

ART

By April Kingsley

ROBERT HENRY's latest paintings at Green Mountain, 135 Green Street (to May 11), long oil or watercolor scrolls in abutted sections, represent a major breakthrough into a successful narrative format. Obviously inspired by Chinese scrolls, but fully here and now in their fragmentary, collage structure and their nonreferential color, they are composite imaginary landscape-abstractions comprised of Italian scenery recalled, Oriental imagery projected, and bucolic U.S. settings he painted years ago. Each begins and ends with decorative abstract patterning that would make fine separate paintings if enlarged. Moving in from the ends, the eye passes through areas of indeterminate scale that act as a transition (like reverie before dreaming) to the deep space, high-key color mountain landscapes depicted in the center. Henry-watching is always a fascinating activity, and as usual he's come up with the unusual; it remains to be seen how, and if, he will attempt to utilize this new format for his symbolic figuration.