

within a few feet of the canvas, one can determine that the patterning does not knit into a rational structure. The paintings function visually on two different levels, producing from a distance a known image, and from close up, surface patterning built by flat shapes of color.

Like numerous contemporary realists, Burko assembles her works from photographic sources. She projects slides onto a white canvas, drawing the contours in pencil. However, rather than a simple transfer of image to canvas, Burko selects and edits. To her, the photograph is not sacred. Only certain information need be taken. Sometimes the final drawing contains sections from several different slides. The slides are not followed for color. Instead, she uses a limited palette of blues, whites, purples and reddish browns. Although the paint is applied in flat areas, there are traces left of the brush. The mountain image is simplified by a one-lens viewing camera that flattens forms and creates shapes which resemble a topographical map.

One of the most striking features in the paintings is the way a number of shapes will function in patterned union as a diagonal thrust. The orchestration of a major diagonal thrust and a minor diagonal counterthrust seems to occur in all of them. These opposing thrusts, coupled with the ragged-edged shapes, cause a sensation of movement and conflicting energies. Sometimes the movement is an expansion beyond the picture limits; in other cases, especially in two graphite drawings, there is an intense upward movement. The scale is dictated by our understanding of the subject. Because of the grandness of scale and other romantic notions associated with mountains, it would be easy to say Burko's influence is mainly from 19th-century American landscape painting. But that would ignore the references to modernist painting. The success of these works is their ability to maintain a balance between their referential and non-referential concerns by manipulating contradictions to useful ends.

—Gary Grissom

ROCHESTER

Robert Heinecken at Eastman House

Despite the fact that any discussion of recent photography usually includes reference to Robert Heinecken, until this major retrospective, few people had much first-hand knowledge of his work. One reason was that it simply had not been accessible, especially in the East (Heinecken is from Los Angeles). His photographs are usually big, one-of-a-kind, technically complex and/or three dimensional, and are therefore difficult to acquire, transport, exhibit or reproduce. Another reason we hadn't seen the work was a tendency of purist critics and curators to ignore



Robert Heinecken: *Periodical* (detail), 1972, over-printed magazine; at Eastman House.

or reject Heinecken's work as "un-photographic," because he frequently goes beyond the small-format, silver image to incorporate hand coloring, chemical staining and drawing, along with borrowed images from popular sources; sometimes he even prints (heaven forbid!) on photosensitized canvas.

It is these methods—and the flexibility and freedom they represent—that have had the greatest influence on Heinecken's younger contemporaries. When he first started showing in the early '60s, experiment was all but stifled by the "straight" esthetic. A number of photographers had taken tentative steps away from that narrow view, and of course Pop artists had introduced photographic images and techniques into their work. But Heinecken was the most visible bridge (to photographers, at any rate) between extremes. Proposing that all photographs be thought of as falling along a continuum between the totally unmanipulated print (which cannot exist outside theory) and an entirely hand-worked picture, he circumvented the "either/or" attitude then prevalent in both photography and art communities.

Because of his remoteness in mysterious Southern California and because of attractive rumors about his lifestyle, Heinecken became something of a legendary figure. This exhibition de-romanticized him considerably, and modified a widely held view of him as a sort of artist-guerrilla. To be sure, we do sometimes feel there's a sniper in our midst, as when he photolithographically adds the image of a young Cambodian soldier holding two severed heads to the pages of fashion magazines; or when he presents subliminal and explicit sexual appeals in immediate juxtaposition by shuffling and rebinding pages from porno and glamour magazines. But the bulk of his work is not nearly so didactic as these examples. And though it is playful, satirical and frequently displays a Duchampian

This Is the way Love is in 1969.

Love today is different than it was before. It's faster, more rational, more honest — more open. So are the girls who I can love now. Unfortunately, most romantic fantasies are blowing under the covers. But for the girls are the same as ever. Consequently, most conventional romance is over. Only the ladies and boys who are really serious about love are left. The philosophy seems to be: if you really love somebody, you'll work for you. We've got the first computerized dating service from Seattle. It's for people who are serious about love. We're not going to sell you a world of love. We're going to help you find the right girl. You've got to be really serious about love. A prize for you. So we've come up with a lot of love.

an reliance on system, these elements are usually secondary to a concern with formal problems. This exhibition forced us to admit that what Heinecken really does is make beautiful objects. This is evident in his *Le Voyeur/Robbe Grillet* series, 1972, elements of which have been carefully crafted from photographic fragments of a woman's body, and then reconstructed into abstractions which suggest a wide, undulating landscape.

Heinecken is a photographer, regardless of die-hard critics and despite his stated intention to move away from showing solely in photographic contexts. He works with photo-sensitive materials and frequently includes references to the medium in his work. Pictures made by literal "contact printing" of such things as a bacon-and-egg breakfast he refers to as "Documentary Photographs"—ordinarily contradictory terms, since "documentary" usually connotes the kind of narrative, socially concerned reportage once the mainstay of *Life* magazine, and "photographs" (camera-less silhouettes on photosensitive paper) are usually associated with the formal experiments of the likes of Man Ray or Moholy-Nagy. If nothing else, Heinecken's photographs point up the inadequacy of current photo/esthetic terminology.

Seeing Heinecken as a photographer commenting on his own medium may get us beyond his more obvious social-political statements. In fact, no matter how densely he manipulates his photographic information, Heinecken always retains enough photographic content to suggest the original referent(s). This is apparent in the many works produced by multiple exposure of photosensitive materials to images from pornographic magazines (the *Porno Photo Lih-o*, *Different Strokes for Different Folks* and *14 or 15 Buffalo Ladies* series). The results—dark masses of flailing arms and legs—leave us with the kind of paradox Heinecken loves. Are

we to read these pictures as abstract compositions or acts of social criticism? Well, neither—and both.

—Charles Desmarais

HOUSTON

Tejano Artists at Houston Lighting & Power Company

A Tejano is a Texan of Mexican-American descent, but if he or she is an artist, the word acquires further meaning. As this travelling exhibition of some 50 works by 20 artists reveals, Tejano art is the newest direction in a movement that might be called "Post-Chicano."

Though these artists gathered from all over the state range in age from 20 to 60, their art has been done in a different spirit from the politically oriented Chicano work arising from the great social issues of the 1960s. Though Tejano art owes much to the trans-national tradition of Spanish-speaking peoples, gone are the pervasive influences of the poster art of the Chicano barrio murals in Los Angeles, the social barrage of Mel Casas' clenched-fist Pop Art, the beatification of Cesar Chavez and the Farm Workers' Union; absent, too, is the flashy satire of Luis Jimenez's honky-tonk bordertown images where Anglo lodeo queens rule.

Tejano art is another voice. The issue today is where an artist of Mexican-American descent draws inspi-

