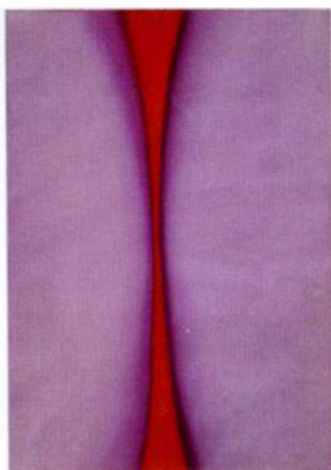


# ARTNEWS

REVIEWS: NEW YORK



Huguette Caland. *Bribes de Corps*, 1973, oil on linen, 19" x 13¾".

## HUGUETTE CALAND

LOMBARD FREID  
OCTOBER 30 - DECEMBER 20

High-spirited, coquettish, and mischievously provocative just begins to describe Huguette Caland's paintings and works on paper from 1970 to 1985. In disarmingly playful colors, Caland rendered geometry lubricious and personal as she seesawed between abstraction and figuration, landscape and body, especially in the delightful "Bribes de Corps" (Body Fragments) series from 1973.

The swelling forms—nothing could be sexier than one of her shapes meeting another, the line between them electric—breasts, thighs, bellies, buttocks, as well as mountains and valleys, all recall Brancusi's investigations of reductive figuration, Georgia O'Keeffe's double-entendre flower paintings—but without the coyness of petals—and Louise Bourgeois's soft sculptures. On view were also some caftans, part of a project with Pierre Cardin. *Miroir* (1974) is threaded with a sketch of a nude, breasts, navel, pudenda, and butt cleavage appropriately placed front and back.

Caland was born in 1931 in cosmopolitan Beirut (the daughter of the first president of the Republic of Lebanon), lived in Paris for some time, and then came to the United States, first to New York then settling in Venice, California, in 1987. Caland is another under-recognized woman artist who is finally becoming more visible in her late years, and while better late than never, one wonders why it took so long.

LILLY WEI