

PAULA COOPER GALLERY

Heartney, Eleanor. "Dan Walsh at Paula Cooper", *Art in America*, September 1998, No. 9, p. 129.

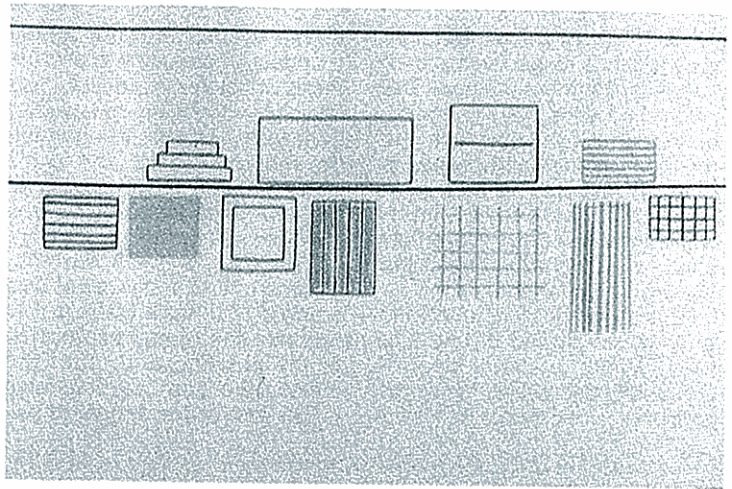
**Dan Walsh  
at Paula Cooper**

Geometric abstraction has moved from Mondrian's utopia to Peter Halley's dystopia, with stops along the way for Agnes Martin's delicate transcendence and Ellsworth Kelly's bold decorativeness. In these quirky paintings, Dan Walsh blasts away any shreds of high seriousness that might still cling to this tradition.

Walsh's geometric style is almost childlike. Hand-drawn lines, boxes and other geometric figures spread across the white ground of the canvases with the casual insouciance of notebook doodles, cartoonish version of Halley's diagrams, or parodies of machine circuitry. The colors of the lines and shapes contribute to the general sense of frivolity. Green and pink checkerboards, yellow and white stripes, green and yellow lines make one think more of picnic tablecloths or beach umbrellas than high art.

There are certain recurring motifs. Sets of parallel lines frame the tops and/or bottoms of many canvases. The open centers contain strings of boxes or circles, or variations on small grids and partitioned squares. Sometimes a line of boxes hangs along a horizontal bar. Or they may be lined up above and below a center line.

Dan Walsh: *Academic*, 1998, acrylic on canvas, 66 by 90 inches; at Paula Cooper.



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