

Peter Blake Gallery hosts artistic trio

For some, abstract art is a conundrum, a bewildering, mysterious challenge.

Abstraction seems less familiar, than for instance, a painting of flowers, or a portrait of a person. At the Peter Blake Gallery, three artists – Peter Lodato, Connie Goldman and Brian Boyer – exhibit their beautiful and thought-provoking abstract paintings.

Whereby a landscape, still life or portrait, captures the beauty and appearance of people and objects in the physical world, abstraction delineates the structural components that comprise the physical world of people and objects – its space, organization, dimensions, edges, relationships, tensions, planes and the invisible coexistence of these elements combined.

Common to artists Lodato and Goldman is that both investigate the dynamics of spatial relationships through form and color. Lodato's architectural vision sees space in terms of how people relate to it or move through it. He presents, in two different series, the spatial relationship of



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interlocking colored forms, and imaginary architectural floor plans as visual metaphors of human interaction with the world.

Goldman deals with different spatial characteristics, in particular, the space in between forms. She creates three-dimensional wooden wall pieces that are subtle in color and rectangular solids in form. By changing the position and association of each wooden colored block to each other, Goldman alters the aesthetic possibilities of each work. Boyer, an emerging artist, paints organic, rounded shapes that portray the floating beauty of an ephemerally poetic world.

Lodato began creating installations, as a second-generation Light and Space artist. As its name suggests the Los Angeles art movement featured the illumination of space; artists made

visible the invisibility of space (you can see form, but space is illusive), and created art that allowed the viewer to experience space as form.

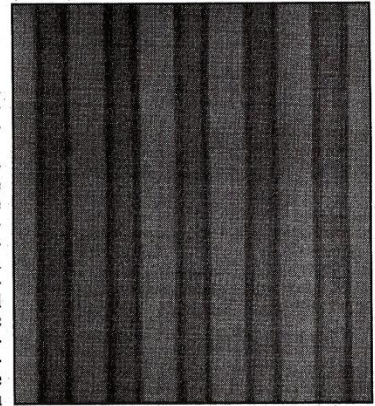
Lodato's current work of interlocking vertical columns; thick bright lines of reds and blues, greens and whites, and combinations of other colors – vie for the viewers' attention. Looking more closely, at the surface and edge of what seems at first like vivid stripes, Lodato sensitively manipulates each color and edge to create the illusion of straightness, but it really is not. The series of colorful vertical columns deals with the ying and yang of tension between surfaces of distinct colors, spaced equally wide, and equally distant from each other. This simple arrangement is not simple at all. By masterfully placing a column of one color next to a column of another, tones seem to contend with each other. They press forward, recede and lock together in an immobile embrace. For me, the most appealing aspect of these paintings is the bottom portion that never reaches the base. Here, Lodato reveals how

the physical world has its subtle ambiguities and surprises.

Goldman's sculptural paintings are reminiscent of the work of the Neoplasticist, Piet Mondrian, who divided his canvas into minimal lines and blocks of geometric color. Of Goldman's most intriguing creations are the three, which are entirely white,

edged with a rectangular block of a charcoal black. Goldman varies the heights of the black solids and the white space in between them. Her work, like Lodato's is stimulated by existential references to the physical universe.

Lodato's art is included in many noted collections – the Brooklyn, Seattle and Dallas Museums. Goldman currently exhibits her work at the El Paso Museum of Art and the Cervini Haas Gallery in Scottsdale. Boyer is the Chief Preparatory



ARTISTIC TRIO: Peter Lodato's "Eleven, 2002" is on exhibit at Peter Blake Gallery.

at the Orange County Museum of Art.

Each of the three artists' sensitively crafted work reveals another aspect of abstract art and its limitless possibilities just as designers, architects, and other in the creative arts, deal with color effects, space, form, and the atmosphere in which these essential elements reside.

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