

ART

NEW ENGLAND

Cape Museum of Fine Arts/Dennis

SMALL WORKS FROM THE FINE ARTS
WORK CENTER

Provincetown's Fine Arts Work Center has been an incubator for emerging artists since the late '60s, providing a haven for visual artists and writers to discover their respective muses. Many nationally recognized artists have come forth from this innovative program.

This show of small, contemporary works by fellows of the past decade or so provides a glimpse into the creative process. As a whole, these works were provocative and engaging, but some pieces did not rise to this standard. However, some paintings were wonderful. Richard Baker's straightforward *Untitled*, of the scalloped leaves of a tall weed; Bob Bailey's *Modern Interior*, with its allusions to Matisse's work; Andrew Mockler's *Shoreline*, containing multiple bands of horizons that document the infinite variables of light one experiences here; and Tabitha Vever's *Pee Like a Man III*, of a nude female with a unicorn's horn urinating copiously, all succeeded in engaging the viewer.

Other notable works included Nick Kahn and Richard Selesnick's enigmatic digital photograph *Zeitrikes Tentrites* documenting a ritual from one of their longer narratives. Vicky Tomayko's *First Steps* has characters resembling salt shakers, with arms akimbo, towering over smaller creatures. Duane Slick's painting *Coyote Mask* shows a head moving in time lapse, whose image is being captured at different stages of motion. Jenna Spevack's delicate pencil drawing balances twigs, coral, and pebbles on the surface of the paper. Anthony Viti's *I+R #C-6*, rendered in bodily fluids, shows abstract forms floating in space.

The show also contained fascinating 3-D work. Maryalice Johnston's *Floating* features a feathered roof hovering over a

house. Christopher Romer's playful *Table Top Charmers* resembles children's tops painted partially in bright enameled colors, while letting the beauty of the wood from which they were constructed remain exposed. Bo Joseph's bronze *Meditations on Tibet* evokes the Oriental world's reverence of nature. The most intriguing work is James Esber's gouache, in which R. Crumb-like nudes seemingly cavort. At first, the work appears to be a collection of abstract shapes drawn from Philip Guston or Savadore Dali that change into human form and then back again into abstraction.

—Rich McKown