

Muchnic, Suzanne. "Art Walk: La Cienega Area" (Three Generations review). *Los Angeles Times*, 3 February 1978, part IV, p. 4.

More than 100 works by 79 artists jam front, back and upstairs gallery spaces with a juicy assortment of collage that spans the past 50 years and dozens of approaches to the medium that gained acceptance during cubism's heyday. A staggering list of well-known participants as varied as, say, Jean Arp, Ed Kienholz and Christo should make this show required viewing for students, as well as aficionados.

Collage is a primary activity for artists like Joseph Cornell, Robert Rauschenberg, Robert Motherwell and Paul Dillon. Cornell transformed aged book illustrations into visual poetry. Rauschenberg combines contemporary printed matter with anything else that catches his attention in an effort to see in new ways. Motherwell places aristocratic samplings of labels and wrappings in elegant abstractions and Dillon assembles patterned surfaces from comic strips. Painters like Richard Diebenkorn, Joyce Treiman and Sam Francis manipulate colored shapes and try out compositions in collage before committing them to canvas.

Collage is interpreted loosely to include assemblage that often involves social comment. Kienholz, for example, combines a cherubic manikin clutching an angel with a stained-glass window, Red Grooms builds a tiny head of a tough, cigarette-smoking woman from chunks of wood and bright paint, Lynn Foulkes puts a painting of a faceless doctor above a sign requiring that deliveries be made "in the rear."

In some the collage technique is barely discernible.

Roy Lichtenstein's "Cubist Still Life" is carefully constructed of boldly painted cut paper that fits perfectly in jigsaw fashion. Ellsworth Kelly's black rectangle appears to slip from a penciled enclosure and is as precise as a fine print. Arakawa deftly incorporates an illusionistic bit of crumpled paper on a luscious aquamarine ground.

The exhibition itself is a sort of collage. Understatement and flamboyance, old and new, work as partners in an electric experience. (Margo Leavin Gallery, 812 N. Robertson Blvd., to March 4.)

—SUZANNE MUCHNIC

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