

THE KITCHEN

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Private Commentary Goes Public

By Judith Wilson

Izhar Patkin, a young Israeli artist soloing in New York for the first time, has several things going for him. Like Pindell, he's making collages that incorporate photos. But all resemblance ends there.

Patkin's work at the Kitchen consists of four gonzo-sized suites of bold, primary color with lots of black (which seems to be the chosen hue of New Wave types, though this artist should not necessarily be lumped with that crowd). The pieces blend large, elegant cutout shapes with high-contrast, glossy color combinations. The forms are shifty—abstract one moment, biomorphic the next. Undulating lines and jagged edges crackle and snap, and Patkin's use of photographs break whatever decorative reserve the work has left.

His juxtapositions of small, black-and-white photos declare subject matter in a cool, open-ended manner, while the surrounding forms are almost decorative. A piece in which a giant red form that looks like a Greek helmet, set on a black ground and highlighted with strips of blue paper, is accented by several small photos that include a classical statue, Greek pillars, a man smashing glass with a chair, and an unmade bed. Make of this what you can. (The Kitchen, 484 Broome Street, 925-3615, through May 2)

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