



*Fifteen rounds of adding machine paper by Tara Donovan*

Barbara Krakow Gallery  
10 Newbury Street  
Boston

In 1953 on New York's Fulton Street, John Cage and Robert Rauschenberg inked the tire of a Model A Ford and drove it over a long sheet of paper to create "Automobile Tire Print." This simple elegant work was yet another in Cage and Rauschenberg's provocative erasures of the lines between art and life. Tara Donovan, at work in Brooklyn, has imbibed that spirit. She uses materials found in any stationery store to achieve framed and free standing art that is tender, funny and, ouch, witty. At Krakow she shows works that put into play rubber bands, plain standard stick-on labels, adding machine tapes and size 17 1/16 straight pins.

Donovan arranges the rubber bans swimmingly in patterns then inks them and prints the drawings on view. The rubber bands are somehow more rubbery as prints of themselves, and the effect of these "drawings" is to waver and pulse like Op Art paintings. She forms the labels into cloud or intestine like forms—other bits of nature may come to mind—that she frames. These are the smallest works and perhaps the most meditative. She has found something organic in the lowly label. The adding machine tape works are new each time she shows them. Donovan calls them "moiré" and spreads their undulations over the floor creating a landscape suggested by the space and whatever else inspires her at the moment. Her 42" cube of straight pins bids the viewer to find the length of straw in a bristling block of pins. It's a work that asks to be touched even though we know the outcome, that in looking we can be pinned is part of the piece's wit. Cage and Rauschenberg proved to be extremely fertile risk-taking artists. Donovan appears to be one of their descendants.

*William Corbett*

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