

THE GLOBE AND MAIL, SAT., MARCH 25, 1967

BY KAY KRITZWISER

POLLOCK GALLERY

Once you beg to have the sound track shut off at Pollock Gallery, it's possible to evaluate the paintings by Aiko Suzuki in the lower gallery. It may break the young painter's heart, but that recorded sound adds nothing to her work. To accomplish its purpose as an integral part of a painting, sound must be professionally done. This isn't.

Instead of heart thumps, meant to emphasize the titanic struggle of man breaking out of his environment, the sound is merely a distraction.

Miss Suzuki's Release series is strong enough on its own. Her man at the core of each work fights progressively through graphics, a diptych, broken circles, and in the case of Release No. 10, most excitingly out of a stunning shaped canvas of blues and broken mauves.

Upstairs, Tom Seniw's drawings are cool, cool, cool to the point of dullness. But his deep boxes, filled with plaster, full of texture and subtle color, more than compensate.

Both artists are fun of self-possession. Both give the sense of going about their own business and knowing exactly where.

For a third delight at the Gallery, a handful of beautiful serigraphs' by Anuskiewicz hang in the adjoining gallery. Soon they will be flanked with 10 etchings by Ben Nicholson, the first from this British painter.