

Abstract Extractions

By Roberta Smith

In marked contrast to Stephan's is a show of the kind of modest small-canvased abstraction which characterized the mid and late '70s and which only Bill Jensen has truly excelled at. This exhibition, which includes 11 painters, isn't outstanding for its Jensen which is just a bit too modest; but because the four best paintings in it are by women. Elizabeth Murray demonstrates that she still has plenty to say on an undivided, unshaped canvas; Margaret Lewczuk, although concentrating a little too much on early Pollock, is nonetheless quite convincing, and the same goes for a new painting by Jean Feinberg, who seems to have finally given up her carpentered supports. The best surprise of all, however, is a new painting by Harriet Korman, a messy, fluctuating, circled grid in blue and green which reveals that she has rediscovered the light casual touch and skipping mark which so distinguished her early work. (Art Galaxy, 262 Mott Street, through June 5)

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