



Ibram Lassaw [Kootz] has been working with transparent space in sculpture since the 1930s. In the mid-1950s, his linear structures and the spaces they defined created an experience of transparent volume. Recently his work, growing from the same esthetic, has achieved a new plateau. The linear elements are expanded into positive volumes—often imploded, sucked-in draperies that modulate between solid and void—but occur in other shapes, too. In *Cythera*, an outstanding piece, a cylindrical drum with fluting and corrugations directs the space around and the space within. Such positive volumes are new elements that deepen the sense of reality in his work. But there is another, surprising addition—the presence of a Venetian painting light: silvery and golden, but glistening with the nuances of other colors. *Cythera*, primarily silver and gold and terra cotta, scintillates with highlights of green and orange and violet and yellow that look burnt into the surface with a torch. A Venetian flicker is captured in the modeling. And this painting light actually reinforces the experience of transparent volume by giving it the sensual reality of color. This is one of the most successful modern applications of color to sculpture. Usually color destroys the three dimensionality, but in Lassaw's work his basic sculptural experience is heightened.