

In her show at Dorsky (May 4—June 3), **Colette** displayed ten paintings from a body of work executed during a prolonged stay in southern Germany, hence the collective title *The Bavarian Adventure*. Four of the ten include altered photographic images of Colette from various earlier performances, the remaining six contain images of women from art history, ranging from odalisques to portraits of individual women, the powerful as well as the plain. These images are then altered and collaged with metallic paint, glitter, and Colette's spidery calligraphic running-stitch painting style, which activates the image and makes it electric, like a frozen Morse code. The pastel overtone of the work seems at first innocent and frail, but the pictures belie a fury and frenetic extremism that exists more overtly in her other work, which includes sculpture, performance, and installation (in some cases, all three at once).

In addition to the paintings, Colette created two window installations for the nightclub Bolido. The windows, two large main squares with two paired cottage windows atop, give a view into an interior completely covered with her signature shirred satin. One has the sensation of a Peeping Tom, gazing into a private boudoir. Paintings hang on the respective back walls somewhat haphazardly, the left window possessing a casual atmosphere, with a telephone and a platform shoe

tossed on the "floor" of the space, and the right window having a plaster column marked with red paint—mimicking a blood stain—upon which sits a stuffed black crow; a painting on the back wall reads "If they want to look at me . . . why shouldn't they pay for it!"

This reflects the proud and thoughtful defiance present in all Colette's work. In addition to her fine eye for detail and material, I admire the variety of forms her work has taken over the years, including that of herself as the persona "Colette." The paintings shown here, though, represent a more refined, classical format, and although conservative, were equally appropriate and engaging.

Gretchen Faust



Colette, *Goya: The Naked Maja*, 1989, Mixed media. 47½" x 82¾". Courtesy Dorsky Gallery.