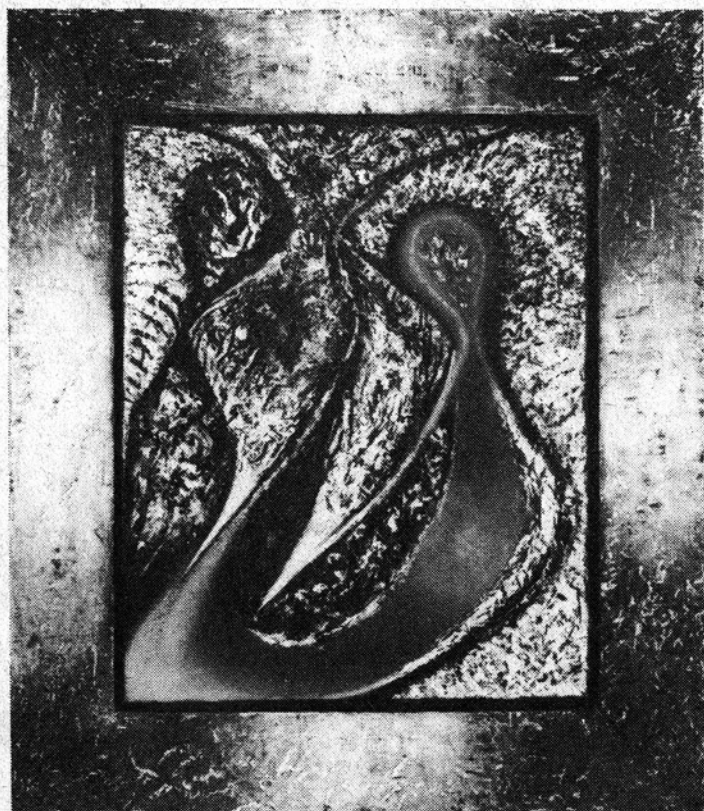


the village VOICE

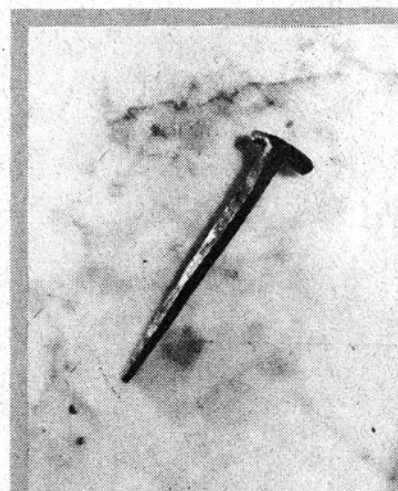
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Michael Kessler, *Women Worshippers*, 1984. Oil on wood panel, 27" x 23" x 3".



JACK TILTON, Art Dealer, Jack Tilton Gallery
Michael Kessler paints relatively small canvases, and he can take an entire year to complete a single work. I've always detected surrealist overtones in his paintings, and elements derived from nature. His luminous, eccentrically painted frames both clash and harmonize with what's inside. He's being watched by a lot of people. A hard worker. I believe in him. ●

1985

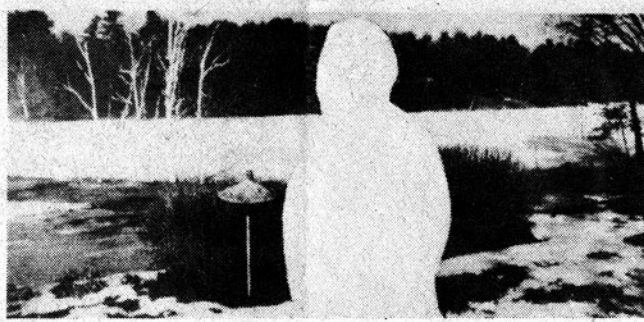


Richard Parkar, *Nail*, 1984. Iron, 6" x 1 1/2".

ALAN MOORE, Video Artist
Richard Parkar shows us a nail, hand-forged in his East 11th Street shop, a candle-lit enclave jammed with a Hephaestian clutter of scrap iron, old railings, manhole covers, a humungous piece of an old boiler – and his sculpture. He is philosophical, and ominously minimal. This nail, he insists, has in it "all the geometry you need to know." For Parkar smithing is the key to a sculpture that is "not just sticking things together" but "organizing matter, a prime function." ●

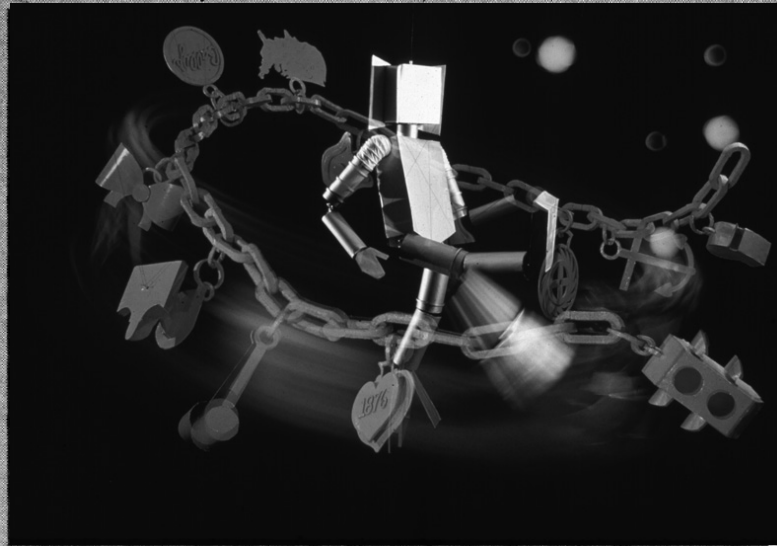
Larry Lang, *No Confessions*, 1984. Wax on canvas-mounted photographic paper, 34" x 68".

NANCY SPERO, Artist
At a time when photographic sources have almost taken over painting, Larry Lang uses the photograph and then destroys it in the process of painting. This action reasserts painting's primacy. ●



FOR 85

Ericka Beckman, *Industrial Series No. 3*, 1984. 30" x 40".



ROSELEE GOLDBERG, Writer
Using the flashiness of media presentation techniques, Ericka Beckman has been developing a very original esthetic that manages to go far beyond the rather boring issue of 'lifting from the media.' Her work possesses a poetry and a sensuality which one doesn't find in work that is simply a banal mirroring of found images. She raises serious questions about how far appropriation can go. ●

● **ASK A SERIOUS QUESTION ... SOMEONE ELSE'S PREJUDICES ARE BOUND to be more interesting than our own, if only for their novelty – just as listening to advice has a soothing effect whether we take it or not. So as new calendars from MoMa and the Met were going up all over town, we decided it was a good time to confront twelve art world savants with an eye for talent with the query "Name one artist you'd like to see more of in the year ahead." Undiscovered, unacclaimed, unexhibited, underpriced, underestimated, as the case may be. E pluribus unum. The system of semi-surrealist selection paid off with pleasant surprises: twelve artists caught practicing their craft under the sweet privilege of obscurity. And, the motives behind each choice reveal a glimpse of issues and trends on the minds of the selection-makers themselves. Besides an appetite for risk and a strongly opinionated openmindedness, affirmations such as theirs reflect the best art "strategy" for 1985: generosity. ●**

ETHEL SCULL, Art Collector
Rachel Maurer is a very talented, lovely lady who does dramatic drawings that reminded me of Robert Longo. I included her work in my group show at the Pleiades Gallery last year, and I think one day she'll come into her own. ●

