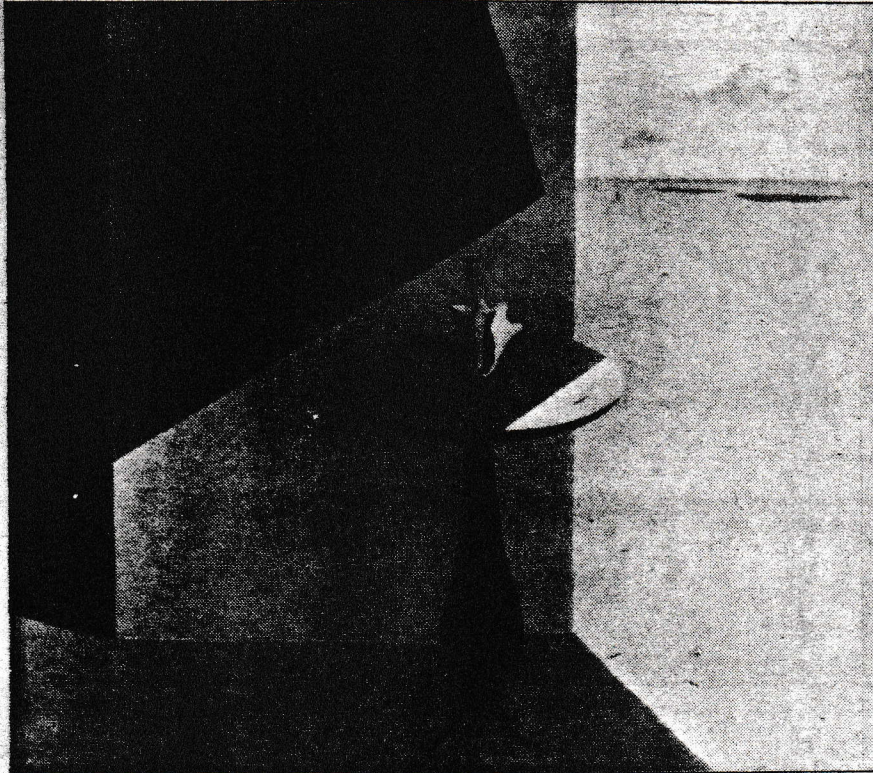


L.A. WEEKLY, April 3-9, 1981

## Pick Of The Week



Helen Lundeberg's "A Quiet Place" (1950)

**T**he long overdue retrospectives of **Lorsar Feitelson** and **Helen Lundeberg** give L.A. loyalists another chance to take pride in our art history. Founders of the Subjective Classicism (or post-Surrealism) school of the '30s, both artists integrated subjective evidence of conscious and subconscious meaning with classic aesthetic form. Both were incredibly fecund and individual artists, Feitelson exploring "space as a field for dynamic movement" and Lundeberg using "space as the setting for objects of poetic contemplation." Feitelson's romantic but rigorous hard-edge geometrics, his "Abstract Classicism," of the early '50s pre-dates the similarly reductive work most often associated with Clement Greenberg and New York. His magical "Space Forms" generate a monumental tension, a dynamic imbalance, that approaches the heroic. Lundeberg's introspective, illusionary landscapes leave the viewer with more questions than answers, canvases of cool, silent enigma. One hundred and eighteen examples of spirit and mystery executed since the '20s and an intelligently written catalogue by Diane Degasis Moran, at UCLA's Frederick S. Wight Gallery thru May 3.

**Ivor Abrahams**, a British sculptor, is represented here by ten years of graphic works that, not surprisingly, explore sculptural volumes of formal gardens. Topiary and marble statuary take on a sinister, Gothic quality, redolent of untold tales. One series of embossed lithos captures the unkind essence of Edgar Allen Poe stories. An intriguing exhibition at Bernard Jacobsen thru April 26.

—Hunter Drohojowska