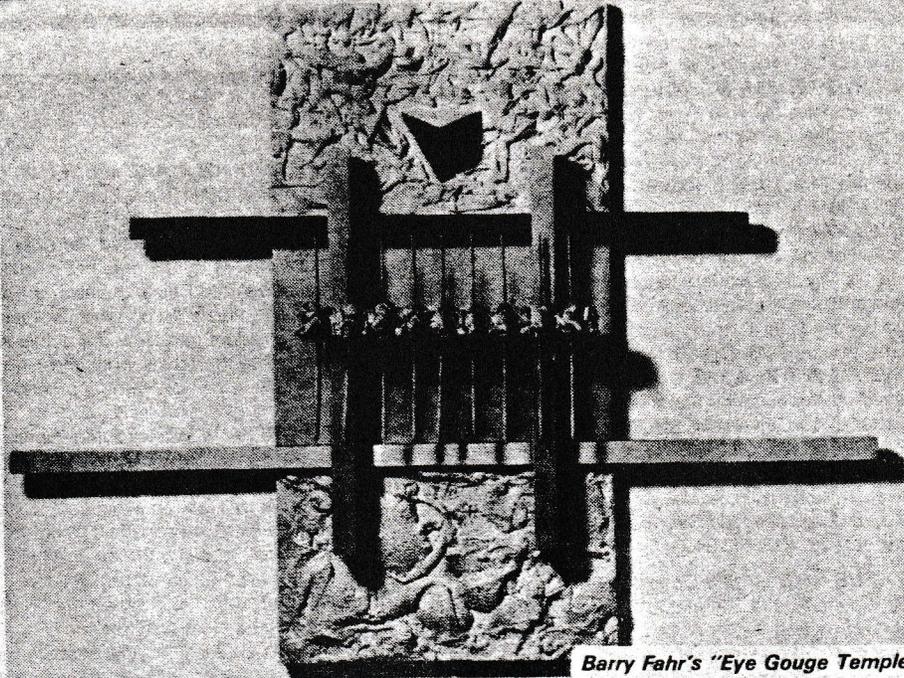
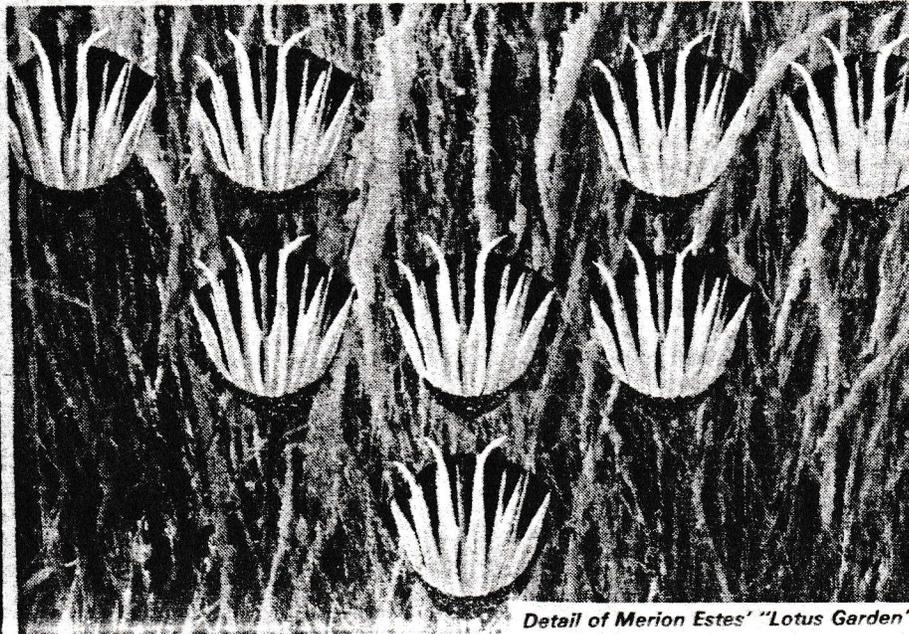


# Pick Of The



Barry Fahr's "Eye Gouge Temple"

**E**at some acid and go see the exhibition of **Barry Fahr** and **Merion Estes**. The electric and sometimes Kool-Aid colors of these two artists conjure up the ambience of altered states, and as Rene Ricard recently wrote, "'70s was '50s, '80s is '60s." The artwork of this show is definitely of the '80s. Fahr's aggressive architecture, towers and pill box structures look like the bunkers for a nuclear WWII. The Bondo-covered surfaces are air-brushed in day-glo, effecting extra-terrestrial topography. Long, sharpened nails project spear-like from the sides, so the stolid structures seem to be bristling and ready for a good fight. Fahr's wall sculptures use a contrast between clean, lacquered pyramids and other hard-edged elements and the gooey, psychedelic Bondo to produce a more mysterious, though still menacing, sensation. (See "Eye Gouge Temple," above.) The work is so intense, it's hard to imagine in a successful two-person show, but Estes' paintings are just as energetic and vibrant. Her palm frond shapes march across fields of grassy, fountain-like brush strokes. Although she eschews the day-glo, the canvases are volcanic explosions of glorious color. She is also one of the few artists I've seen who can successfully integrate bits of glitter and broken glass without being screamingly obvious. The paintings are more than just patterns, they feel like religious tapestries, cloths painted with the hieroglyphs of ancient, or perhaps futuristic, rituals. (See detail of "Lotus Garden," below.) Both Fahr and Estes share the presence of controlled rampage, volatile emotions just barely under wraps. Ink and watercolor line drawings of new wave events by **Brian Tucker** are also on view and lend an overall punk sensibility. The exhibition continues at Ron Salgado's Downtown Gallery to July 26. —Hunter Drohojowska



Detail of Merion Estes' "Lotus Garden"

photo by J. Felgar

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