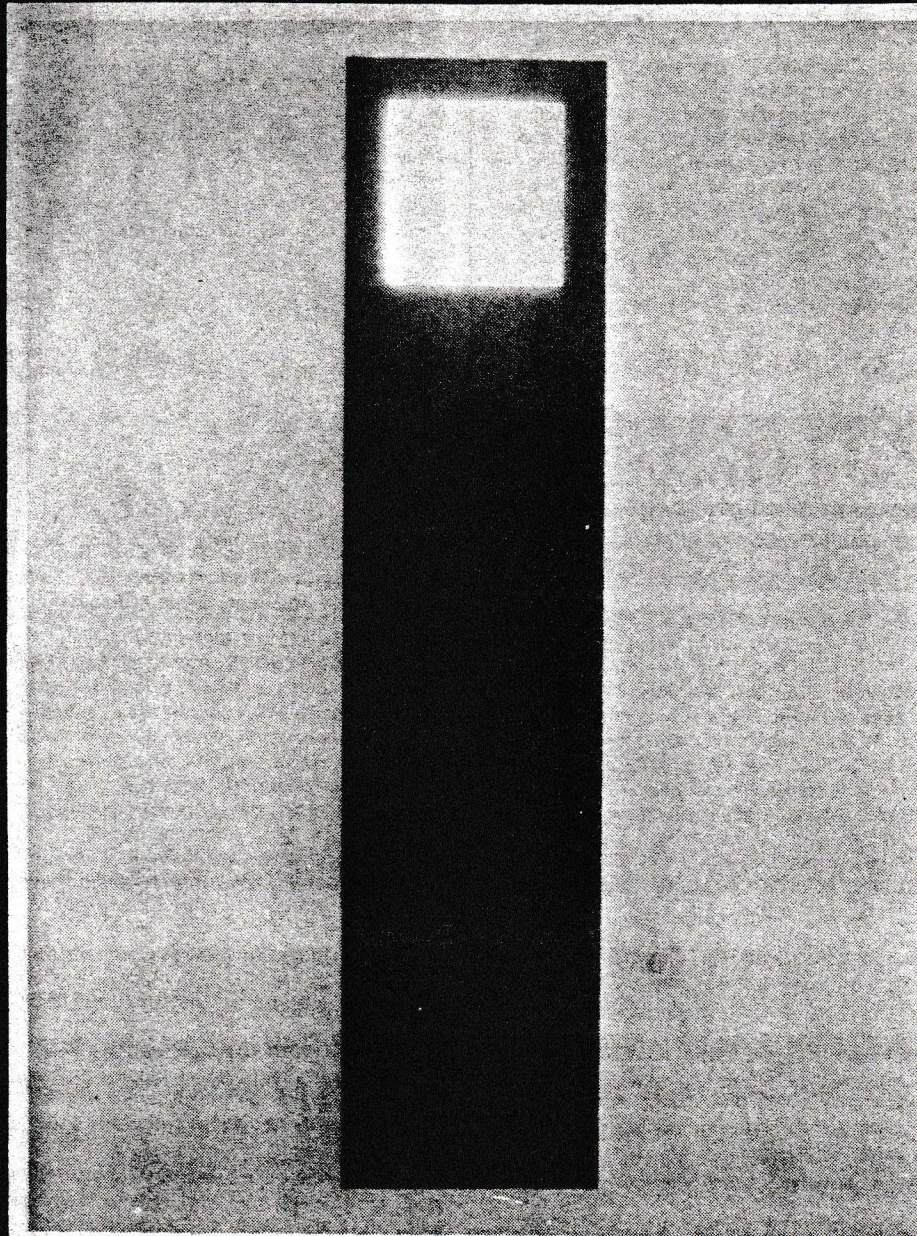


L.A. WEEKLY June 12-18, 1981

Pick Of The Week



Of all the artists concerned with phenomenology and perception, **Eric Orr** has developed one of the most personal and sensual relationships to his materials. His current exhibition, *Silence and Naked Beauty*, presents reliefs and sculptures of lead, gold and stone, as well as the chemical elements of our bodies, such as blood and bone. "Archeology of Painting" is a work of graduated darks that seems to emit its own light. The blackest black is that of human carbon, the color of charred bones. The edges are tinted with the artist's blood and one narrow strip of white at the right edge is created from the powdered femur bone of a Tibetan Lama. Just looking at the painting, none of this would be suspected. Even without such knowledge, the works have the presence of magic and intimacy. Across the room, behind a small rectangular slash in the wall, a skull observes this painting, as the conscience or perhaps the ancient spirit of the work. Orr's art is about duality and transformation. Spirit and matter, solids and gasses, the outer reaches of the universe and the rituals of Indian tribes — all aspects of the same whole. Some works refer to the metaphorical search for the formula that might change lead into gold. And they all seem to employ the artistic formula that transforms the viewer in some way. At Neil G. Ovsey Gallery thru July 3.

—Hunter Drohojowska