

To COLETTE, the streets of Soho are a unity felt in much the same way as a painter (which she is) feels the whole of a canvas. She has

been working on her Soho street pieces, which, though executed at different times, are part of one large work, since May, 1972, when she began painting on the sidewalks of West Broadway between Houston and Prince Streets. Though that particular piece was interrupted by the police, she has returned to fill in other sections, notably the intersections of W. Broadway and Prince (*L'oeuil*) (*sic*) and W. Broadway and Spring (*Un Coeur*). The pieces themselves are generally patterns of broken lines, dots, symbols, and words, which are elements that are used throughout her paintings and environments. The particular words, however, are a spontaneous expression (particularly true of *L'oeuil*) inspired by the feedback of the situation of the site, and of strangers viewing her at work; Colette is interested in the performance aspect of the street works, but considers them a natural outgrowth of her other work. (Sidewalks and Streets of Soho)

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