



De Wain Valentine, "Works from the 1960s and 1970s," 2015, installation view.



Maureen Chatfield, *Middle Earth*, 2014, oil on canvas, 20" x 24".

## DE WAIN VALENTINE

DAVID ZWIRNER  
JUNE 25 - AUGUST 7

84 Some artists leave everything to chance, others, nothing: it's improvisation on the one hand, premeditation on the other. De Wain Valentine falls into the second category. His works here, consisting of disks and obelisks that contain and reflect light, were produced in molds and then polished until translucent. They are unique in hue, light refraction, and even dimension. The material, a polyester resin Valentine helped concoct, enabled him to control and increase the scale of the work. Visitors to this spectacular assemblage of pieces from the '60s and '70s felt as if they were in a box of jewels, some of plausible size, others leaping up like skyscrapers.

The work in this dazzling show represented an important chapter in the history of American art as it emerged from the restrained chaos of Abstract Expressionism and transmuted into Minimalism. Associating Valentine with Los Angeles is also important for understanding him. Like Ed Ruscha's during the same period, Valentine's work stands on its own, aloof, gorgeous, impenetrable.

Valentine's vast, screenlike structure *Curved Wall Clear* (1969) exemplifies this aesthetic, defining space through color and shape, and yet, at the same time, appearing not to be there. Like Fred Sandback, Valentine makes his imagination visible, an accomplishment very few achieve. ALFRED MACADAM

## MAUREEN CHATFIELD

ROSENBERG & CO.  
JULY 13 - SEPTEMBER 12

Maureen Chatfield's resplendent abstractions on view at the latest incarnation of the legendary Rosenberg gallery felt quite at home in this intimate town-house setting. Chatfield's paintings have the same DNA as Rosenberg's long line of modernist masterpieces, stamped by the influence of Picasso, the School of Paris—in particular, Nicolas de Staël—the Abstract Expressionists, and the Neo-Expressionists.

A natural colorist, Chatfield fearlessly mines the spectrum, from the gorgeous reds of Matisse to the rich blacks that conjure Franz Kline's swashbuckling brushwork and Robert Motherwell's *Elegies to the Spanish Republic* to the muted, nuanced shades of Richard Diebenkorn. Some of the most recent works are more overtly landscapes. Nevertheless, all adeptly balance the ratio between abstraction and representation, and all are a celebration of nature.

Chatfield's mood swings in these two dozen works (mostly 2013 and onward), some with titles that are place names, such as *Georgica Pond* (2013) and *East End* (2014). Others are more generalized, such as the lovely *Moontide* (2013), and still others refer to fictive locales and states of being, such as *Middle Earth* (2014) and *Meditation* (2013). What Chatfield does best—by applying layer upon layer of paint—is to make paintings of palpable presence and pleasure. LILLY WEI