

# Artists meet at a visual vanishing point at Blake

**ART:** Minimalists on display at the Peter Blake Gallery.

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Special to the Laguna News-Post

**T**he recent works of three minimal artists, Mary Corse, Peter Lodato and Connie Goldman, at the Peter Blake Gallery this month, explore visual vanishing points inviting philosophic speculation on the nature existence and non-existence.

The pure, stark, canvas art of Mary Corse, the fragile watercolor architectural drawings of Peter Lodato, and the rhythmic unitone canvases of Connie Goldman, share minimalism as an aesthetic stance.

Both the work of Mary Corse and Peter Lodato evolved out of earlier installation art. Mary Corse, whose earlier work with light and luminosity entailed building 10-inch neon squares encased in plastic, continues her exploration of light in a series of white canvas monoliths.

Although her earlier works were literally made of strips of neon light encased in plastic, Corse's recent works are essays in white, revealing a truth

about light exclusively through the canvas medium. Corse has translated the experience of artificially generated white light through variations of white paint applied to a white canvas surface. Gradations of white, innuendoes of shadow and shade, in tones suggesting reflection and absorption, engage the retina in visual speculation.

Yet, even though current Corse canvases are not officially "installation art works," the installation light sources in the front gallery space at the Peter Blake gallery collaborate in Corse's concept. The shimmering, elusive white canvases are illuminated by day by the natural light of the gallery's front window, but at night, a triple series of gallery ceiling lights casts shadows on a Corse canvas, in varying gradations. The light reflected on the canvases by the gallery light sources creates layers of shadow replicating the color gradations of paint which Corse has applied to the canvas itself.

The Mary Corse canvases in the interior room of the Peter Blake Gallery, explore opposing energies of white and black, and white and dark ink blue.

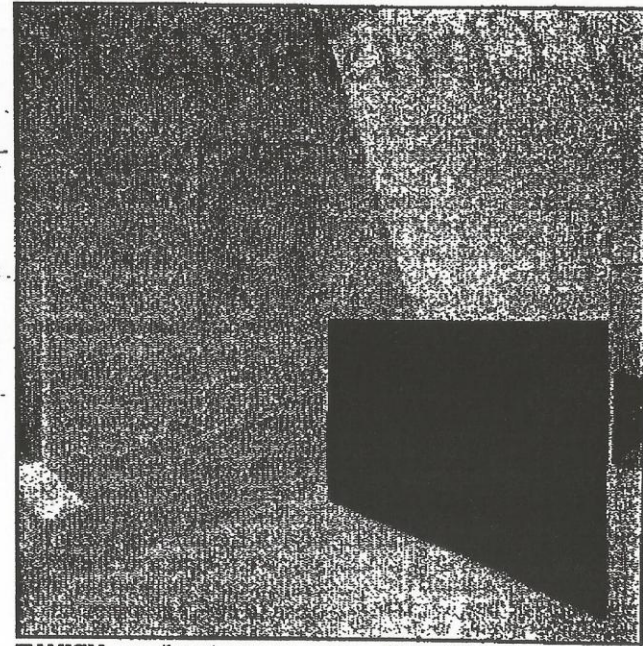
Although the opposition of light and dark on these can-

vases may invite speculation into the opposition of good and evil for aggressive viewers who are inclined to project "meaning" into the forbidding canvas monoliths, Corse's hard-edge mechanically produced defined edges, delineated sharply the opposing hues, seem to defy such personal speculation. It is light itself that seems to the subject here; the stark physics of light, with no other meaning than the physical phenomenon of light itself.

In another space at the Peter Blake Gallery, Peter Lodato, a mature Los Angeles minimalist, also explores issues of light in his series of watercolors of room interiors. Light has its own logic in the fragile, imaginary architectural room schematics.

Lodato creates a series of theoretical rooms with fine, sharp pencil drawn angles, insinuating corners, door entries or edges of ceilings with nuances of gray.

Lodato's metaphysical interiors suggest a sacred place, a sacred space, a place where only a very highly evolved spirit may enter and dwell. When light enters through a window opening to cast a shadow, that shadow shape becomes equal in strength to the configuration of the window it-



**TAUKIN**, an oil and wax on canvas, 96 by 96 inches, by Peter Lodato, is typical of the series of rooms he draws with sharp angles, door entries and ceilings in nuances of gray and pastel colors. He and other minimalists are on display at Peter Blake.

self.

In Lodato's interior, the shadow world is escalated into its equivalent in the world of objects, creating a feeling of slight disorientation and inviting metaphysical speculation into the very nature of existence itself.

Connie Goldman's minimalist vocabulary creates

visual sentences out of the juxtaposition of dark and light, colored canvases. In Goldman's artistic statement, a mélange of words staggered on a page, creates a parallel to the rhythmic placement of her canvases on the gallery wall space.

Canvas squares are mounted on top of each other, in a pattern, which generates tension through color cacophony. The installation of raised canvas wall sculptures, create a combined "installation art" and gallery canvas presentation.

The minimalist canvas art of Mary Corse, Peter Lodato and Connie Goldman, remains at the Peter Blake Gallery through December