

## NEW YORK IN REVIEW

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Expressionist painting and color-field painting have a close connection in American art of the '50s and '60s. This was a period of struggle in which artists were attempting to secure for themselves an American identity. What I find curious in **Claire Seidl's** paintings at the Stephen Rosenberg Gallery (September 22–October 29) is a strong European accent given to fairly open surfaces in which modernist flatness seems to be contested. Paintings, such as *Mirror Mirror* and *True North*, appear to freeze some eerie moment in time (a romantic strategy to be sure) while concurrently making some sort of ontological statement about the reality of the self. These paintings impress me as completely self-absorbed and forever in search of resolution. This kind of struggle in painting is almost from another era, yet the vitality of the brushwork and the teeming sensuousness of the shapes and colors suggest something on the edge of presentness, something that is about to open up or out into a crescendo of momentum, perhaps more dependent upon architectural ideas of space than on the pictorial isolation of nature.

**Robert C. Morgan**