

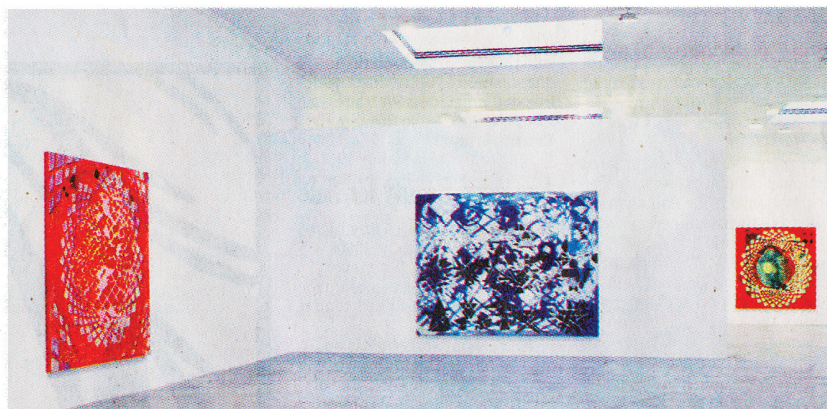
MATTHEW MARKS GALLERY

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Art in Review



TERRY WINTERS/MATTHEW MARKS GALLERY

Terry Winters's "Tessellation Figures (7)," left, "Cricket Music" and "Tessellation Figures (1)."

Terry Winters

'Cricket Music, Tessellation Figures & Notebook'

Matthew Marks Gallery
522 and 502 West 22nd Street,
Chelsea
Through April 14

Terry Winters's new, vigorously painted abstractions are ravishing enough to risk the old pejorative "decorative." As if to defend against anti-hedonist judgment, Mr. Winters also offers a series of notebook collages combining scientific and quasi-scientific imagery in Matthew Marks's small exhibition space at 502 West 22nd Street. Mixing diagrams, charts, children's drawings and microscopic and astronomical representations, and with transparencies layered over opaque pages, they suggest the research program of an addled consumer of popular science magazines.

The collages are interesting, but the paintings are riveting in their gorgeousness. All but 2 of the 11 on display measure a nearly square 80 by 76 inches and most have the title "Tessellation Figures." Tessellation is a kind of patterning in which the units cover a surface without gaps or overlaps — a checkerboard, for example. Mr. Winters favors diamonds, which in some cases, as in "Tessellation Figures (9)," extend flatly all over the canvas.

Despite the flickering colors and darks and lights, that topography appears inert compared with most of the other paintings, where patterning is warped and layered to complicated, spatially illusory effect. In "Tessellation Figures (1)," mint-green diamonds in a big circle diminish in size toward an open center, creating a tunnel-like structure that sucks your gaze in toward a hazy, blue and green ovoid hovering in luminous, orange space. The effect is psychedelically thrilling; it is like a portal into another universe.

KEN JOHNSON