

washes. Strange diagrams suggest esoteric geometry, occult astrology, mysterious architecture, occasionally juxtaposed with transfers from old engravings or motorcycle ads. In these pieces, Stewart seems to foreshorten time, and leads us to suspect hidden correspondences of a cosmic dimension.

— Dale G. Cleaver

Texas

Richard Shaffer

Dallas Museum of Fine Arts

The inaugural show in the Dallas Museum's *Concentrations* series of small exhibitions of contemporary art presented realist paintings and monotypes by Richard Shaffer. While the monotypes displayed rich surfaces and powerful value contrasts, the exhibition was dominated by the imposing presence of Shaffer's five large paintings of interiors. Initially, the paintings appeared as candid depictions of randomly placed objects. Upon examination, however, the works revealed a complex play of shadows, reflections and overlapping forms, causing depth to take on a subtly active character. Yet the images remain those of stilled life and evince a mood of detachment and coolness similar to that found in works by Hopper and Sheeler.

The outstanding picture in the exhibition was *Platform with Stairs*, a 9 x 16' oil on canvas. Composed of fewer elements than his other paintings, this huge work presented a convincingly realistic yet magical rendering of light. Beautifully painted, *Platform with Stairs* epitomized superbly Shaffer's ability to make the commonplace extraordinary.

— Mark Thistlethwaite

Washington

Bill Hoppe: *Recent Paintings*

Richard Hines Gallery (Seattle)

Bill Hoppe attacks a recurring problem in contemporary painting: how to reiterate a paint-

ing's fundamentally two-dimensional "imagist" surface without descending into overworked formal manipulation or mere pattern. Hoppe's new work expands his earlier obsession with grid formats into a more open, colorful, pulsating imagery. He is particularly interested in configurations that induce simultaneous two-dimensional and three-dimensional interpretations. The grids are still here, faintly, but an interest in the mechanics of visual framing, brighter color, and ambiguous surface readings produce bold tensions in the work without sacrificing the contemplative qualities of Hoppe's earlier work. The result is a constant confrontation between surface and depth, pattern and illusionistic space, line and form. — Gary Reel

Wisconsin

Fred Berman

The Collectors Gallery (Milwaukee)

The color photographs of Fred Berman provide a journey into the past. His images are drawn from the clutter of store window displays and artists' studios. The viewer cannot help feeling transported back into time to the turn of the century although the images are contemporary. A law office, an antique shop, a general store are transformed into dream-like remembrances of time gone by. Berman builds his visions layer upon layer, so that the interior spaces of the store fronts become continuous with the reflections of the world outside and even the lettering on the store windows. In *Window, Farwell Avenue*, a photograph of a clothing shop, full-length white lace dresses float in the darkness like eery apparitions. In another print, *Window, Clark Street*, he betrays a wonderful fondness, perhaps even a tenderness, for antiques. In this show, Berman seeks out warmly-colored, richly textured fragments of contemporary reality to share with the viewer his affinity for the past. — Stephen Pevnick

Canada

Eldon Garnet: *Cultural Connections*

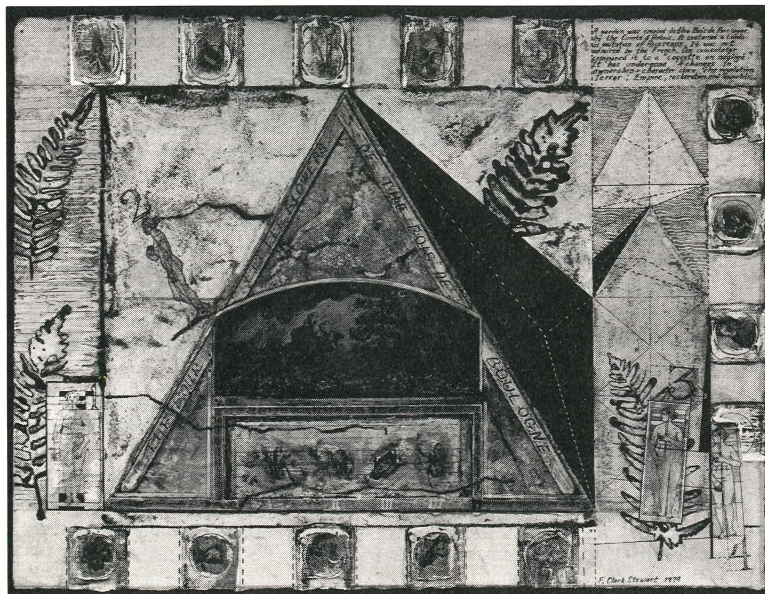
Canadian Centre of Photography (Toronto)

Cultural Connections examines the material context and alienated social relations that make up culture and individual identity. The figure-ground relationship of self-image and determining context is constructed through a narrative of photographic panels with accompanying text; Garnet composes an analytical fiction from fragments of the real. In the seven to nine panels of each of the five parts, Garnet presents the self-image of the young woman subject in double portraits and the context that determines or contradicts that identity. He develops a narrative from section to section while structurally reflecting the broader cultural analysis. Each part is a repetition with a difference, leading to a new departure and identity, and thus a typology of that particular identity is registered through the portrait, the home and work environment, relations to men, dreams and fears that repeat in each part. — Philip Monk

Michael Snow: *Presents*

Funnel Experimental Film Theatre (Toronto)

The apparent vertical scratch in celluloid that opens *Presents* literally opens into a film within the film. When its figure awakens into a woman in a "real" set, the slapstick satire of structural film begins. It is not the camera that moves, but the whole set, in this first of three material "investigations" of camera movement. In the second, the camera literally invades the set; a plexiglass sheet in front of the dolly crushes everything in its sight as it zooms through space. Finally, this monster of formalism pushes through the wall of the set and the film cuts to a series of rapidly edited shots as the camera zig-zags over lines of force and moving fields of vision in an approximation of the eye in nature. Snow pushes us into acceptance of present moments of vision, but the single drumbeat that coincides with each edit in this elegiac section announces each moment of life's irreversible disappearance. — Philip Monk



F. Clark Stewart: *Four Little Flowers of the Bois de Boulogne*, 1979, mixed media, 15½ by 20 inches. Courtesy Gemart Gallery. Photo David Luttrell.