This Show...

is for anyone who has ever stood in front of a painting by Bonnard and had to take a deep breath

sticks its head into the chaotic laboratory designated for inventing things the mind doesn’t yet know

is about bending, tensing, moving and choreographed torsion

is about the mutual desires of painting and sculpture

is for celebrating the elasticity of the erotic body

could have been called “On the Passage of a Few People Through the Outer Limits of Henri Matisse”

opened in a season when abstract painting appeared to be giving a lot of people the willies; it was the time of Documenta X and the 1997 Whitney Biennial

is about irregular contour, repeated or reinvented gesture and architectonic complexity

tells a history, if anyone is interested, a history not yet found in the official version

would have liked to include a 14th-century altarpiece by Pietro Lorenzetti and Jean-Luc Godard’s 1965 film Pierrot le Fou
owes a debt to Merleau-Ponty, who wrote "To learn to see colors is to acquire a certain style of seeing, a new use of one's own body; it is to enrich and recast the body image."

owes Merleau-Ponty a greater debt for writing, "It is by lending his body to the world that the artist changes the world into paintings. To understand these transubstantiations we must go back to the working, actual body—not the body as a chunk of space or a bundle of functions but that body which is an intertwining of vision and movement."

is a wager on the outcome of bringing together, for the first time, two generations of artists whose oldest and youngest representatives are separated by almost 50 years

is for philosophers who like to dance

owes to the incomparable Malcolm de Chazal, who wrote "Separated in the world of things, colors have group sex on the retina. Think of it this way: if there were no light, nothing could exist; hence, everything is 'sex.' What painting actually amounts to is the fashioning of the picture surface into a second retina so that the intercourse of the colors might be doubly visible to the eye's beholding."

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