

Walkabout

Rosenblum's 'goo' is gorgeous; Schwartz' sculptures bear the world on their 'shoulders'

by Tom Grabosky

Transfixed by a Needle in the Eye of God—Bishop Berkeley Goes to Heaven, new work by Elizabeth Rosenblum, at Akin Gallery, through June 23.

Early Summer Group Exhibition at the Gallery at Kimball Bourgault through Aug. 6.

Sam Cady: New Work, at Howard Yezerski Gallery, through July 6.

'innocenceguilt,' work by Gabrielle Russomagno and Philip Schwartz, at the Different Angle Gallery, through June 9.

New Talent at Alpha Gallery, though June 30.

Abstraction and Works on Paper, at Zoe Gallery, through June 30.

'Constructive Anger' at Barbara Krakow Gallery, through June 23.

Paintings, Sculpture, Drawings at the Nielsen Gallery, through July.

Don't take off your walkin' shoes—this month is a good one for gallery shows all over town. At 207 South St. one can see new work by Liz Rosenblum in the roomy new space of the Akin Gallery (recently relocated from Columbus Ave.). Well known in Boston for her gooey and gorgeous treatments of appropriated images, Rosenblum has chosen the maze as the focal image in each of her new mixed media paintings. Unlike her earlier



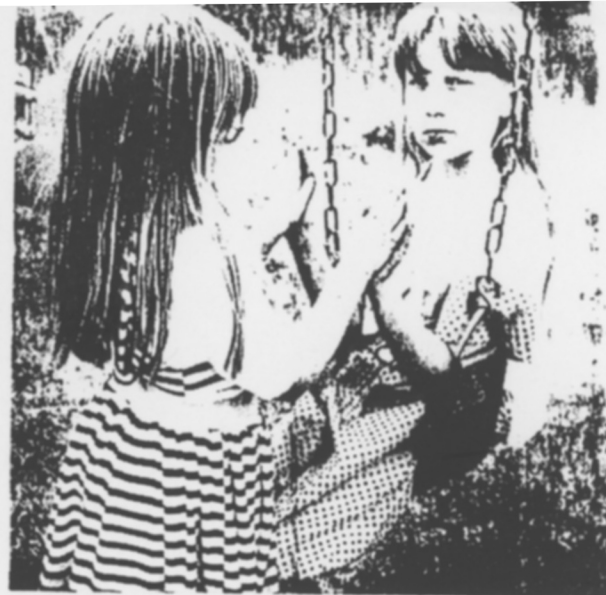
Lavish ocean. Liz Rosenblum's 'Black Julian's Bower,' 1990, dye over shellac, 80" x 80"

obscured, and at times nearly submerged in an ocean of lavish and spirited painterly extravagance. Her mazes almost disappear under layers of overpainting, the result being dramatic and beautiful.

Around the corner from Akin at Kimball Bourgault (100 South St.) are some handsome new paper pieces by Rob Moore, who continues his exploration of the interrelationship of color, texture, and form. At Howard Yezerski Gallery area artist Sam Cady combines realist painting and shaped canvases with some quirky but intriguing results. In one large canvas a pleasure boat appears about to sink into the gallery floor.

Conflicting emotions.

At the Different Angle Gallery in the South End (35 Warcham St.), a show called "innocenceguilt" explores the significance of that dichotomy with work by sculptor Philip Schwartz and photographer Gabrielle Russomagno. Many of the photographs, which skillfully capture the conflicting emotions in pre-pubescent girls, are provocative and technically impressive, while the lanky wooden figures by Schwartz have the primitive appeal of African fetish dolls, their bent backs seeming to be burdened with life's sadness and suffering.



Technically impressive, a photo by Gabrielle Russomagno, at the Different Angle.