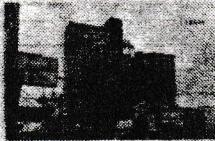


## Pick Of The Week



some serious thoughts about

1959

& THE 5-BAR BLUES

**A** shadowy figure in one of **Terry Allen's** drawings whispers that you have to take a speed reading course to look at art anymore. In the case of Allen's work, however, you won't want to speed through because the exhibition is layered with such humor, sarcasm, spirit and sorrow. Drawings and sculptures are quilted with homilies like, "It's never as bad as you think and it's always worse." Object dramas make wry note of "The modern era as an explanation for the modern error." Everything is fair fodder for Allen's art; all our everyday banalities and cultural compromises, especially the art-making act itself. The show is at the California Institute of Technology's Baxter Art Gallery to January 25.

**Seiji Kunishima** and **Takashi Naraha's** sculpture is shown surrounded by supportive sound installation of **Carl Stone**. And stone, in name, object and spirit is the essence of the show. Kunishima captures rough stones within striated closed forms of metal alloys. Technology confronting nature in a combination of silvery hi-tech surfaces and humble river stone. Naraha uses rough Swedish black granite, polishing one portion to geometric brilliance and creating the sense of a jewel about to burst from natural bonds. Yet, at the same time, the sculpture is just one stone with two aspects, and neither rough nor polished aspect seems superior, or more beautiful than the other. Carl Stone's sound sculpture is as quietly and solidly present as the physical stone objects, neither overwhelming nor insipid. "In a Silent Way . . . Thoughts in Stone" continues at the Japanese American Cultural and Community Center through January 31.

Also of special interest are **Eve Sonneman's** photographs at Cirrus, **Hampton Hall's** paintings at Kirk De Gooyer, **Phyllis Davidson** and **Ralph Corliers** at Space.

—Hunter Drohojowska