
Four painters working within a strictly formal mode of abstraction exhibited in a group show, **Abstract Painting**, at Nahan Contemporary (September 13–October 6). Linda Levit, Julie Gross, Ken Feingold, and Paul Pagk all paint with an overt consciousness of the planar surface of the canvas support. Despite the flatness, the paintings in the show managed to conjure a sense of inner depth and fluid readability. One of Levit's newest works, *Deliver*, was presented here and offered an opportunity to view the powerful results of her shift to a more subdued palette. The angular spaces and floating triangular shapes in *Deliver* allowed her to maintain the shocking sense of frontality and planar tension that is intrinsic to her work. There were other works by Levit in the show, but this is one of her best paintings to date. Julie Gross's cooler and more subtle surfaces were effectively seductive fields, especially in the work *Squawn*, where bending arcs and egg shapes float patiently across the canvas. Ken Feingold paints abstractions in which floating indistinguishable masses occupy the crusty center of the painting ground. Paul Pagk paints grids of color on large open fields. The results of Feingold's and Pagk's projects were less than engaging. This show proved the difficulty of producing a meaningful statement with only the bare tools of a nonobjective reductivist esthetic.