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Peter Schjeldahl

Another fairly remarkable development in a month positively swamped with them was Doug Ohlson’s huge painting-sculpture whatzit at the Fischbach Gallery. To describe: a closed, eight-foot-high by 20-foot-long enclosure made of Upson-board and painted a flat industrial red. On each side is hung a row of Ohlson’s slim paintings, all a foot wide, ranging in height from one to seven feet and painted a solid acrylic color with now and then squares of another color at top or bottom. The colors are luxurious, the surfaces are suave and the variations in size, motif and placement of the canvases are elegant. The idea of building a sculptural display-rack, as it were, for one’s paintings is striking enough, and Ohlson turned it to good effect. The sense of an actual enclosed space behind the wall on which paintings are hung is an aesthetic plus, as it turns out, and the fact of viewing them in the *center* of a gallery room somehow makes for a more intense experience. It will be interesting to see what, if anything, Ohlson does in the future with his promising innovation.

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Ohlson. View of exhibition, Fischbach Gallery