

Joel Perlman, *Chevy Short (for Jeanne Day) II*, 1972, steel, 35" x 60" x 64".

to Anthony Caro and some to Michael Steiner. There is a suggestion of leaning and piling, a casualness of arrangement which probably has its source in Richard Serra, but which is used here with an absence of balance and tension. Some pieces seem casually placed in compositions which are arbitrary and indeterminate; they could be arranged any number of ways except they are welded together. There is not much to say about this work except that Perlman has the usual competence and facility, and to wonder why it needs to be done. The objection is not so much to his work as it is to the boring, undifferentiated continuance of both the Emmerich and the Caro lines.

LORETTA DUNKELMAN, showing at A.I.R., works with oil and wax base chalks on paper. Three of the four very

large works on exhibit are white and divided by grids. Underneath the layers of white are ones of colors, usually pink or lavender, which give the white a faint color and which are particularly visible at the grids. The surfaces are very reflective, and there is a tendency for them to seem overly spread out and vague, particularly in the pieces with large grids and little color. The most successful large piece is *Ice Wall* which has the smallest grid and greater density of surface. It is closer to Dunkelmann's drawings which, as is often the case, are more substantial than her larger works at this point. The most eccentric piece in the show is a foldout book on each page of which is the cutout, white silhouette of a parrot with hints of color around the edges. At this point Dunkelmann's work does not involve

enough of the artist's own thinking; too many of the ideas involved — the grid, the white surface, the layering — are generally accessible, if not specifically traceable.

RACHAEL bas-COHAIN showed work at A.I.R. which involves naturally formed configurations. A piece called *Riding the MTA* consists of eight cracked glass windows removed from the cars of that subway system and hung in a row, as is, from the ceiling. In another piece, air is pumped between two sealed sheets of glass containing soap so that a network of bubbles constantly forms and reforms. In a third piece, the temperature was controlled so that frost formed on a sheet of stainless steel and dew on one of copper. Another piece called *Study #1 for Grand Vortices* is a Plexiglas box filled with water in which four whirlpools swirl continually. Like Dunkelmann's, bas-Cohain's work is reduced and austere without being complex or original.

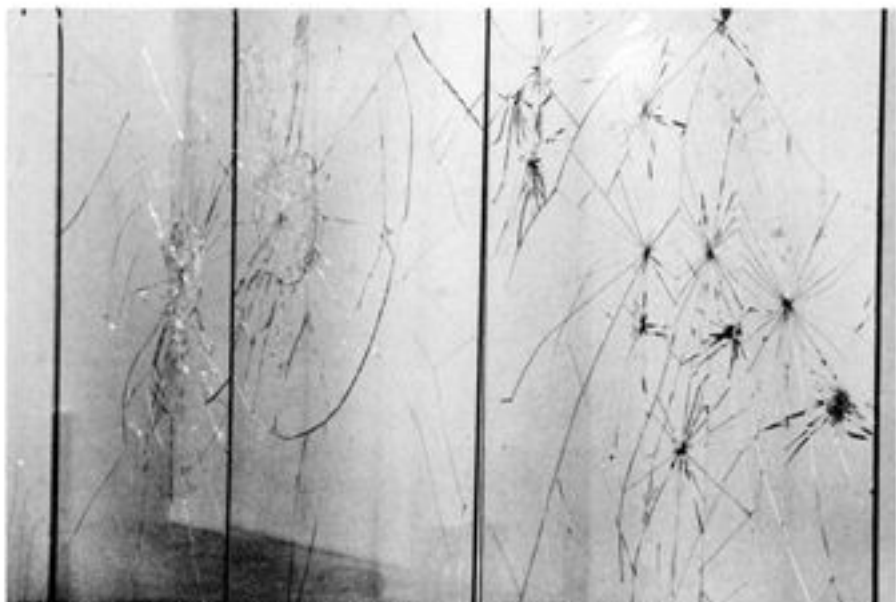
LANDSCAPE AND DISCOVERY, at the Emily Lowe Gallery, Hofstra University, presented a clear, informative view of landscape photography, at least for those somewhat unfamiliar with its extensive history and development, of which I am one. The 100-odd photographs by 14 19th- and 20th-century photographers trace the development of photography from a purely documentary use to one which is increasingly personal, though not necessarily more esthetic. What remains clear is that, despite technical developments, also clearly delineated in this exhibition, and despite an increasingly personal use of the medium, the craft and esthetic of each individual photographer is always more or less apparent.

The exhibition, installed chronologically, began with work from the 1850s by ROGER FENTON, a British photographer sent to document the Crimean War, and FRANCIS FRITH whose photographs of the pyramids of Egypt were very popular in England. In America, during the last half of the 19th century, photography also introduced the American public to the wonders of the Western territories, or else recorded and documented them for scientific reasons. The work of CLARENCE WATKINS and EADWEARD MUYBRIDGE reveals the mountains and trees of Yosemite with detail and scale which make the painting of Bierstadt look exiguous by comparison. WILLIAM BELL, TIMOTHY O'SUL-

LIVAN, and WILLIAM HENRY JACKSON were official photographers for various government surveys during the late 1860s and '70s, so that their work served a more scientific function than that of Muybridge and Watkins, who worked independently. It concentrates more on specific geological formations, often with a human being or even a ruler included to make the scale clear. Even so, their work is impressive, although it does not achieve the epic grandeur of Watkins or Muybridge. In all the work from the 19th century, one senses the responsibility each photographer felt to record unfamiliar geography and geology with a newly invented tool in order to make them accessible either to scientists or the general public.

This sense of responsibility is not so visible in the 20th-century photography included in this exhibition. FREDERICK SOMMER, ANSEL ADAMS, and EDWARD WESTON express more personal visions and senses of discovery. Sommer's photographs of the American Southwest have no horizon line and, consequently, reveal only the continuous texture of desert brush and rocks, with no clue, until closely examined, to the scale or space of the scene. They are strange studies of surface. Adams, on the other hand, is completely involved with the extreme effects of light upon the landscape; every inch of his often crowded scenes are in either bright light or dark shadows, usually the former. His work is dazzling and melodramatic, but it is interesting that it would not have been technically possible in the previous century. The 19th-century photographs, despite their detailed images, have only blank skies, never any clouds, while Adams' skies are crowded with them and attendant sunbeams and rays of light. Weston's treatment of landscape is relatively austere and subdued: the rows of a bean field, a lettuce ranch. Like Sommer's, his work is modest but unerringly concerned with formal, almost abstract, qualities of its subject.

PAUL CAPONIGRO's photographs of Stonehenge and various stone circles in Ireland seem more straightforward and documentary than those of his 20th-century predecessors. He seems more interested in recording both a place and the sense of that place, less interested in either the technical possibilities of his camera or the abstract possibilities of his subject. In this he seems closer to Watkins or Jackson,



Rachael bas-Cohain, *Riding the MTA* (detail), 1970, eight panels of cracked safety glass.