

In a Gallery Turned Studio, a Chance to Talk to Artists at Work

D DOMINICK LOMBARDI

New York Times (1857-Current file); Aug 25, 2002; ProQuest Historical Newspapers The New York Times (1851 - 2003)

pg. WE8

ART REVIEWS, D. DOMINICK LOMBARDI

In a Gallery Turned Studio, a Chance to Talk to Artists at Work

Sticks and Stones

Collaborative Concepts Gallery, 348 Main Street, Beacon. (845) 838-1516. Through Sept. 15.

For this exhibition, the artists Eric Arctander, Richard Bruce, Peter Clark, Stephen Spaccarelli and Alex Uribe turned the Collaborative Concepts Gallery into working artists' studios.

This uncommon arrangement allows an open dialogue between the five participating artists and the gallery/studio visitors.

Working predominantly with found natural or man-made materials, each artist delivered a considerably different expression. Mr. Arctander's art is the most direct.

Employing wit and a bit of handiwork, covering egg-shaped rocks with yards of string and placing them in a musical note-like pattern atop a piece of black slate with words and pictures drawn and etched in chalk, Mr. Arctander's "Rip Rap Bound" mixes hip-hop's sexual, political and social emphasis with the somewhat historic, cultural reference of the "Black Board Jungle" concept.

Mr. Bruce's art can be Cubistic and jazzy as in "Music (Five Individual Elements)" or futuristic and austere with works like "Stones" and "Sticks."

Mr. Clark's obsessive "Untitled (Rhode Island Shore Piece)" will challenge anyone's understanding of the concept of organization, while his "Untitled Work With Metal, Glass and Wood" is as timeless and beautiful as any recent assemblage I've seen.

Mr. Spaccarelli's "Wanderer" is also quite stunning, as the artist suspends countless quarter-inch thick tree slices that are gracefully arranged from string and nailed directly into the ceiling.

Mr. Uribe's 165-foot expanse of stacked blue stone, "Wave Undercurrent," is heroic and powerful while "Glass Tower" is deli-

Blocked due to copyright.
See full page image or
microfilm.

"Wave Undercurrent" by Alex Uribe.

cate, yet playful. All in all, an elegant, must-see exhibition.

Eakins to Schamberg; Glackens to Kahn — A Common Bond

Krasdale Gallery, 400 Food Center Drive, the Bronx. (718) 378-1100, extension 2125. Through Sept. 15.

The current exhibition at Krasdale Gallery features many of the formidable artists who graduated from Central High School in Philadelphia. Since Rembrandt Peale started the school's first art education program



"Quiet Afternoon" by Cavin Jones.

more than 150 years ago, many different artists from all walks of life attended classes there, including some of our nation's brightest and best.

For this special show, Sigmund Balka, the curator, amassed many excellent examples of art created by his fellow Central High School graduates.

"Barbara in Red and Gold" (1937), an oil painting by John Sloan, shows an unusual approach to portraiture. Using heavy cross-hatching, a technique common to printmak-

Blocked due to copyright.
See full page image or
microfilm.

Kerry Mills's "My Heart Knows."

ing and ink drawing, Mr. Sloan, with several strokes of his brush, enhances the volume of his subject, adding an odd overpowering immediacy.

William Glackens's Impressionistic painting, "Bowlers, La Clotat," (1930) lovingly captures late day, summer repose while Paul Keene's oil painting, "Seated Nudes" (1957), mixes Neo Expressionism with Cubism to form a compelling composition.

Julius Block's nonrepresentational oil on canvas, "Istanbul" (after 1954) is thought provoking and spiritual.

A similar effect is garnered by the black and white photographs of Herb Snitzer, who captures the depth of presence of John

Coltrane and Miles Davis.

Cavin Jones's three acrylic-on-wood-panel paintings are vibrant, rhythmic abstract expressions of specific times of the day while Harold Kimmelman's bronze sculpture, "Grocer," (1970) shows us how the banal can be made to appear sublime.

Earthtones

University Settlement Camp, Route 9D, Beacon. (845) 838-1516 through Sept. 15. (Saturdays 3 to 6 p.m. or by appointment.)

"Earthtones," like "Sticks and Stones," is an extension of the environment.

Each of the 30 participating artists has made or formed a direct link to the earth or, in Brandon Ballenge's case, the universe. Mr. Ballenge's "Sculptor," is comprised of six oversize nests, which, when seen from high above, resemble the constellation, "the sculptor."

Thom Joyce's "Solitude's Gift" has five, cast bronze bird feeders surrounding one oversize, cast bronze flower. In each bird bath, the artist has etched words like listen and search. At the entrance to Mr. Joyce's installation is a poem which, when combined with the setting and the other elements of the work, inspires thoughts of peace.

"My Heart Knows What the River Knows," by Kerry Mills, is the most extraordinary work in the show.

Ms. Mills took the rotted, insect-infested debris from one of the older cottages at the camp and arranged them into a pattern that traces the footsteps of someone who is so lost in their own thoughts and dreams that they end up wandering off, never to be found again.