

## MAGAZINE

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## CLAIRE SEIDL Stephen Rosenberg

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## CLAIRE SEIDL

Claire Seidl is one of those updating the nature-inspired abstract iconography of early Kandinsky and the American painters Dove, O'Keeffe, and Marin with the material presence and forceful attack of Abstract Expressionism, and she has taken a tremendous step forward with her new paintings. Her earlier work set out similar concerns. She had clipped, little impasto strokes that passed over her stance, breaks down through telling how good she can be. forms like myriad curling licks | overwork. Though the surface is | (Stephen Rosenberg, October 23of flame. It worked in the beautiful it doesn't sit in the December 1)

smaller pictures where the scale of format matched the scale of her gestures, but she sometimes got lost in larger canvases, unable to make the decisive decisions that pull big paintings together.

range of color and gesture has worries some parts of paintings

same painting as the rest of the picture, the transition to the articulated and whelming whirlpool motion in the lower center not quite handled. She pulls everything together in other paintings, however, and two, Moose Calls and Heart Crossed, are knockouts. Her debt to Katherine Porter is obvious in each painting but she's clearly got something of her own to say. Her drawing takes less predictable directions; for one thing, she seems more concerned with participating with nature than symbolizing it.

I love the stage that Seidl is at right now. She has a method but she hasn't yet settled for a "look." The arena she's working in is crowded with some very Seidl's new paintings feel | fine painters: Porter, Jensen, | much more confident and the | Gregory Amenoff, Melissa Meyer, Louise Fishman, Alan widened considerably. She still | Cote, etc. Seidl is clearly going to make a significant contributo death. The left-hand side of | tion; she's developing so furious-What the Trees Tried, for in- | ly at this point that there's no