

GLADSTONE GALLERY

Ellen Lubell, "James Dearing/Elizabeth Murray," *Arts Magazine* 49, no. 7, March 1975, pp. 14-15

JAMES DEARING/ ELIZABETH MURRAY

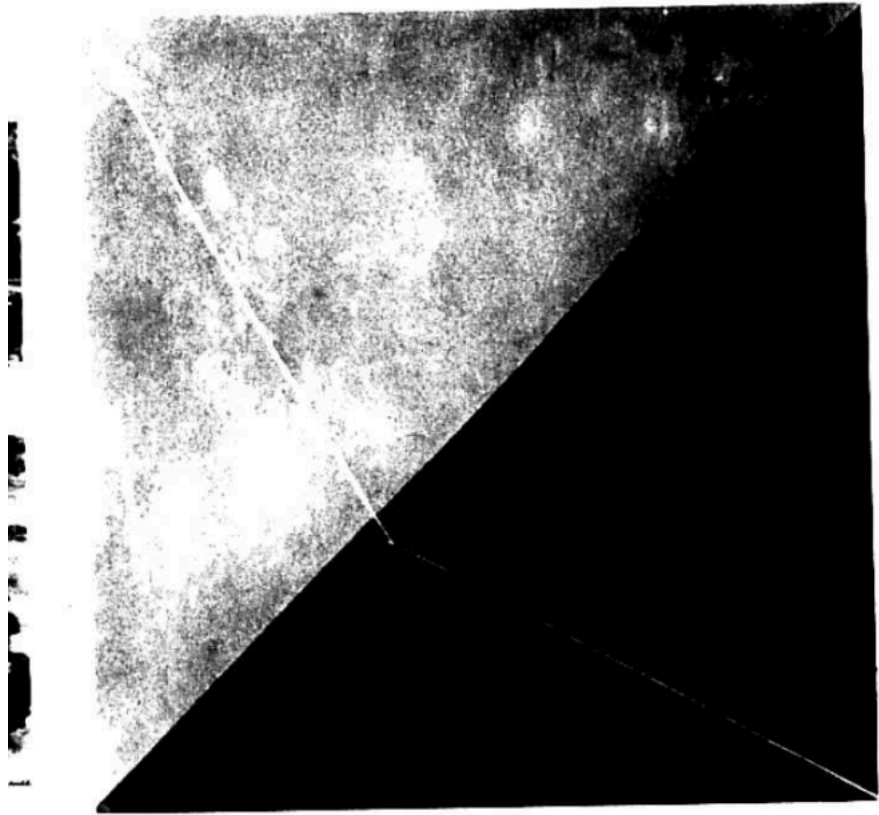
Most of the canvases in this two-artist show were divided into two major color fields, but there were few other similarities. Dearing's paintings were very cool; the two vertically divided fields (of pale pastels) were broken by dis-

continuous horizontal lines or stripes painted in dark colors. The fields and stripes were very flat, but not perfectly so, as a small amount of texture could be detected. The short horizontals provided all of the pictorial intra-action, but not to the extent possible had the colors been used more wisely.

Murray's works were very painterly, each large area of color thickly textured. In three of the five compositions, the canvases were divided diagonally at the meeting of the two color fields. The intensity and careful calculation of her palettes created vibrating activity along this line. On this background, Murray painted

small geometric shapes or lines that were purposely misaligned to distort the picture plane. The remaining two compositions were similarly executed on single, thick color fields. Murray and Dearing formed a compatible two-artist combination despite the primary differences in their approaches. (Paula Cooper, *January 11-February 5*)

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Elizabeth Murray, Flamingo, 1974.
Oil on canvas, 7'6 1/2" x 7'3 1/2". Courtesy Paula Cooper Gallery.