

## 'Immediacies of the Hand'

Recent Abstract Painting  
in New York

Times Square Gallery  
Hunter College  
450 West 41st Street  
Clinton  
Through April 17

In the wake of the recent Jackson Pollock retrospective comes this selective survey of recent gestural painting in New York. Abstract Expressionism is the distant source, but the curators — the critic Carter Ratcliff and Kim Sobel, a graduate student at Hunter — define an up-to-date genealogy in which senior figures like Louise Fishman and Joan Snyder serve as direct or indirect role models for younger colleagues, some just beginning careers.

Ms. Fishman's rigorous but relaxed style, for example, finds an echo in the work of Cora Cohen, who appears to be heading in new directions with a mix of oil paint and charcoal. Ms. Snyder's blend of gesture, text and applied materials links up with pieces by Suzanne McClelland (her touch lighter, more calligraphic than one remembers, with words whispering off to the side) and by Suzanne Lorio, a recent Hunter graduate, whose media include nail polish and glitter.

The ghost of a grid in Ms. Fishman's, and Ms. Snyder's work comes to the fore in Denyse Thomasos's architectural patterns of cross-hatched lines, in the scraped diagonals of Path Soong's paintings, and in the dark Franz Kline-ish structures of the young artist Steve Estimé. Mr. Estimé uses a tarlike compound to give his surfaces weight, but denser still are three beautiful small paintings by Katurah Hutcheson, their pigment as crusty as lichen.

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Movement rather than accumulation of paint is the show's motivating theme, however, and it takes many forms: shimmery stencil shapes in Mary Jones's work, stains made from pigment, varnish and body fluids in Anthony Viti's. Fluidity is interrupted by gesture in acrylic pieces by Augusto Arbizo, a young artist also showing at Sandra Gering in SoHo. And painting and drawing merge in Beth Miller's work, which combines watercolor washes, ink lines and skeins of oil paint.

Finally, among artists who stick with oil on canvas, Rosanna Bruno looks good with her vertical, high-climbing "Blue Bayou." So does Jackie Saccoccio, whose "Migraine" joins fragmented pink, orange and lavender shapes together into a jumpy organic bouquet. (She was last seen in a solo at the former Lauren Wittels Gallery in SoHo.)

The show has been given plenty of breathing space in Hunter's labyrinthine midtown gallery. And if the gathering isn't packed with surprises — many of these artists exhibit often in New York — it documents a branch of contemporary art that is still sending out new shoots.

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