

Art Wrap

Campello's Take on DC Art



Samantha Wolov's "Orgasm #2," 8"x12," photographed on film, but presented as digital archival print.



a figure dressed in white imploding in a series of photographs that have an evocative mystery. The dress is hanging in the closet of the room.

In the cafe section Sam Gilliam has two wonderfully beautiful geometric prints and Marie Ringwald creates magic in her wooden mandalas where the nail holes become cosmic. This show is mandatory viewing for anyone interested in the DC art scene. (through Sept. 4)



Amy Marx, Untitled, oil on paper

by John Blee

Cross a wizard with a whirlwind and you will have Lenny Campello, who has curated a serious and inclusive show of local artist members of the Washington Project for the Arts. It is located in seven spaces in and around the Warehouse Gallery and Theatre (1027 7th Street, NW; Saturday & Sunday 10:00 - 6:00 or by appointment 202-639-1828.) Where else could you see such established figures as Sam Gilliam, Manon Cleary, and Marie Ringwald juxtaposed with other veterans of the DC art scene as well as some powerful tyros.

Dominating the first gallery is a life-size figure by Adam Bradley that seems to be emerging from a cage. There is freshness in the conjunction of his found materials that meld into a convincing whole moving into space. In the same room Adam Fowler's graphite renders skeins of motion and Diane Bugash in "Joy" shows strong use of form that gives all in mere suggestion. Also noteworthy is Matthew Girard's enigmatic photograph of a woman standing in a basin with her hair and dress pinned to a clothesline.

In the hallway a huge photograph by Maxwell MacKenzie depicts a farm building aged into a parallelogram. It is set in a landscape that is eerily lit. And up a flight of stairs are several gallery spaces including one dedicated to the nude. Here Manon Cleary's great talent is at work in her "Plastic Bag #6." Her work is classical and expressionist at once. A Sara Pomerance photograph has the unexpected union of a head and dangling feet set in a poetic diffused light.

In another gallery Molly Springfield surprises us in her drawing by making poetry out of a highly magnified index card with phrases faded into it. Its atmosphere retains power on repeated viewing. Mark C. Boyd creates an intense automatic writing that becomes rhythmic pattern and J. T. Kirkland works with the beauty of aromatic cedar drilled with holes to create his own icon.

Video is well served by Kathryn Cornelius vacuuming a beach in slow measured intensity. And Alexandra Torres' installation of facets of



Pat Goslee's "Pelagic Meditation Series," mixed media on paper (water-based paints, colored pencil, all images approximately 8 in by 10 in. \$175 each.

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