, the ovals took on figural connotations as the painting's protagonists.

Soft, Wild & Naked, *Pulse Beat*, and *Erotic Containment* seemed to underscore Crile's interests in putting forth, as she explained in her statement accompanying the show, "a language that allows me to paint about the indeterminate aspects of self — those aspects which are not clearly defined, but which exist in an area of ambiguity, both physically and psychologically." In *Pulse Beat*, the sac-like form that served as the central motif suggested various body parts such as the heart or uterus, while its placement in the midst of checkered planes ranging in shape from flat to full and volumetric spoke of surging forces, of flow. In *Radiant Object*, an oval looms over a landscape consisting again of wavy checkerboards; and once again the transcendent feeling, the energy produced by the luminous treatment of color and the lively rhythms of the composition seemed to address a very internal place in the psyche.

Ronny Cohen

HARRISON BURNS

E. M. DONAHUE GALLERY

Harrison Burns has succeeded in breathing fresh life into the tradition-bound genre of

flower painting. While it was indeed possible to consider the examples shown here as simple still-life genre paintings, they are more than merely decorative. For all their electrifying colors and sensual good looks, these are intellectually rigorous pictures that bring together visuals and ideas in endlessly fascinating combinations.

The likenesses of the individual flowers and the vases and bowls in which they are contained lit up the surface with an intense spectral glow. For example, in *Tulips 3*, 1990, by repeating the outline of each of the three tulips in its vase, Burns creates a ghostlike effect. As in earlier series, the vibrating forms have their starting point in video images that Burns takes directly off the tube. Freeze-framing a particular image, he photographs it, and then uses a stencil to actually paint the image. In examples like *Mums 3*, 1989, and *Daffodils 8*, 1990, the stencil ended up as part of the painting, seamlessly collaged into the body of the image and the sizing of the surface. The paintings that resulted are characterized by a high-keyed opticality that transcends their ostensible subject matter. —RC

BRIAN YOSHIMI ISOBE

KATHARINA RICH
PERLOW GALLERY

Working predominantly with still life motifs, Brian Yoshimi Isobe combines objects and abstract elements in compositions that seem to be held together in a state of soulful stillness.

Kenshō, 1990, exemplifies the sense of harmony Isobe achieves through a startling directness. The painting consists of a traditional Japanese black lacquer bowl centered on top of a black rectangle and positioned

in front of a white one. Placed at the ture between the rectangles, the bowl to formally connect the separate at fields. As a result, the bowl seems a three-dimensional and as flat as the at ground surrounding it. Furthermore scale of the bowl as well as the austere ner in which it is depicted enhance overall intensity of the image.

One of a group of same-size still employing a basic format whereby objects are presented against two-paneled grounds, *kenshō* demanded the introspective attention. Perhaps Isobe's interest in Zen Buddhism, reflected choice of subjects, from the bowls th peared in paintings like *kenshō* and c 1990, to images of water and raked, derived from the formal Japanese g in the diptych painting *Point of* 1989-90, has allowed him to engage s lative concerns of the most universal. *Kenshō*, which according to the artist "seeing into one's nature," served no as the title for the individual painting for the entire body of work featured this show.

RIDGE THEATER

ALICE TULLY HALL

Slides, flickering films, supertitles, and Moran's alternately soothing and te provoking music provided a kaleido- visual and aural background for Theater's new operatic drama *The M Family* at the "Serious Fun!" festival. i the direction of Bob McGrath, the pr tion managed to deal with the distu deeds of Charles Manson and his "fa on a substantive level. By interlacing c of the story with aspects of the once-pe