

South Shore Art Center/Cohasset

RE-FIGURED: NATIONAL JURIED EXHIBITION

Among the seventy-nine recent works chosen from over 300 entries by juror Salvatore Scalora, it seems that, when it comes to the human form, romanticism and surrealism are the styles of choice.

Photography weighs in most heavily with dreamlike floating bodies or lone nudes set against nondescript grounds. Exceptions include Steve Deane's *Mother*, a funny and poignant work that aligns half an image of a young man with half an image of an older woman, and Freyda Miller's hand-tinted photograph *The Naked Tree #53*, which depicts a knot of twisted white tree trunks with intertwined wires that look like arteries. These lead the eye to a pink electrical box at the base of the trunk that suggests a heart. Through sensitive metaphor, the absence of the body makes its presence much stronger.

Other standouts include Susan D'Amato's *Descent*, a deftly drawn charcoal of an enlarged detail of a belly button that looks like a lunar surface, and Dan Kirchhefer's *Abbi*, a tiny and precisely detailed gouache and watercolor on paper depicting a nude woman lying half-bent on a white ground. *Night Flight*, a monochromatic linocut by Alex Gerasev, features people in a house watching winged dogs fly overhead. Its folk tale-like imagery and rough medium work perfectly together. Dominick Lombardi's colorful painting *The King*, applied to the back of Plexiglas, presents an animated human form with unnerving physical distortions that somehow elicits empathy.

Sculpture sparsely punctuates the exhibition. Christopher Sharp's life-size work titled *Intellect and Instinct* consists of a man's body and the antlered head of a stag, and it dominates the space. Covered in tight, hand-stitched leather with appendages painted in Yves Klein blue, the work recalls the Greek myth of Actaeon, the hunter who was turned into a deer after admiring Diana (and then later attacked by his own dogs). Balancing this imposing presence are two small but energetic ceramic figures with rectilinear "heads" set on thin legs. Both titled *Wrapped Headed Figure* by Ronald Gonzalez, their mere suggestion of the human form without too much modeling of the medium lets the imagination playfully soar and makes the figures come to life.

—Katherine Gass