

Good Times

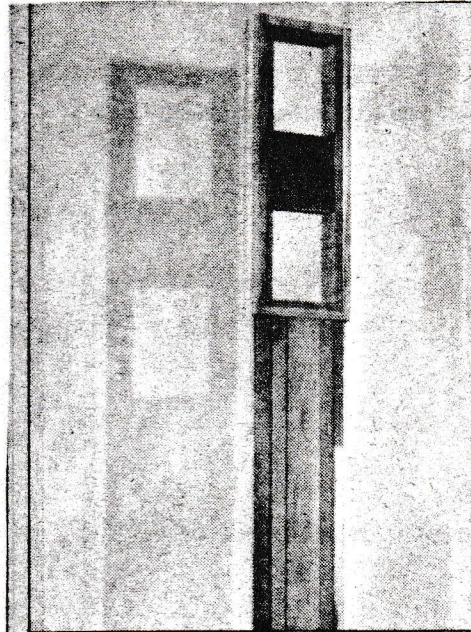
Painterly Surfaces In Space

At Newspace Gallery, (5241 Melrose Ave.) to May 3rd, Michael Falzone shows an eclectic gathering of his wry, gangly sculptures, each of the sibling works a remarkable individual. It's a dynamic style of sculpture that incorporates just enough of a spunky new wave aesthetic. (Now that *New West* and the record companies have blue-chipped that outre phenomenon into the mainstream ranks, it qualifies as a descriptive adjective.) But back to Falzone. Rather than rely on preliminary drawings, Falzone uses the cut-out wood scraps found at the studios of other artists to determine a sculpture's direction.

In the twisty curves and angles of "Rhythm Figure," the structure is packed with a frantic tension. The wood grain is disguised by a glossy, gray industrial paint that evokes qualities of a manic machine.

"Pyramid," on the other hand, has the patient solidity of its namesake monument. The vitality there is provided by gestural brushwork over

creamy wood surfaces. Some of these skinny sculptures seem almost two dimensional and subtle, perceptual tricks leap forth. "Space Figure's" flat, gray trapezoidal head mirrors the geometric shape of its base, creating a push-pull, sculptural equivalent to the optical exercises of minimal painting. Falzone's work is not minimal, however, but completely and delightfully there.



"Standing Youth" by Falzone

A bit of the humor in Falzone's sculpture is reflected in the rice paper paintings of Lauren Rothstein but basically they are just decoration. Pure pattern rather than pure painting. Little blocks of color that are superimposed half the time with naive drawings of flowers. It's all too much like the local place mat show. What are marvelous, then, are her three coiled aluminum and chickenwire bowls coated in tar. The largest stands almost three feet high but its inherent flexibility and lovely silver interior contradicts a massive dark presence.

—Hunter Drohojowska