



"GROUP 1 MODEL K," ARTIST EDITION, 1968

Alice Hutchins

IRON, COPPER-COATED AND PLATED STEEL

WASHERS, THREE ALNICO MAGNETS

5" x 7" x 2½"

PHOTO: JOHN HOUCHIN

the artist was able to achieve was on vibrant display. From the implied kinetics of *Group 1 Model K* (1968), with its attenuated arch structure, to the graphic splendor of the wall piece *Frieze 2* (1985/2006), Hutchins' massed magnets speak the multiple tongues of postmodernism with a remarkable ease and fluency. A veteran of both the Paris and New York scenes of the 1960s, Hutchins chose to live out the balance of her life in Santa Barbara, where she died in 2009; this show served as a welcome reminder of what a fine contribution this major figure made to the culture of her time.

—CHARLES DONELAN

SANTA BARBARA

Joseph Goldyne: "Waterfalls" at Sullivan Goss Gallery

Unlike studies that emphasize the mechanics of water, as in Leonardo's many drawings of swirling currents, or water's Romantic associations in paintings of the Hudson River School, Joseph Goldyne's new paintings express concern not so much with water itself, but with the act of painting it. Of the six large paintings and other small works on paper in the exhibition at Sullivan Goss, at least half, especially *Waterfall VI* (no date) and *Waterfall XVI* (2011), are experiments in abstraction. The striations of the latter painting emphasize the remarkably straight line of water drawn by gravity, but also highlight the process of drawing lines by hand. The painting reveals the fluid motion of the artist's brush as he pulls paint across nearly six feet of canvas; the occasional hesitations can be read as natural in two ways, either the result of their human maker or of the natural changes in the landscape as it is altered by the flow of water.

Goldyne's paintings also provoke vertiginous shifts in perspective; at six feet tall, but only eighteen inches wide, these large canvases demand movement from their viewers as one encounters first the large expanse of falling water, then must shift the gaze to take

in either the rocks below or the water's source at the top of the canvas. Though *Waterfall XV* (2010) and *Waterfall IX* (2009) originate in seemingly bucolic landscapes, these little scenes are just thin ribbons of light at the uppermost edge of the tall canvases. Below, white columns of water bore into the earth, descending at least five feet through slick black cliffs, until the water explodes into rocky pools below. The enormity of this descent, especially in comparison with the miniature pastoral scenes, imparts an allegorical interpretation to these deceptively simple paintings; we are reminded of centuries of human fascination with waterfalls, from woodblock prints and scrolls depicting Eastern scholars lost in their contemplation, to the paintings of Albert Bierstadt, Thomas Cole, and Frederic Edwin Church, or the heroic photographs of Ansel Adams at prototypically American sights, such as Bridal Veil or Niagara Falls. Unlike most of these precedents, however, Goldyne's waterfalls are all fictional, a fact that speaks to the imagined interpretations we bring to all representations of landscape, whether they claim to be objective documents or not.

—KIM BEIL

SAN DIEGO

Roberto Cortázar: "Dynamic: Blue Note After Rivera" at San Diego Museum of Art

In ancient Greek, the root of the word 'dynamic' carried two meanings. On the one hand, it described power or strength, on the other, potential or possibility. The paintings in Mexico City-based Roberto Cortázar's intimate solo exhibition at the San Diego Museum of Art embrace this doubled etymology of the show's title, each work seeming to stop the power of representation in its tracks at the threshold of its own realization. The paintings in "Dynamic"—all of which were made since 2011—are billed as taking their cue from *The Hands of Dr. Moore*, an idiosyncratic work by Diego Rivera that is housed in SDMA's permanent collection and which is presented at the exhibition's entrance. The Rivera painting forgoes a portrayal of the face of Dr. Clarence Moore, a Los Angeles surgeon who went to Mexico to sit for his portrait in 1940. Instead Rivera focuses on the doctor's hands, portraying them in a mythical act of surgery in which a tree is incised by scalpel out from the chest of a female patient. The first painting by Cortázar in "Dynamic," a red canvas of the same dimensions as Rivera's painting, that anthropomorphizes the original tree, is the only work on view that appeals explicitly to the Rivera picture. Departing in scale,

"WATERFALL IX," 2009

Joseph Goldyne

INDIA INK AND OIL ON LINEN

72" x 18"

PHOTO: COURTESY SULLIVAN GOSS

