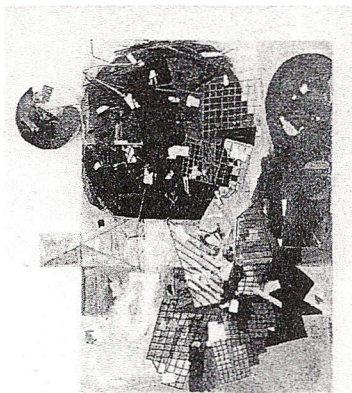


Kes Zapkus's chromatically rich and chaotically structured abstract paintings at John Weber (September 9–30) also look like systems in pro-



Kes Zapkus, *Apotheosis for L.S.*, 1988–89, Oil on cotton, 84" x 76¼".
Courtesy John Weber Gallery.

gression, layered, by time, into fields of nonspecificity. Overlapping flat grids and perspectives coalesce on the painterly field as if just blown apart by some inner force: the logical progression of any system into its eventual chaotic restructuring.

In these recent works, numerous irregularly shaped canvases are magnetized into groups or units. In *Apotheosis for L.S.*, two smaller canvases, one round and one rectangular, abut the left side of the largest, dominant rectangular field, creating tension and opening up the space. It seems to be this intuitive juggling of space, planes, colors, and animated structures that give Zapkus's work its fresh, immediate appeal. The use of a few choice curvilinear, almost globe-like, forms or spaces in *Apotheosis for L.S.* is a positive addition to Zapkus's vocabulary of otherwise purely rectilinear fragmented spaces and planes. Another work, *Flight into Arid Zones*, collages spaces of subdued color to create the tension of realignment after dismemberment. The fragmentation of the individual paintings into multiple canvas parts adds to the dramatic, fragmented play of the work, giving new interest to an otherwise familiar abstract-expressionist field. The tension posed by multiple parts and surfaces opens the game to up, down, and sideways movements, and greater formalist possibilities.