Moskowitz/Shea exhibition austere


In recent years a new spate has come to animate the visual arts. The excellent Current exhibitions at Boston's Institute of Contemporary Art, for instance, or (some what further away) this year's Biennial at the Whitney in New York sum up the new tendencies in an impressive way. They all to a new interest in elaborate communication, supported by a sense of esoteric or otherworldly form and meaningful connotations which for many years seem to have lost in the mainstream of modern art.

MIT's Hayden Gallery, however, in its second exhibition after its relocation to Arts & Media, features two artists whose recent work is still firmly rooted in Modernist aesthetics. While probably another Robert Moskowitz: paintings or Judith Shea: metal sculptures could not be called Minimalist in the strict sense of the word, a commitment to a common cause is unmistakable.

Moskowitz paints silhouettes of familiar objects against essentially monochromatic backgrounds. His subjects are both taken from art (Rodin's Thinker, Brechtian-Bi, Gioccolis) and reality (traffic, icebergs, the World Trade Center), and sometimes from both (the Rowl- in, where the profile of the well-known Diver-Theta can be recognized)

The scale of these works is remarkable. Each single motive is put on a huge canvas in what an attempt is made to bring its existence to monumental proportions. The effect is enhanced by the orientation of the works, as a rule strongly vertical.

Moskowitz's emphasis on the silhouette of the object is a continuing theme in his painting: the sculpture. The metal is molded on a core consisting of a cardboard cylinder. In Shea and She, a female figure is seen lying in a man's coat.

Invariably, the figures lack heads, arms, and feet, thus evoking prehistoric statuettes surviving in fragments. Standing There, for instance, combines two of aure figures from Archeaic Greece.

It is fortuitous that both, Shea's work in hand. Shea's work in what you'd like to call new generation, such affinities exist; in fact, the opportunity to sort them out and enhance the pleasure provided by the exhibition. Apart from that, it is almost superfluous to point out the enormous potential of all art allowing expression of anxiety and purity of form: it requires association with a new generation.

--Difference: On Reproduction and Sexuality is both more puzzling and more interesting. Originally presented at the New Museum of Contemporary Art in New York, the exhibition is now on view at the San Francisco Museum of Modern Art.

The appointed purpose of the show is to address the relation between sexuality, meaning and language as it appears in the visual arts, against some ground of recent work in psychoanalytic theory, in particular to Freud. Frankly, I didn't feel that this was an attempt to realize this intention until I read the catalogue. The authors, however, are well suited to the task.

The show is comprised of photographic collages, some accompanied by text. There is a sense of the human in both works of both artists. Some problems with the balance between the works of the two artists, the lower registers tend to overwhelm the melodies in the upper ones. Only when the melody shifted to lower ones did the show attain its maximum. The notes touched one at a time, never in a group.

The program ended with Dowie's, Le Grand and Giotto's E Flat Major op. 79, played with the viola. Dowie's ".505 was the soloist. The tone of the group was beautiful (one of the best violins I've ever heard), the reading was good. The strings (natural horn.)

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Fascinating plasma sculpture at the Compton Gallery

Expounded Vision, an exhibit at the Compton Gallery (101-250, Madison Gallery, 6 am to 1 pm; Sundays, 10 am to 4 pm. No admission charge. It's all based on plasma physics, but you don't need Maxwell's equations. You can also ignore the obscure stuff statements about "kineticism" on the plaque at the entrance. The beauty of plasma sculptures is easy to enjoy. They are technological devices, but they relate to a simple, childlike sense of wonder at nature. Plasma "sculpture," invented by Bill Parker '74, is not sculpture in any usual sense. It is best described as a plasma fountain, something that distinguishes you from the coruscating display cases at the Whitney. The beauty of plasma sculptures is easy to enjoy. They are technological devices, but they relate to a simple, childlike sense of wonder at nature. Plasma "sculpture," invented by Bill Parker '74, is not sculpture in any usual sense. It is best described as a plasma fountain, something that distinguishes you from the coruscating display cases at the Whitney. The beauty of plasma sculptures is easy to enjoy. They are technological devices, but they relate to a simple, childlike sense of wonder at nature. Plasma "sculpture," invented by Bill Parker '74, is not sculpture in any usual sense. It is best described as a plasma fountain, something that distinguishes you from the coruscating display cases at the Whitney. The beauty of plasma sculptures is easy to enjoy. They are technological devices, but they relate to a simple, childlike sense of wonder at nature. Plasma "sculpture," invented by Bill Parker '74, is not sculpture in any usual sense. It is best described as a plasma fountain, something that distinguishes you from the coruscating display cases at the Whitney. The beauty of plasma sculptures is easy to enjoy. They are technological devices, but they relate to a simple, childlike sense of wonder at nature. Plasma "sculpture," invented by Bill Parker '74, is not sculpture in any usual sense. It is best described as a plasma fountain, something that distinguishes you from the coruscating display cases at the Whitney. The beauty of plasma sculptures is easy to enjoy. They are technological devices, but they relate to a simple, childlike sense of wonder at nature. Plasma "sculpture," invented by Bill Parker '74, is not sculpture in any usual sense. It is best described as a plasma fountain, something that distinguishes you from the coruscating display cases at the Whitney. The beauty of plasma sculptures is easy to enjoy. They are technological devices, but they relate to a simple, childlike sense of wonder at nature. Plasma "sculpture," invented by Bill Parker '74, is not sculpture in any usual sense. It is best described as a plasma fountain, something that distinguishes you from the coruscating display cases at the Whitney. The beauty of plasma sculptures is easy to enjoy. They are technological devices, but they relate to a simple, childlike sense of wonder at nature. Plasma "sculpture," invented by Bill Parker '74, is not sculpture in any usual sense. It is best described as a plasma fountain, something that