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art

## Local shows worth seeing

Rare opportunity to see current art by UCD graduate students in town

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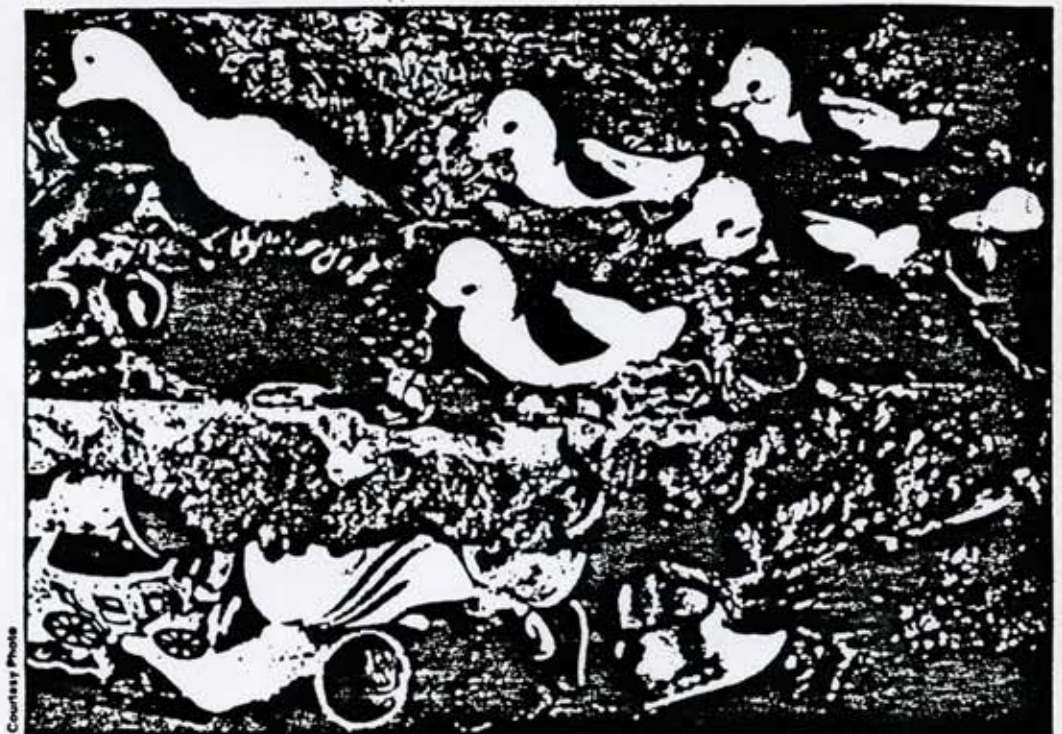
The UCD Master of Fine Arts exhibitions, open on campus and throughout town, provide an interesting contrast of young artists at the beginning of their careers with established artists at the Natsoulios/Novelozo show.

Work by 11 young artists can be seen at the Nelson and Memorial Union galleries and the Gorman Museum on campus and at Shackelford & Sear and the Pence galleries in town.

Strong grid-like works in charcoal and mixed media by Russell Hepworth deal with the ambiguities of space in intriguing ways in the small north gallery at the Nelson Gallery in the Art Building. A powerful human figure, reduced to its essence and standing like a tree trunk by Amy Podmore is worth seeing. Her other work is poignant, almost timental with human figures emerging from cocoons.

The Nelson also includes academic work of formal shapes in charcoal, chalk, oil and acrylic by Eve Aschheim and linear sculpture, seemingly influenced by David Smith and William T. Wiley, by Frank Pontecorvo.

Five black-and-white illusionistic works in charcoal by L.G. Williams



Courtesy Photo

### 'Quackery' exhibited at UCD's Memorial Union Gallery

'Quackery,' a ceramic sculpture by Ronnie Baron, is characteristic of the artist's humorous work with puns for titles. Ducks, bottles and debris are embedded in the glossy blue rectangle. It will be exhibited through July 2 at the Memorial Union second floor gallery.

possess depth and elegance at UCD's Memorial Union Art Gallery. They combine the spatial sophistication of Mondrian and the austerity of Josef Albers plus Williams' own brooding mystery.

Humor and puns dominate Ronnie Baron's clay sculptures which are found objects compressed into rectangular shapes. "Quackery" is a pond, about 4 feet x 18 inches, filled with ducks, bottles, the debris of lakes; "The Big Game" is a satirical

commentary on football, "Eden," a colorful fantasy complete with apple on top, and "Buddha Tower," about 52 inches high, includes tiny ceramic figurines of Buddha embedded in it.

Braided, twisted, packaged solid sculptures by Bill Hill reveal their origin — steel, rope, twine. The blond twine becomes a mass of parallel lines in the interesting pieces.

Richard Whitten's existentialist work has strong contrasts of color

and obvious simple forms and textures which appear calculated, even contrived.

"Exit" seems to be a throw-back to Jean-Paul Sartre's work as we look down on black through window panes which become a room. Is he saying there may be a way out after all?

Although Whitten's titles can be trivial — "Patterned Stockings" and

See ART, Page 12