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Calm and restive aspects of landscape cohabit a tiny gallery in a pairing of Helen Lundeberg's hard-edge abstractions and June Harwood's expressionistic constructions. While Lundeberg portrays placid coastal views as rippling flows of shapes that finally flatten into softly radiant horizons, Harwood conjures up stormy seas by jostling space in collaged compositions.

Lundeberg shows 11 pieces, including some jewel-like studies of mysterious interiors and still lifes, but her major works here are three acrylic-on-canvas paintings of wetlands. With characteristic grace and restraint, she reconsiders the theme in both vertical and horizontal compositions and in muted light that ranges from blue and yellow to peach and lavender. This recent work harks back to her earlier nonobjective painting while drawing strength from references to nature. As always, her solitary spaces are not quite of this world, but we've seen them in dreams and reveries.

Harwood's recent work reveals a move from hard-edge nonobjectivity to brushy tumult. A large painting called "Chicago" provides a link by showing that ragged shapes once painted in crisp, uninflected white have become textured segments of turbulent sea, rock and sky. Painted sections have grown into cutouts of wood, but Harwood's dynamic compositions are little changed and her sure sense of design is intact. (Tobey C. Moss Gallery, 7321 Beverly Blvd., to May 4.)

—S.M.

ARTSCENE

The Monthly Guide to Art in Southern California

PREVIEWS OF EXHIBITIONS

HELEN LUNDEBERG JUNE HARWOOD

(Tobey C. Moss Gallery, West Hollywood) Spatial illusion and our corresponding shift in perception preoccupy Helen Lundeborg and June Harwood, two lyric masters of the "hard-edge" style, in their recent studies, maquettes and paintings.

In *Wetlands III*, Lundeborg fine tunes a majestic landscape into ribbons of lavender, azure and cream rippling across the canvas in expansive waves. The artist reveals her sensitivity to the simultaneity of time by capturing the luminous turquoise depths of a glacier lake and its shimmering surface in a small study, *Wetlands IV*. She delicately exposes interior and exterior spaces in paintings of columned ar-

chitectural forms that recedes through which her landscapes are displayed. The pearlescent moon in *Study for Earth Shadow Rising* becomes an integral part of the shadowed architecture.

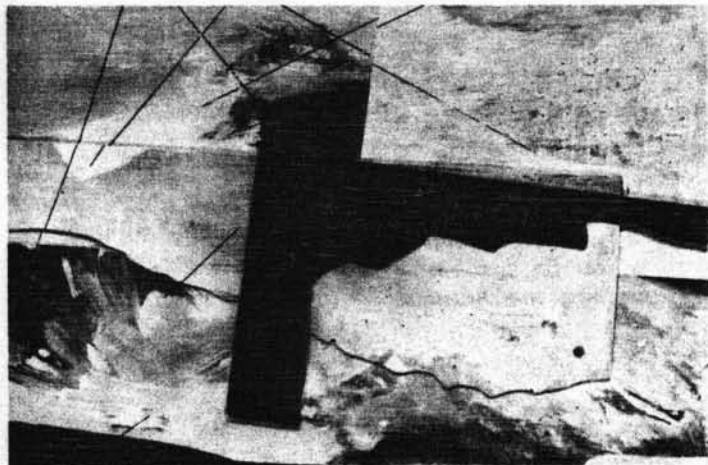
Even cliched postcard imagery is rigorously pared down to its subtle essentials of sparkling ice and velvety tundra in her crystalline study, *Reflection of Mountain*. Through a few curved lines and an opalescent palette, Lundeborg portrays vast reaches of sky and land while maintaining an observant eye on the microscopic nuances of nature.

June Harwood projects her vibrant abstractions into the third dimension by transforming her dancing planes into interlocking layers of low relief. *Chicago*, an ear-

lier, transitional canvas contains the clear, bright colors Harwood is so adept at achieving. Sparks fly as interwoven streamers of emerald green collide with a patch of royal blue, which in turn hits a pitch black rectangle.

Jazzy rhythms continue to punctuate her new, more loosely conceived *Fall Line* series of acrylic on wood. Her tiny, playful maquettes are transformed into jostling pieces of a giant puzzle. The dynamic movement suggested by the maquettes explodes in her relief, *Fall Line #3*, where grey, white, black and violet tints mingle in a rich cacophony of diagonal lines, lushly painted passages and zigzag silhouettes. Despite the seeming chaos, Harwood preserves an upbeat cadence that premeates the composition with pure energy.

-Kathy Zimmerer-McKelvie



June Harwood, "Fall line #3," acrylic on wood, 32"x48", 1985.

Front Cover: Helen Lundeborg, "Wetlands III," acrylic on canvas, 60"x40", 1983. Recent paintings by Helen Lundeborg and June Harwood are featured during April at the Tobey C. Moss Gallery in West Hollywood.