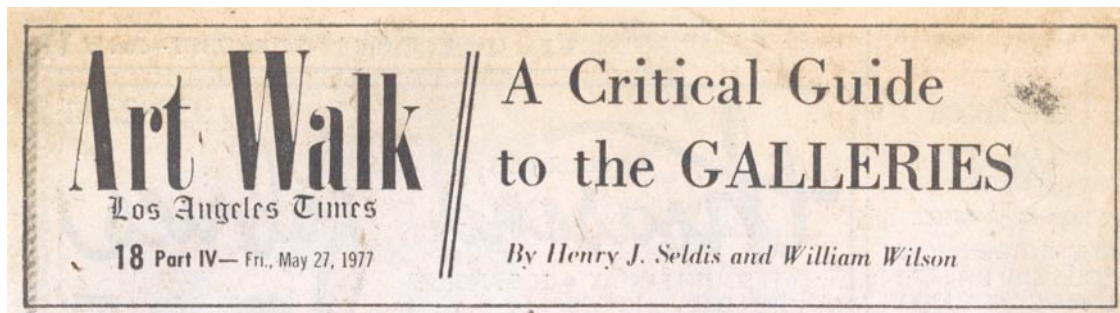


Seldis, Henry J. Review. *Los Angeles Times* (Art Walk), 27 May 1977: Part IV, 18.



LA CIENEGA AREA

Lynda Benglis' bronzed sculptural knots placed on different levels of the gallery walls remind me of carefully thought-out yet seemingly spontaneous elements of a well-choreographed modern ballet. Not only the space they inhabit and transform but also the shadows they cast become integral parts of our experiencing them. These technically complex, intertwined tubes are alternately inviting and repelling, ebullient and threatening. Setting aside traditional considerations of sculpture and painting, Benglis challenges the viewer's imagination. Forms frozen in action seem to be what the artist intends to create and she succeeds admirably here. But her meaning is a very private one, difficult to penetrate, deliberately created out of very distinct assumptions that manage to provoke one's own imagination without disclosing the artist's compulsions.

John Chamberlain, who won wide fame as a sculptor working with parts of wrecked cars, has taken a surprising turn in creating lyrically poetic and atmospheric small paintings. Using dye and enamel on paper, the artist gives us a series titled "View From a Cockpit" in which he eliminates all details of aerial views to create extraordinary sensitive and sensible small abstractions. These papers are both intimate and ingratiating summations of the artist's experiences aloft. Most artists of Chamberlain's expertise have two dominant aspects in their work. With Chamberlain, his crushed-car sculptures represent his tough side, while these small paintings must surely represent this eminent artist's tender side. Somewhere there seems to be a lingering echo here of Klee and Kandinsky without any overt reference to these artists. (Margo Leavin Gallery, 812, N. Robertson Blvd, through June 30.) —H.J.S.