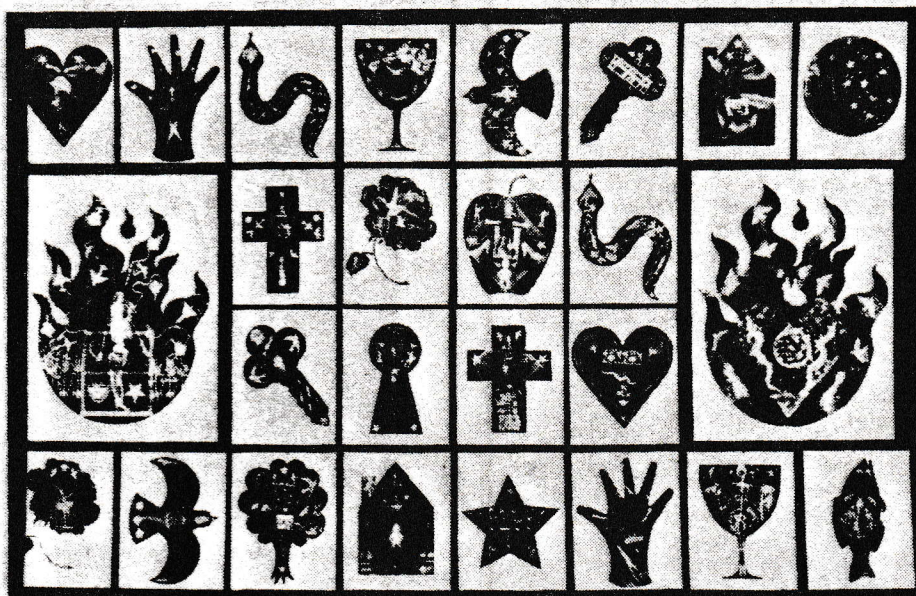


Pick Of The Week



Ron Campise

Elizabeth Bryant, untitled installation, 1984.

An announcement posted at the entrance to "Emblem," the current exhibition at LACE, states, "Rather than aim for novel stylistic modifications, emblematic painting focuses its work on information." In the process, however, there is some very intriguing art being made, much of it borrowing from the imagery of film, TV, cartoons and news. Kathe Burkhart's diptych of the mother in the bubble bath, the daughter poised with a machine gun, recalls Patty Hearst and a host of young-terrorist and generation-gap issues. Deborah Small's "Half a Still Life, Still a Half Life" is an enormous chart of carefully painted small canvases which list Heisenberg's Principle, Kelvin's Dictum, and Zeno's Paradox with absurd observations and elementary drawings. There are three tables covered in checked cloths where one may read Small's books titled after elements from the periodic table. There are four startling canvases by Jon Peterson, lovely encaustic, carefully rendered, highly charged symbols: cross, red cross, Star of David and swastika. Elizabeth Bryant layers symbols, within symbols, within symbols in her series of photograms, shown above. Mystic, sexual combinations graphically reveal the complex interrelationships between the sexes, domesticity and independence. An installation of tearful, teardrop-shaped faces by Tomasz Osinski provide ambiguous narrative. Most of the work in the show is politically motivated but avoids the tedium of didactic explanation by streamlining to the essence of the message. Cam Slocum selected the artists, with careful attention to the direction of the purpose of his show. Also included are Naomi Bartus, Jane Bauman, Lois Colette, David French, James Geigle, Raul Guerrero, Kim Hubbard, Brent Riggs, Julie Wachtel and David Wojnarowicz. At LACE, thru Nov. 17.

—Hunter Drohojowska