

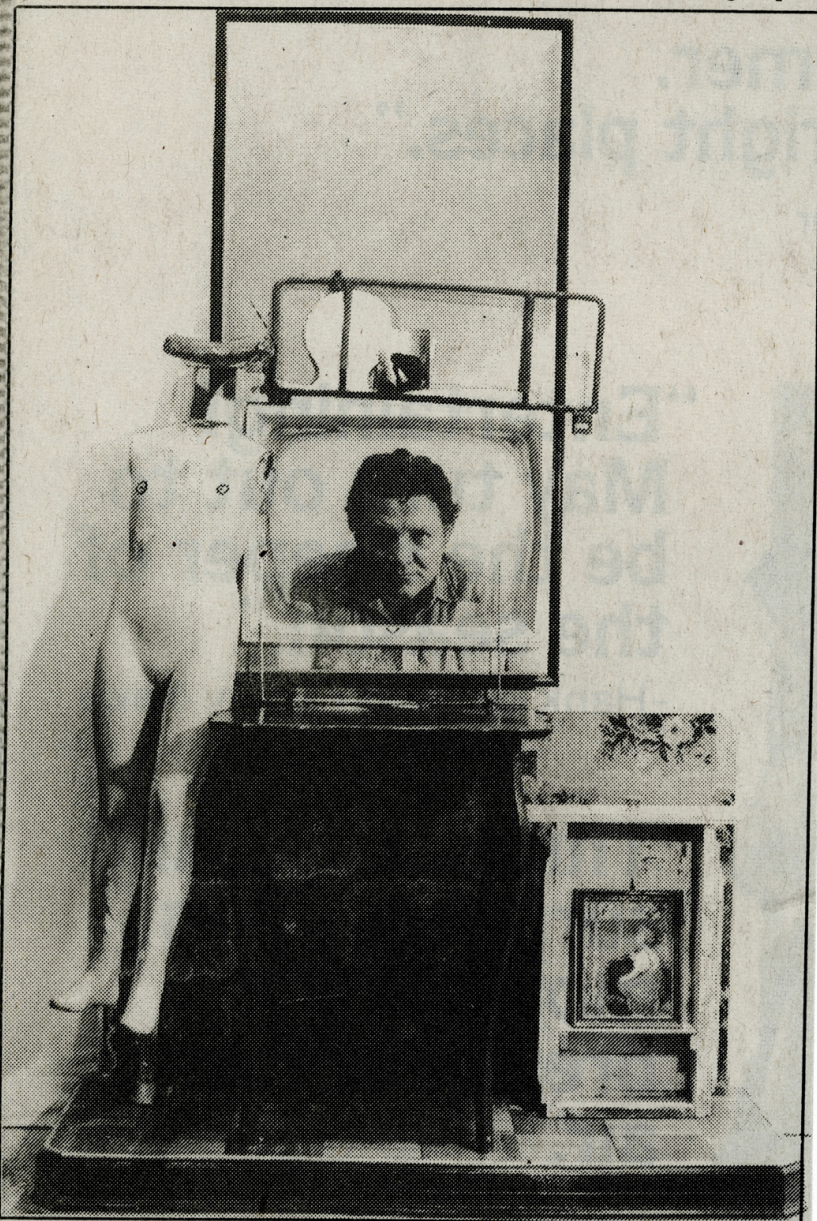
'AMERICAN/EUROPEAN' AT L.A. LOUVER GALLERY

By ROBERT L. PINCUS

'American/European,' at L.A. Louver Gallery to Sept. 22, is an invitingly upbeat group show because it confidently illustrates the value of multiplicity. The plenitude of art now being produced often makes the last couple of decades seem chaotic, but the 38 selections in this exhibition tell us that ours is also an

soff's street scene of people going about their business in Willesden, England. Each conveys the mark of personal vision—Cole, a commitment to non-objective art with emotional power; Kossoff, to a new interpretation of figures and landscapes forged with thick, painterly Expressionist strokes.

There are German painters of the Expressionist persuasion too—and the representation is strong if spare



NANCY REDDIN KIENHOLZ

"The Twilight Zone" by Edward and Nancy Reddin Kienholz is in the "American/European" group show at L.A. Louver Gallery.

era of dynamic pluralism.

The repetitive, almost linear patterning of a Max Cole abstraction, for example, is no less valid than the equally obsessive reworking of an everyday scene in Leon Kos-

here. Rainier Fetting's canvas, "Wolf," surfaces as some archetypal image, done in effectively dank-looking greens with reds surrounding the animal's body and lighter tones encircling his lower

legs and paws like snowdrifts.

Sculpture, both serious and humorous, is included. In Texan James Surls' wood "Night Vision," an anthropomorphic being (like some phallic-shaped fertility god with the face of a caricature) rises out of a small base shaped like a house. This is the stuff of dreams, rendered in a cracker-barrel Surrealistic style. It is audacious but ultimately silly.

"The Twilight Home" by Ed and Nancy Reddin Kienholz is somber by contrast. Like their other recent assemblages and tableaux, this uses a photographic likeness of its subject's face. His expression—intense, almost scornful of photographer and viewer—is placed behind a television screen.

It is flanked on the left by a mannequin leaning against a crutch and on the right by an upturned drawer containing a pulp publication lithograph of a little girl gazing at a bird. (Her innocent expression is antithetical to his.) This is a portrait of a pained man, although the source of his suffering is not obvious. The crutch certainly hints at disablement—his or a loved one's.

For all of the artists included, the selection is strong as well as representative.