

stains were not avoided as a carpenter might, but were set out like samples on display. Schuler had not tried to glue or dowel, but has bolted with regular zinc-plated bolts which have a quality of thickness and heaviness in common with the blocks of wood. Man imposes his cubic abstractions on nature, cuts through hills to make straightaways, disregards the nature of nature in willing his designs; Schuler is trying to cooperate with nature, his edges are firmly squared, but the contour flows like a worn doorsill. He has been studying walnut for some time. Prior to this exhibition the work was mostly in one or two pieces set in tension relationship, but mostly carved as a single piece, not a group. (When he finds a whole trunk to carve with many complexities implicit in a single piece he will still make a single, because of his commitment to the materials; there is such a tall single in this show, too.) The groups are both organized and random. There is a tumbled but regular quality which suggests Stonehenge. The pieces are in a relationship but their affinity to their orig-

inal form makes them fit loosely; the stems do not join smooth and flush. One wonders if the presence of the exposed bolts does not imply that one might rearrange the parts which would extend the system game of composition to the people who will possess it other than the artist. Not that I question the present relationships of the parts, but change as a disposition of nature might appeal to the sort of person who accepts a strong grain pattern in wood as a path to follow in his carving.

SALVATORE PECORARO paints the sky. How splendid to get up each day to paint pictures of the sky with his spray gun. And the spray gun lends itself best to rendering the atmospheric. In the exhibition there were many of Pecoraro's variations on the sky, large paintings, small paintings of equally large sections of the sky. In each a straight edge cuts the sky into cubic parts; without man there would be no straight lines in nature, and there are no men in these paintings, but the straight edge makes man omnipresent. In the painting titled *Feb-*

*ruary 10, 1970* a larger atmosphere has within it a slice of much heavier clouds. Is this a city beneath its own weather and atmosphere? These are at the Bolles Gallery's new location in Gold Street.

The Palace of the Legion of Honor has a show of NORMAN STIEGELMEYER's paintings in their downstairs gallery. His pictures have become more and more symbolic. They are all about fecundity, birth, conception and the eternal verities of human nature. There is one wall of paintings which are very simple and abstract as well as being symbolic. They have two-way space, and are painted on a canvas which is exposed except for the positive elements of the picture. One of them, *Sun Ra*, is actually quite hypnotic. I found myself looking at it intently and allowing it to force my focus slightly out of true, the better to apprehend the curious moiré weaving of the bare canvas. This worked very well with the infinity symbol cum sexual, as well as Sun God image which I could transpose spatially; the sun was made to wobble in its place when the space warped.



Salvatore Pecoraro, *February 10, 1970*, acrylic, 5 x 6', 1970. Bolles Gallery.