

and less stylized. (Sonabend Uptown, Feb. 17 - Mar. 22)

COLETTE's pieces stand individually while combining to form environments; she has moved indoors from her street pieces to show a more formal and more total body of work. Most important here were the boxed construction/paintings; cut and painted canvas, usually depicting a female head and/or torso, is surrounded by tufted and softly-folded nylon reinforced by masonite, and lit interiorly. The wholes are encased by plexiglass, and range in size from fairly small wall pieces to very large floor pieces. The layered canvas pieces complete the heads and torsos in three-dimensional arrangements of the sections that move back into the boxes. Primarily their effect is of phrenological charts, as Colette adds dotted lines, numbers, words, and symbols to the pastel-colored compositions. Secondly, one feels like the psyches of the females have been opened to examination. The gallery functioned as part of the pieces: the ceiling was draped with similar parachute nylon; the pastel paint was applied to the floor and walls; instances of similar symbols were painted here and there in the room. A more concentrated corner was used by the artist for the performance of two of her more theatrical pieces. *Homage à Delacroix* (1972) and *I Can Move* (1973). (Westbeth, Jan. 1 - Feb. 25)

To enhance his large show of paintings, JORGE STEVER created an environment in a small gallery room by splattering and spotting gray and white paint