

Artists see white

What would an artist create when working in a non-representational mode and using a limited color palette?

Peter Blake, in his first curatorial exhibition, "Winter White," offered seven artists an opportunity to create in their own style, but bleach out color, creating solely in white, as if fresh snow fell on each work of art.

The result is as varied and thoughtful as any art could be. At times white is crisp, at other times it is luminous as light itself. Artists working in white emphasize space, texture, dimensionality, edge and the many shades of white that can be derived when shadows coat a smooth or grainy surface. James Hayward works in his luscious textural style where cascades of thickly applied impasto paint, squeezed from tubes, rise and falls in hills and valleys. The snake-like oozing of paint accentuates the contrast of lights and darks, as well as the textural three-dimensionality of surface. Manipulated sensual swirls, the canvas becomes a tactile treat-

sure engaging the viewer in surface and a range of tones that a single color can generate.

ROBERTA CARASSO ART WAVES

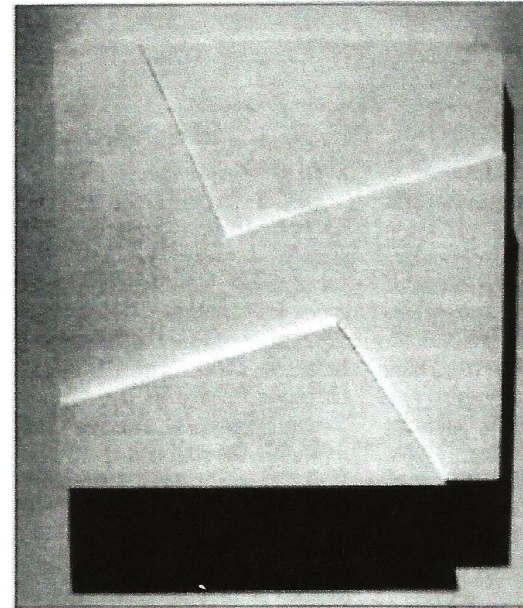
Tony DeLap's graceful wall sculpture is a meeting point of shape, space, light and edge. His well-crafted hard-edge constructions dynamically move between two and three-dimensions. Each form undulates, gently capturing shades of surrounding light. To give each form greater definition - as white paint against a white wall tends to spill beyond its edge into an unending space - DeLap adds a strip of black that emphasizes further the contrast of white against dark and holds the white in its place.

In Connie Goldman's wall sculpture, her concern is the space between the forms. With layers of shaped wood, she cuts out complimentary and interlocking shapes on each layer and then sandwiches them together as one unit. Her lyrical compositions yield a variety of

quiet shadows, which broadens the space in between the flat but open modular construction. The various planes become an interplay of light, space, and form, giving each configuration a sophisticated elegance.

Gary Szymanski creates images on what seems at first to be a flat canvas. A closer look reveals that the surface is filled with patterns of slightly raised grids and ovals. By placing separate, but identical imagery together in an orderly fashion, the artist reminds us that a painting, whether white or otherwise, is of surface and edge. Wes Dahlberg's sculptured canvasses are composed of patterns of individual open rectangular dish-like forms placed in large or divided into smaller groupings. Because of the depth of each form, the total work, like Szymanski's, is about the strength of repetitive patterns. And because Dahlberg's forms are a stark white, the art conveys an ancient quality as if weathered with time.

Jimi Gleason and Marcia Roberts paintings, while distinct in their own right, convey



SEEING WHITE: In Connie Goldman's sculptures, various planes become an interplay of light, space and form. "Winter White" is on exhibit at Peter Blake Gallery, 326 N. Pacific Coast Hwy.

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THE ARTIST

the most poetic presence. They involve surface and edge in an obscure space, a suggestion of color applied to surface leaving an indefinable edge in an indefinable space. In Gleason's art luminous white tones are applied with wooden sticks rather than brushes. He focuses on the magic of changing tones and the subtle shadows that emerge as surface reflects the surrounding environment. More subtle yet is his placing free-flowing areas close to the edge of the canvas creating a primordial presence as if the art just happens. Roberts does

not fill the space but allows the luminosity of the reflective paint to expand, never fully reaching the edge of the canvas. Thus, color becomes light. Her process is deceptive. She coats each canvas about 60 layers of analogous color using glossy and matte paint. By building the skin of the painting, in this case, in shades of white with a touch of sepia, the canvas shimmers as light and an indefinable sense of dimensionality awakens the flat canvas.

Peter Blake Gallery is at 326 N. Pacific Coast Hwy.; 376-9994.