

reads as more purely abstract than the earlier work, although it also allows for a surprising number of art-historical references, mostly of an abstracting yet still representational tendency, such as the architectural structure in the background of *How Can I Live Within or Without the Purpled Rays of Biomorphie Islands*, which seems to refer to precisionist sources. Dona's work stands as evidence that postmodernism, if it exists at all, is less a break with modernism than its comic reconstitution. The irony involved is all the more convincing in that it does not serve (as is so often the case) as an alibi for a pretentiously self-aggrandizing pessimism, but rather seems to chasten a native insouciance.

Barry Schwabsky

roid print lends itself to this detached emphasis on "mind energy," projecting the images like antiseptic icons of the modern age.

At their worst, the images are static, Puccini-like dramas of Narcissus. At their best, they are Carey's development of very complex theorems. The use of the Polaroid and imposed patterns has been an important point of departure for Carey that has allowed a detached subjectivity in the works. The exploration of her ideas of wholeness, consciousness, time, biology, and, concurrent with the use of the Polaroid, artificial intelligence, promises interesting developments where the organic and the technological are further merged.

Shaun Caley

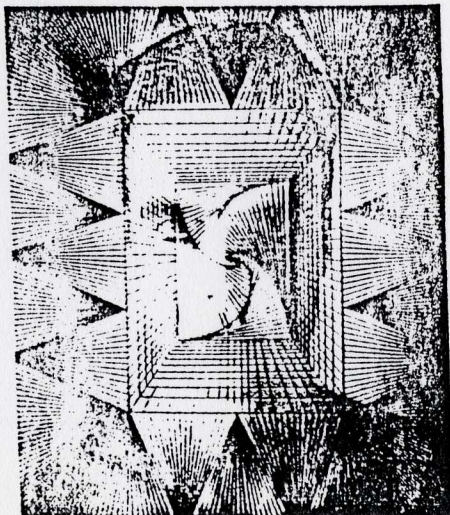
Ellen Carey

Art City

Ellen Carey's new works, sponsored by the Polarioid Corporation, have taken on a new technological twist. Formerly painting over black-and-white photographs of gender-specific scenarios that evoked organic, ritualistic configurations in the over-painting, the new portraits are sleek, androgynous, and superimposed with geometrical patterns that work as a testament to high technology.

In fact it is a hybrid distillation of body decoration, an esthetic, postnuclear humanity that Carey sets forth. The 20 x 24" images of classical heads, shoulders, and sometimes a hand are each unique in the energy of the geometrical patterns. In one portrait a paisley print covers the entire photograph, suggesting a psychedelic dream state, or a veiled prison of some weird, unconscious existence. In another, only the head, shoulders, and arm are covered in geometrical combinations of op patterns creating a mutant figure, exalting in its element of pattern-imposed distortion.

Carey's patterns, be they swirling arrows or optical spheres and graphics, rest somewhere between the molecular and the molar state of consciousness. The seamless quality of the pola-



Ellen Carey, *Untitled*, 1985.
Polaroid, 20 x 24"