

Clark Gallery/Lincoln
Victor Pasmore; Nan Wezniak

The Clark Gallery has a gift for exhibiting two artists whose work creates a dynamic and instructive contrast. They have done it again. Victor Pasmore's ten-foot-long prints depict hard-edged color shapes — Rorschach blots — related to the print's edge by a thin, sinuous line and dots that appear both within and outside the boundaries of the image. These components yield myriad allusions. They define the confrontation between one plane and another, they allude to the relationship between the image and the viewer, and they allude to shifts in musical rhythm and tone.

Sometimes a shape will appear pale and blurred, as if it were an imprint of a similar shape in the opposite field of the image. Thus the image turns in on itself and refers to the print-making process. Pasmore limits the shapes' colors to unmodulated blues, browns, ochres, and yellows. These large, nonobjective colored shapes against a white ground deliver blows to the retina through the severity of their hard-edged silhouettes.

If Pasmore's shapes are completely nonobjective yet hardedged, if his color is secondary to form and movement, Nan Wezniak's monotypes focus on the effect of color on primitive, unchanging structures. There are at least three from which she elaborates several monoprints in series. One resembles the snout of a whale or a breast or a tent. Scintillating and broken colors follow the contour of this queer form and thereby articulate its implied three-dimensional volume. This is a restless, provocative image that seems to burst forth from its picture plane while making the surrounding light and space buzz.

Another structure done in series calls to mind a temple — vertical color bands are transected at the top by a heavy horizontal that is itself crossed with lines — but also, in its examination of the spatial connotations of color it is an homage to Morris Louis. The third structure is what I call a set of tablets like those inscribed with Moses's Ten Commandments. The colored image is transected by diagonals and set against a contrasting background. Related to these are images alluding to arched doorways and richly colored, sensuous and romantic interiors that seem not so far from Delacroix. The divergent effects of color, by turns pale and transcendent or sensuous, palpable, and brilliant, upon these evocative primeval forms is the twofold strength of Wezniak's work.

Katherine Nahum

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Nan Wezniak - Oil, monotype with Cray - pas

