

Art in Review

■ Form as a mutating, occasionally exploding
force ■ From two to three dimensions ■ A
painter's poetry of eye ■ Visions of the pyramid.

Dan Walsh

*Petra Bungert Gallery
225 Lafayette Street
SoHo
Through July 26*

For this show, Dan Walsh turns the geometric abstraction found in his paintings into a room-size installation. On the matte-white spackled walls of Bungert's small, multicornered room, he has used black tape to create linear patterns that both frame and expand the interior space: lines emphasizing junctures of walls, ceiling and floor seem to fix and delimit it; others running horizontally across the center of walls create a destabilizing optical flutter.

The results inevitably bring to mind the utopian environments of Mondrian and the quiet but tensile linear paintings of Agnes Martin, with their entirely modern, secular version of what the word "contemplative" in art can mean. What's missing is what is ultimately most engaging about Mr. Walsh's own painting, the personable touch of his hand in much-revised, slightly off-kilter diagrammatic forms and lively surfaces. Still, it's of interest to see him giving the architectural implications of his work literal form, and he does a lovely, witty job of it.

HOLLAND COTTER