something we're sure we know. Instead, they twist and crease, morph into tooth, claw and lightning bolt, and resolve back into abstract
are akin to representation in the way they expose and tie their own perceptual operations to their thingness, but the works never become
These paintings quote their own space, producing an effect that is both ironic and uncanny.
side of his works. In the '90s, the artist's final decade, even his space grew freer, while his color retained its high-key, backlit artificiality.
As his forms became more irregular throughout the '70s and '80s, Krushenick usually notched a framing band into corners or along a
Krushenick moved to a harder edged, more regimented geometry in the late '60s, and virtually all of these compositions have banding
In 1967, Krushenick made a number of large shaped paintings on wood panel, such as
at Marvel Comics and of Ed “Big Daddy” Roth, the creator of the bug-eyed, slobbering hot-rod horror Rat Fink. Krushenick, the kid from
Minimalism, the Brata artists barreled into a highway barrier of pop-culture graphics. This was the era of legendary illustrator Jack Kirby
images link him more closely with his gallery mates at Brata. Certainly Krushenick's organic folds comport with the packed tendrils of
a convincing representation of gestures or orthogonally diagrammable depth.
By 1965, Krushenick's imagery shifted to circus-tent bands of alternating color and fleshy folds that overlap in optically recessive
ings—are visible under the otherwise flat acrylic color.
But these first mature paintings are anything but pristine. Ridges from previous designs—and sometimes even entirely different paint
that could allude to feathers, flames or the jungle leaves of Krushenick's beloved Rousseau. And it may be a sign of increasing confidence
blue and yellow bands appears to be taking place in midair.
Once he committed to abstraction, Krushenick never again painted representational forms, though he sometimes came close and
predictive perhaps of the marching hairy legs that were to tromp through Philip Guston's pictures some 10 years later.
\[\text{Rousseau Giving Love and Lions (1963).} \]
\[\text{Son of King Kong (1966).} \]
\[\text{Hyena Stomp (1968).} \]
\[\text{Outspan (1962).} \]
\[\text{Battery Park, 1965, acrylic on canvas, 84 x 70 inches.} \]
\[\text{\textbf{Son of King Kong} (1966).} \]