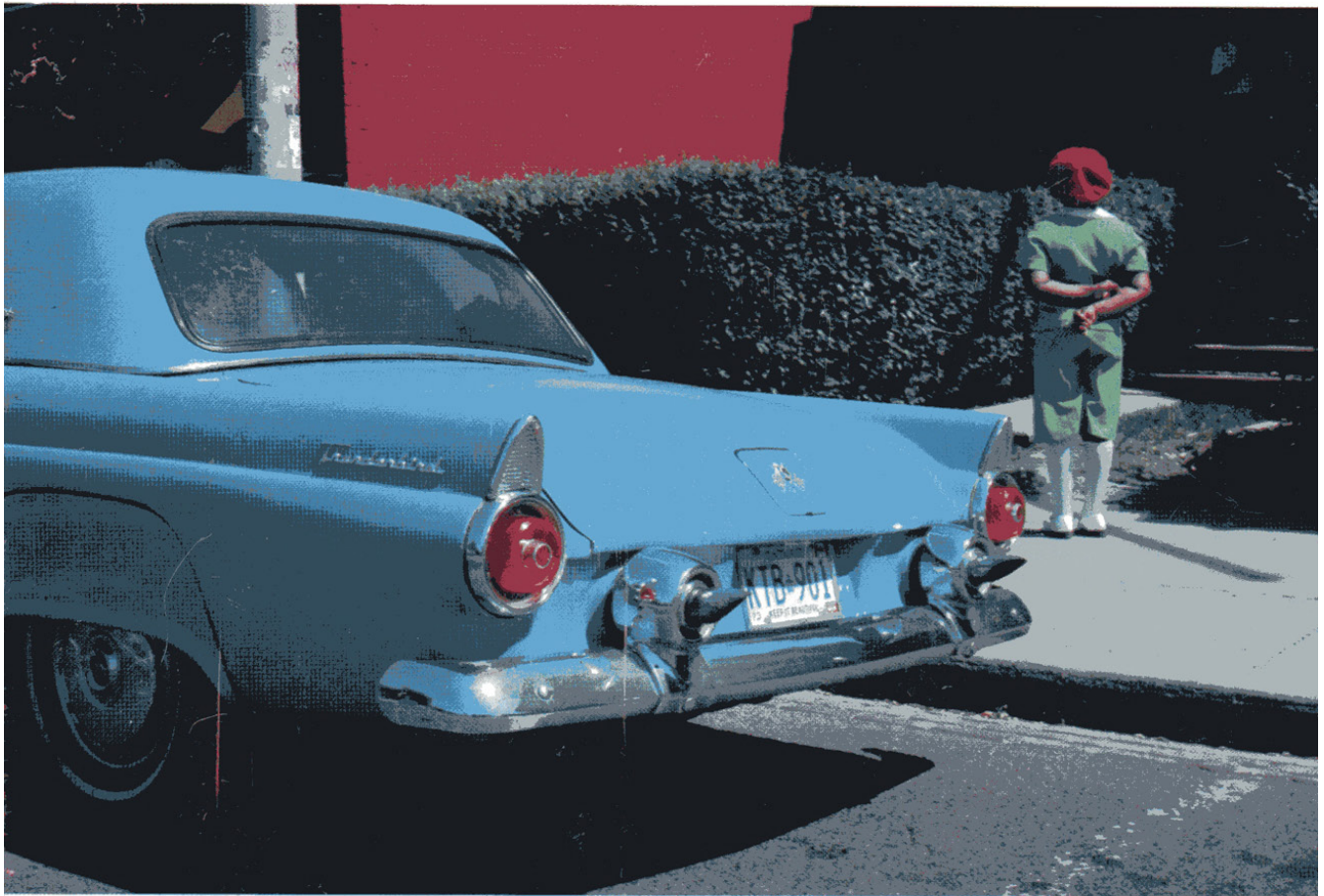


# ROBERT WALKER CIBACHROME PHOTOGRAPHS

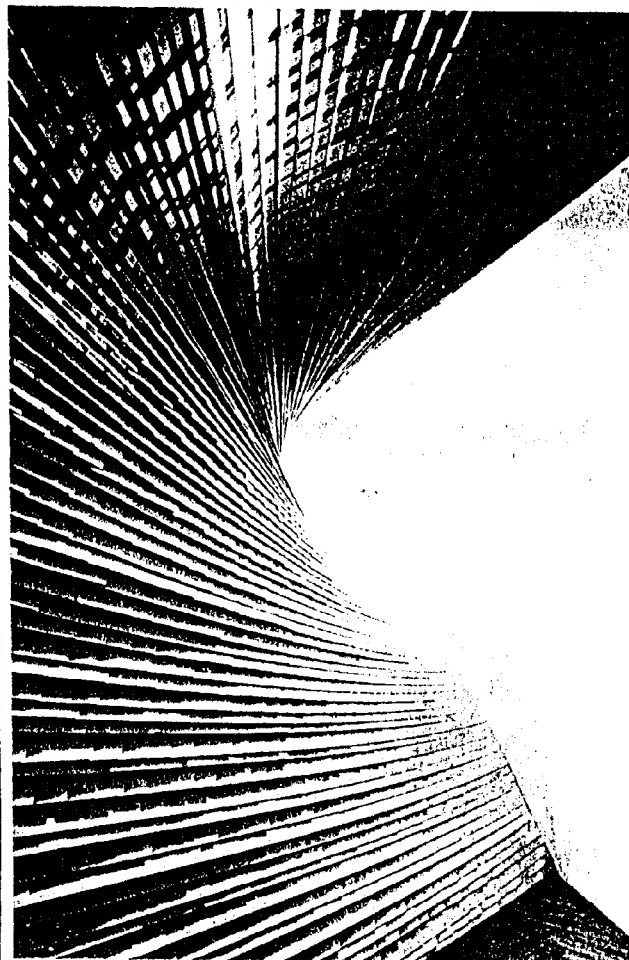
September 19-October 14, 1978



**BERTHA URDANG GALLERY  
23 EAST 74th ST. N.Y.C.**



Robert Walker, *Untitled*, 1978.  
Courtesy Bertha Urdang  
Gallery



Steve Wood, *Wall (view from entrance)*, 1978. Paper and nylon cord. Courtesy Bertha Urdang Gallery.

STEVE WOOD /  
ROBERT WALKER

The subjects of Robert Walker's photographs are primarily urban. Separating his split-second views from ordinary snapshots are the large size of the prints, the preoccupation with color, the constantly varying compositional formats, the crisp definition of forms, and the subtle humor. Walker's choice of the Cibachrome process allows an unusual degree of color intensity. The expressive potential of this medium is especially evident in several shots of night interiors that stress red/black contrasts. Those dress-up moments of indulgent privilege and garish fantasy are invoked by an image of a red-shirted, lipsticked woman looming out of the glistening darkness and by the cutting off and framing of many legs in red party shoes on a plush white carpet. (Bertha Urdang, *September 19-October 14*)

WORK ON PAPER

This summer show, curated by Mona Hymman, presented a group of over 20 artists: regulars such as Larry Abramson, Heidi Gluck, Yaacov Kaufman, and Kay Walkingstick and an equal number of "new talents." The work, all on paper, exhibited many characteristics consistently evident in the one-artist shows held at this gallery throughout the year: a concep-

ing reduction of the palette to a few distilled hues or to black and white. The rigorous concentration and technical sensitivity on the part of these artists instill the works with a grandeur belying their small scale and the ephemeral nature of the materials.

The turn to charcoal, ink, and paper produced fresh variations on the imagery of Kay Walkingstick and Heidi Gluck; Helen Sorell's deep fuzzy blacks were as impressive on cardboard as on canvas. Mezzotints by Sydney Drum and Joyce Schmidl's etchings were a logical addition to the predominantly monochrome selection. In the latter, shifting layers of pictorial space are developed both literally and illusionistically with superimposed and juxtaposed textures wrought by crosshatching, painterly manipulation of plate tone, and the inclusion of *chine collé* and embossed areas. Using green and brown pastels on waxy paper, Marilyn Kirsch achieves a soft luminosity in compositions which suggest doors and windows. Sally Elliot variously organizes small gauze squares on paper grids. Handwritten phrases ("the way I want it," "torn and damaged") signal the artist's presence and processes. On the floor, Gerry Marx's crushed photographs simulating the appearance of rocks were witty footnotes to the exhibition. (Bertha Urdang, *June 20-July 15*)





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CIBACHROME PHOTOGRAPHS**

**BERTHA URDANG GALLERY**  
23 EAST 74th STREET, NEW YORK  
SEPTEMBER 19—OCTOBER 14, 1978

**GALERIE NOUVEL  
OBSERVATEUR/DELPIRE**  
13 RUE DE L'ABBAYE, PARIS 6e  
SEPTEMBER 28—OCTOBER 28, 1978

**GALERIE MIRA GODARD**  
1490 SHERBROOKE STREET WEST,  
MONTREAL  
APRIL 7—MAY 2, 1979

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