

T H E F O R T Y - F I F T H B I E N N I A L

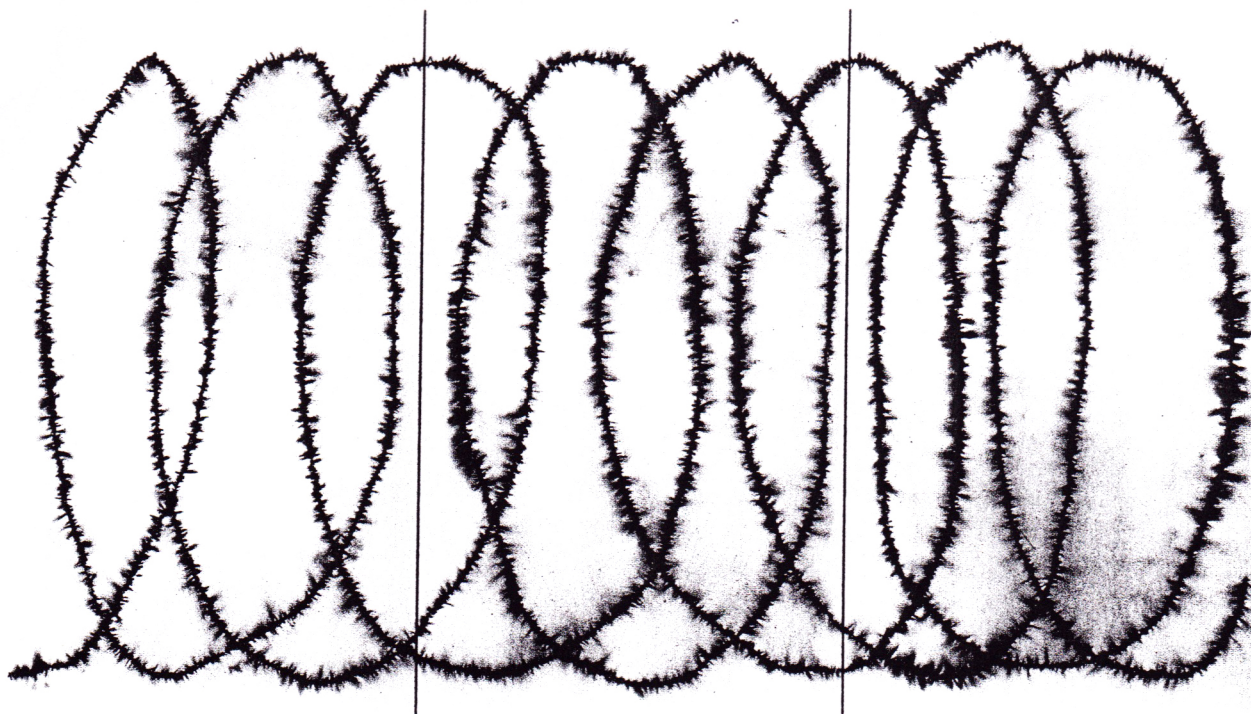
The Corcoran Collects, 1907-1998

INTRODUCTION *by David C. Levy*

FOREWORD *by Jack Cowart*

ESSAYS *by Linda Simmons, Terrie Sultan*

THE CORCORAN GALLERY OF ART, WASHINGTON DC



L. C. ARMSTRONG
(B. 1954)

Re-Coil, 1990

Enamel, fuse burn and
resin on three steel panels

Gift of the Women's
Committee of the
Corcoran Gallery of Art

THE 42ND BIENNIAL

The paintings acquired from this exhibition offer prime examples of the two parallel concerns that informed abstraction in the 1990s: a cool, distanced style characterized by the use of industrial paints and materials that expands the minimalist tradition of painters such as Robert Mangold; and a naturally expressionistic, organic process that reconsiders Abstract Expressionism and the New York School. In *Re-Coil* (1990), L. C. Armstrong layers a highly fetishized, mirrored surface over a looped, expressionistic image (created by first arranging and then igniting dynamite fuse cord) that simulates the sensual gesture of a brushstroke. The result is a seductive dialogue between transparency and opacity, distance and emotion. Lydia Dona's *Fear of Falling into the Lack*, *The Dream of Language*, and *The Ruptures of the Flood* (1991), with its field of acid,