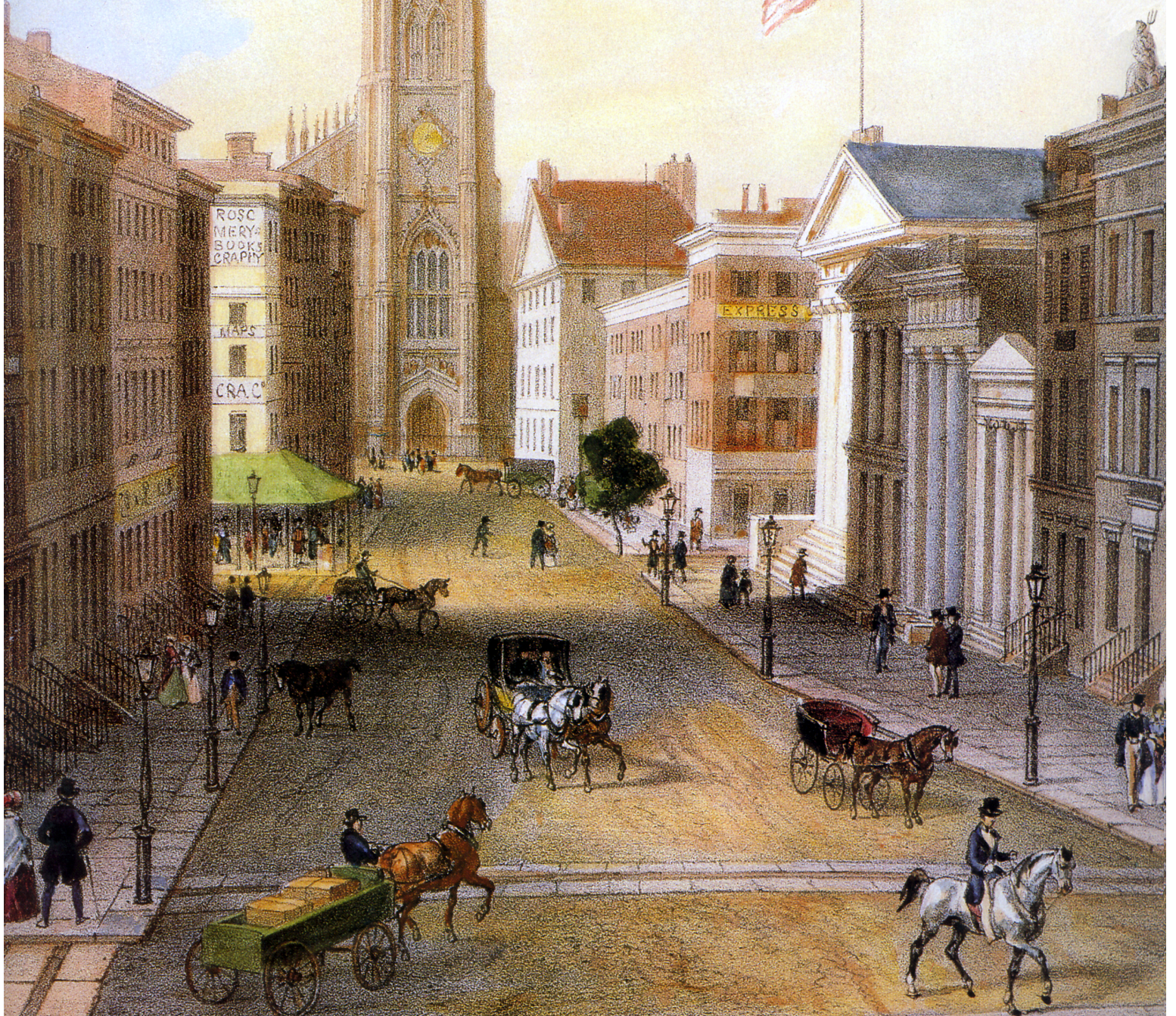


ART & ANTIQUES

WALL STREET
TO MAIN STREET:
America's
Local Legacies.



OPENINGS

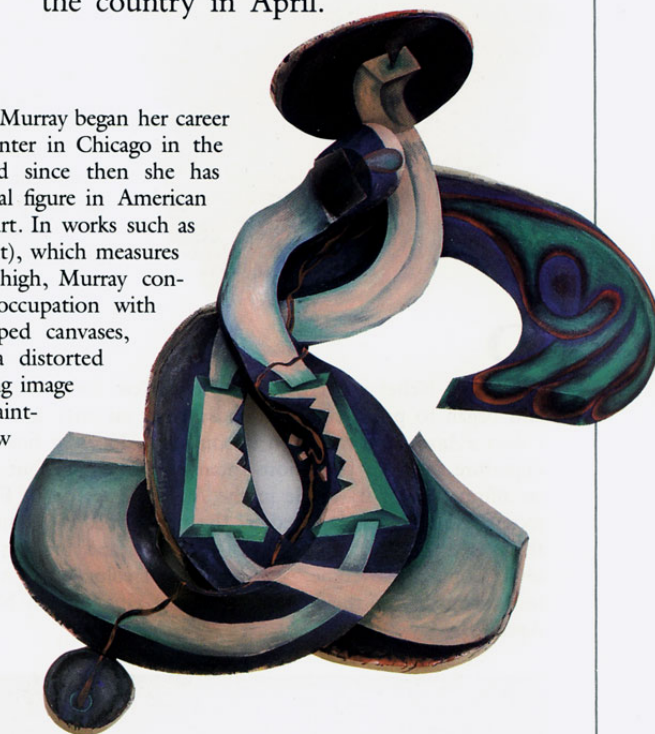
REMAKING HISTORY

Contemporary painting and sculpture across the country in April.



Susan Laufer's large paintings are painstakingly created, and the complexity of their making is mirrored by their delicate appearance and arcane meaning. Laufer combines acrylics and a plaster-polymer mixture, as in *Lifeline #2* (above), layering and manipulating the materials until the desired images come forth in a maelstrom of muted tones. The effect is one of prehistoric cave paintings imbued with deep, eternal messages; the title seems to refer us to the storm-tossed, frothy look of her work, and points up the great power of nature. Some of her latest paintings will be in a group show at the vanStraaten Gallery in Chicago, April 24–June 1.

Elizabeth Murray began her career as a serious painter in Chicago in the late 1950s, and since then she has become a central figure in American contemporary art. In works such as *Flesh Table* (right), which measures over eight feet high, Murray continues her preoccupation with large-scale, shaped canvases, and includes a distorted table, a recurring image in her recent paintings. Her new work will be shown at the Paula Cooper Gallery in New York, April 25–May 23.



Sandra Sallin's paintings have always reflected her love of pattern and decoration. Her most recent works are precious, pristine pictures like the oil and gold-leaf *Bois Cassé* (left). Windowlike in scale (about three feet high), it is a kind of neo-Gothic study of the natural, accidental pattern made by broken branches against a flat background. Her work is at the Koplin Gallery in Los Angeles, April 4–May 2.