



curtain whose colors burn with a Morris Louis intensity.

This is the principal format of the recent pictures: a curtain of color suspended from the top edge of the picture set off by a paler surrounding ground. Some suggest their origins as half diptychs: from the *Uplands* series with the curtain at one side; others have the curtain centrally placed; and in others it crosses the bottom edge with pale borders only on the sides. As in *Uplands II* intensely colored spots of yellow, orange, red and green dance across the variegated but essentially monochrome curtains, recalling the early optical works of Poons; but their free arrangement betrays their organic origins. (A few retain the variegated colored cuttains of *Painting in Lilac*.) The merest hint of a horizon line occasionally suggests landscape space, but it is not powerful enough to bend the space inward. Curtain and ground inhabit a common space and assert themselves as formal and pictorial evocations of the landscape experience. These are expansive and affirmative pictures, handsome, serious and joyous.



GERSHON ISKOWITZ
Uplands G, 1971
oil on canvas,
100" x 140"
Coll: Cemp Ltd,
Montreal
Photo: courtesy
Gallery Moos,
Toronto

GERSHON ISKOWITZ
Spring in Green, IV
oil on canvas,
90" x 75"
Coll: Gallery Mo-
Toronto