

## IN THE GALLERIES

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### Painter June Harwood Softens the Hard-Edge

Among California's young painters involved in formalist approaches none expresses his classical predilection more convincingly than June Harwood who manages to soften the hard-edge without destroying the essential purity inherent in the classicist aim.

In her current Molly Barnes Gallery exhibition the painter extends the lyricism and subtlety evident in her Santa Barbara Museum retrospective last fall while strengthening her idiom.

The shaped canvases—concave or convex—play an important part in the optical illusions that are part of June Harwood's magic. The intricate network of her taped lines produces ephemeral interlacing which seem para-

doxically, forceful — even inevitable.

Those of the paintings that use an interplay of formal elliptical devices sometimes evoke the destructive magnetism of the all encompassing vortex. One of the more joyful paintings here is a small yellow taut wire act. All in all, these paintings are pure but never pristine, cerebral but never without emotion, formal but never forbidding. Few painters in their thirties can match June Harwood's skill, inventive power and independence. It is an easy fallacy to dismiss her canvases as decorative, handsome as they are.

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