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*CARTER RATCLIFF*

The question of what the edge of the canvas can contain is usually put in terms of line or an unbroken expanse of color (or colors). Doug Ohlson covers his surfaces with sprayed discs whose blurred edges bring vibrantly outrageous colors toward each other, but not in contact. The question becomes how much *contrast* can the edges contain? High-keyed orange shapes will be mixed with even higher-keyed green ones; they seem to compete with each other in pushing up to the surface – and this only accounts for half a painting.

The green-orange system of contrasts is itself contrasted with a red and blue system on the other, the left, side of the canvas. I said Ohlson’s colors are outrageous in these combinations – but there is a delicacy and unity to the overall effect which wins out, but to provide further contrast in its turn, for these paintings find a serenity in visual aggressiveness, a calm toughness, which awakens the eye’s - and the imagination’s – capacity for precision. (Fischbach)

Reproduction;

Doug Ohlson. *Basal*, 1971. Acrylic/canvas, 5’ 7” x 11’ 2”. Fischbach Gallery