

**Mind Set: An Ongoing
Involvement with the Rational
Tradition (John Weber,
420 W. Broadway, through Dec. 22)**

Fortunately this exhibition isn't as dry as its title. The "rational tradition" — which I take to mean constructivism, suprematism and the bauhaus — is for most of the artists in the show just a fillip,

a spur. If someone wanted to hold artists to the title, they might weasel out of it by avowing that it's only in the West that the mind and reason mean thinking solely with the head. In the East you can think with your heart or stomach. Some of the most interesting work in this show springs from the *emotional* mind.

In the mimeographed catalog, Mel Kendrick declares, "Rational decisions are only the starting point in my art." To be sure. Kendrick's spider-leg pieces, in audacious pastel colors, are on the wall when reason would place them on the floor. Linda Levit's paintings are extremely simple — some blue lines in a purple rectangle on a silver-gray field — yet they evoke Moorish culture. And I'm sure Lucio Pozzi didn't furrow his brow when he came up with "a straight line is as good as a wobbly one to make a painting."

One artist who is rational with a blunderbuss is Jeremy Gilbert-Rolfe. One of his paintings here is a checkerboard of squares in all the colors that Ralph Lauren makes polo shirts. Another is drained of color except for some flesh and gray. His heady calculation, as illustrated here, is that you can either put something in — or, well, leave it out.