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## Art in Review

By Roberta Smith  
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Richmond Burton Matthew Marks Gallery 1018 Madison Avenue, at 78th Street Through March 2

In his latest exhibition, Richmond Burton continues to loosen up his richly patterned abstractions, but to little avail. Try as he does -- and Mr. Burton tries very hard, assiduously varying brushwork and palette from canvas to canvas -- his art is slipping into a realm of generic abstraction. It is studious and impersonal. At times, as in the coiled black and white strokes of a recent work named "Wave," Mr. Burton comes across as a lesser version of Philip Taaffe, lesser because he brings nothing new to the physical making of painting. Everything else here could have been made at almost any point since the late 1950's.

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Mr. Burton is on much firmer ground in his works on paper, whose more spontaneous marks, beautiful colors and genuine diversity stand as implicit critiques of the paintings. Especially good are two drawings on handmade paper: "Silver," a plane of pale, oozing marks; and an untitled work that suggests a weird hybrid of early and late Pollock. All the drawings suggest a sabbatical from painting, which in terms of pictorial energy, truth and attention seems to be already in effect. ROBERTA SMITH

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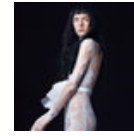
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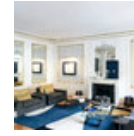
A collection of various items including a globe, books, a lion figurine, pens, and a small car model.



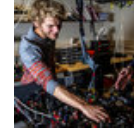
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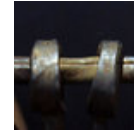
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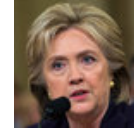
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