



*Marilyn Lerner's
Jaipong, 1988.*

At first glance **Marilyn Lerner's** bright, geometric-shaped paintings look like spinoffs of the constructivists.

Lerner places diamonds within circles within squares, and her paintings spawn miniature offspring (smaller canvases attached to the main body). They look a bit like a chromosomal chain.

Lerner seems to see her paintings as the visible part of an overall pattern that's radiating out from a center somewhere else. But

in the midst of this pattern is a randomly placed square that indicates these

are in fact mutations, endless variations. What is also

surprising is Lerner's textures.

From a distance, her paintings appear smooth, almost slick.

But close up, each segment has its own brushstroke, ranging from thickly swirled masses to flat lacquered surfaces. Slightly upraised or inset geometric shapes work—sometimes almost too subtly—to delineate areas and draw our eyes in. (John Good, New York.)

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