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# Art by Bundy [Review of David Newton's "Victim's Family" show]

Nurse

Nurse

The Nice Paper

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# Art

**BY BUNDY**

Undaunted, the art-viewing nurses went on to David Newton's show at AS220, "Victim's Family." If it were not for the title of the show, one would not guess the emotional context of these portraits. The monochromatic paintings were stiff, and while the drawings exhibited more energy, one wishes more had been done to develop the subject matter. It's easy to use a sensational title for a show, more difficult to do justice to the title. A questionnaire posted at the show suggests that the artist intends to grapple with such questions as "How can we live in a world which contains such pain?" The nurses do not question the artist's sincerity, but found the work itself unrealized and lacking the emotional content implicit in the accompanying text.

The nurses appreciate the attempt to confront such difficult issues, and hope that Mr. Newton continues to develop the content and focus of his work accordingly.

Sincerely,

Nurse Louis and Nurse Pinky

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The Nice Paper

# Art

BY BUNDY

**T**he nursing profession is difficult on the eyeballs, due to squinting at bedpans and thermometers. Imagine the nurses' relief when they went to AS220's current exhibit and viewed Susan Clausen's assemblages. There was some pure retinal pleasure to be had: A small grate opens to reveal a partially obscured photograph of a family; dice and junk metals serve as jewels; there are maps of the heavens. The nurses imagined that Ms. Clausen had a wonderful time making these assemblages, which are designed for the viewer to interact with, so that things move and light up. These pieces are generally delightful, and suggestive of the possibility of a miniaturized cosmos.

Umberto Crenca's very small paintings, a group entitled "Mono Thematic Non-Narrative," seemed equally affectionate and embracing of subject. A hand-sized, straightforward and well-crafted painting of a metal spring, for instance, or a pocketknife, is imbued with a fond, almost devotional regard for the commonplace. Mr. Crenca's use of slightly-brighter-than-life color, which reminded the nurses of childhood picture books, transforms the mundane objects and heightens their evocative value. The nurses have never seen a metal spring look so good, seeming as it does to have a sweet character.

Mark Sposato, the third of the artists in this show, exhibited large abstract painting prefaced by a quote written on the wall, reading "... The Paradox Between The Object And Illusion And The Universal Confusion It is Analogous To." If Mr. Sposato intended to address the distinction between an object and its representative image, to discuss the constitution of universal confusion, and to relate the two, he was mistaken to imagine that a painting, of, for instance, squares on a grid surmounted by stringlike forms would serve that purpose. Looking only at the work, most observers might have imagined that Mr. Sposato intended a personal exploration of the structural, formal possibilities of abstract painting. Why must the artist insist on a high-flown, provocative title, if not in order to lend substance when there is none? What object; what illusion; what universal confusion?

We apologize to David Newton for misrepresenting his artist's statement, which accompanied his recent show at AS220. It was indeed a statement rather than a questionnaire, and the quote from it should have read as follows: "Can we survive as caring people in a world full of need?" rather than "How can we live in a world which contains such pain?" However, we do not feel that our review is in any substantial way modified by this difference. The nurses feel strongly that an artist must stand on its own, without the support of written statements.