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Boris Margo: Many of the recent abstractions in this show have the gauzy look of sheer, tinted fabrics, an effect produced by the light "woof" of pale, staccato lines crossing the vertical flow of color. The vertical colors do not cohere in definite shapes or in bands, but seem to drift and blend into each other and into the background, like the hues in certain marbles and woods. In many of the paintings the vertical movement is brought to a summation in a thin, glowing line, like an incandescent wire, running from top to bottom. The format is quite the same in most of the paintings, but the colors are various, ranging from deep russets to pale yellows and ivories. (Parsons, Feb. 23—Mar. 12.)—G.D.

Trieff, Fussiner, Tabachnik: Selena Trieff's heads and portraits are painted facelessly in muddy tones that share in the considerable improvement over her work of last year by performing as realized colors. A smokily colored portrait measures its particulars to a sense of space dictating the flat, generalizing process. Howard Fussiner paints a pastiche of realism, Intimism and German Expressionism from Nolde to Jan Müller. In addition he employs nineteenth-century subjects like Queen Victoria and military officers. Ann Tabachnik uses more detail than either of her colleagues but also paints figures as simple outlined masses. Hers is a realism that struggles to keep subject matter in its place. A very outstanding study of three heads finds the middle distance between the particular and the general. There are many rewarding aspects to this exhibition. (Nonagon, Mar. 12-Apr. 20.)—S.T.