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for children and adults. An artist-run alternative space, it features both regional artists and work not likely to be shown elsewhere in the city, like the "RAW" exhibition.

School 33 appears not so much a place for the airing of new concepts in the arts, but for a wide range of alternatives to the status quo, "alternative" being the operative word. The conjunction of "RAW" and School 33 is definitely a meeting of like minds.

Thomas Frasier

PENNSYLVANIA

Pittsburgh Now: 8 Artists

Three Rivers Arts Festival

Six PPG Pl., United Steelworkers Bldg.

Westinghouse Bldg., 412/481-7040

This show bears the curatorial stamp of John Caldwell, the Carnegie Museum's curator of contemporary art. The works are non-narrative and restrained: even the most expressive exhibit a reduced number of variables in their formal and expressive scope. This gives a note of clarity to the democracy-in-action tone of the rest of the festival.

The exception to the rule is the installation by photographer Lorraine Vullo. *Permanence/Hope* is symphonic in scope and dazzling in its bravado. Organ music, scattered bricks, and life-size photographic figures create a world of Catholic mystery and texture, reveling in ceremony and marching toward death.

I like to think of the days when poets and visual artists seemed to be launched on the same journey. Michael Olijnyk's work is remarkably poetic. *Amadeus* is a wall-mounted wire and wood sculpture that hovers slightly above your eyes and fades in and out of your perception like a memory invading the present.

Angelo Ciotti's intuitive concern with displaced objects, evident in his previous earth works, here results in *Honey Deer*, an installation of a living room straight out of an Adirondack retreat covered with God-awful pink resin in the manner of funky surrealism.

Kathleen Montgomery continues to probe the worlds of light and memory. Expanding her vocabulary are three drawings containing a dark form that, like a Braque painting, switches from solid to void, from repulsion to embrace, and ultimately from logic to intuition.

Several artists rely on a fusion of expressionist brush strokes with a narrow range of color. Scott Vradelis uses underpaintings of dark colors that barely speak out from behind layers of black paint applied in a variety of surface textures and strokes. Jamie Gruzka's gray expressionist works are held together through mundane subject matter. His *The Ceiling is Too Low* is a construction consisting of a horizontal outcropping of ceiling tiles hovering over a gesture-filled canvas.

In contrast to his moody reticence, Robert Robinson approaches his work with unashamed bravado and passion. In *Blue Flash in Red World*, he burrows into the surface and thrashes out forms that struggle for dominance on the far side of the picture plane.

Emil Lukas's mixed-media sculptures, all in grays and browns, are probably the sexiest in the show. They invite associations involving visceral human processes, but their ashen surfaces remove these works from the living present. They are mementos, creating an aura of failed efforts from

the past.

This exhibition was refreshing in the consistency of Caldwell's vision, and confirms something I noticed when I first came to this city: that Pittsburgh is a bare-bones town that lays low and selects, and prefers pace to acceleration.

John White

Young America/Not in New York City

Dolan/Maxwell

1701 Walnut St., Philadelphia, 215/665-1701

All four of the young artists featured in this show have chosen to live and work in what the invitation to the show's opening calls "a less trammled environment." But their work has little in common.

Paul Harcharik, of Nanticoke, Pennsylvania, and now Charlotte, North Carolina, does charcoal drawings and acrylics that look like architects' drawings of beautiful ruins. As line drawings they are brilliant in their design, execution, and forcefulness but, enveloped in pigment, many give the impression of looking back through the mists of time, or that the drawings themselves are old. Yet these buildings are stark in design, huge, futuristic, and isolated, existing as shapes having nothing to do with people; nightmares of optimism.

Norie Sato, originally of Sendai, Japan, lives in Seattle and uses aluminum and refractive powders, pastels, and watercolors to produce works with titles such as *Luminous Zone* and *Image Lumens*. Large areas of light seem to move across an ensemble of unframed canvases in tones which range from light gray to white. In one canvas, part of *Image Subcarrier*, the light is painted off to the side and in a corner, as if it has already passed through the space of the painting. One is reminded of Tanizaki's book, *In Praise of*

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