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By JOHN RUSSELL

"Image and Frame" (SuEllen Haber, 133 Greene Street): After Pierre Alechinsky's new paintings, in which image and painted frame act as equal partners, visitors will be in just the right state of mind for the Haber Gallery anthology. This consists of paintings and constructions in which the principal image is not so much framed as complemented. Where a traditional frame sets us up and focuses our attention, these frames or surrounds rattle along on their own.

Here are one or two examples. Alan Herman's "September Morn" is a serpentine riverscape, seen from a hillside some way above the water. Two swans, which might normally add style to the river, have clambered out of the image altogether. Along with what looks like a section of riverside fence, they sit on their own, way up top, in heraldic style.

Those for whom the words "proscenium frame" have a nostalgic charm will enjoy a triptych of early movie houses by Greg O'Hallaran. The dream world of the early 1930's could

hardly be more faithfully evoked than in these condensations of glitter and gilt. (O'Hallaran elsewhere in the show makes a contribution to the politics of survival, by the way.)

More than one intelligent contribution comes from Carolee Thea, whose aim would seem to be to blend the abstract idiom of the Constructivist relief with straightforward figuration. The mimicry of Constructivism is deft, and the figuration often wonderfully at variance with it. The two in combination make for a memorable image, and indeed the show as a whole has the force of a good new idea. (Through March 10.)