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B.E.N. Tuesday, February 14, 1978

Burchfield Center

Patteran Ideals Shine Brightly in Stellar Display

By ANTHONY BANNON

I'll have to confess a readiness to give the Patteran Artists a run for their money after President Robert W. Brock sent around a letter to members urging submissions to their 1978 exhibition that would force the press to write about the work, rather than outside ideas.

But here's to President Brock and the artists: The show they've assembled through March 19 in the Burchfield Center, Rockwell Hall, Buffalo State College, is an honor to the community, an engaging, open-handed expression of Patteran principles — individuality and professionalism.

Formed in 1933 with an intention to downplay institutional management for the sake of a society of artists that truly would serve artists, the Patteran, like most middle-aged organizations, seemed to suffer just what it sought to avoid.

But this show, without the splash of monumental objects and superficial statements, is a quality organization of some of the best of Buffalo showing some of the best they've done.

The names are there: Jeanette and Robert Blair, Adele Becker, Todd Chalk, Paul Findlay, Walter Garver, Sharley Kassman, Catherine Koenig, Bernice and Frederic Marschall, James Pappas, Walter Prochownik, Norine Spurling, Martha Visser't Hooft, and more.

But moreover, what is especially becoming about the exhibit is its lilting freedom of color and forms with hardly a heavy hand nor tired genre seen.

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EQUALLY TRUE is that the quotient of risk-taking is a relatively low number, but it's a consideration balanced by a higher number in the area of craftsmanship.

Jean M. Henrich presents a wave of emotion with the apparently simplest of means, a finely washed watercolor with suggestion of a bay, rushed with an ascendant vaporishness of white — "Storm Series No. 2."

Walter Garver pulls a motorcyclist out of a roadside billboard, only the torn outline of his image-life remaining, to remind a viewer of the tug be-

tween myth and its actuality by creating a myth himself, the meta-myth of art, in precisely representational watercolor.

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TODD CHALK goes the other way. Her "Flight V" is an abstraction of harmonious, earthy color given the edge of disharmonious shapes struggling toward a center, while being roughened, toughened, with graphite.

There are several photographs, but the most interesting "photographic" work really is a lithograph by Peter Sowiski, "Bull Back Sampler."

On a dark mass that looks like a hide hanging, Sowiski presents two white hordered images — both abstractions suggestive of the non-representational ends of photography found in aerial and micro views. The point here is not with meaning located in the observed environment, but in a range of image presentation, instead: an episode in image experience.

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SUCH IS the range in this show that an eye creates its own logic, finding parallels between disparate objects, discovering an organization where none is intended.

Finally, though, the organization one discovers is the language of art — the optical fascination of merging color found in Prochownik and Paul Findlay; the shapes that emerge from some under-consciousness talisman figures in Joseph Orffeo's daring color shapes and in Jim Pappas' muted pencil; the strange denizen images of Suzann Phelan Denny and Carlo A. Nisita; the joy of Grace McKendry's impressionist color and spatial compression; the wonderful color river running into stalagmite spires upon graphed-out paper in William Giles "Cosmic Image".

Forty-eight works are listed, including fine sculpture by Robert Brock and Joseph Bolinsky.



Art Notes

ARTS DEVELOPMENT Services will present slide portfolios by Western New York artists Jan. 25 at 4:30 in the AAO Gallery, 207 Delaware Ave. The artists, listed in ADS' Visual Artists Registry, are available for commissions, demonstrations, instruction, juries and free lance assignments.

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ART OPENINGS: Paintings by Rhoda Lurie Fried Sunday 2 to 5 in Lockport's Kenan Center, with an exhibit of American Coverlets ... Paintings drawings and monoprints by Michael Ross Monday 8 to 10 in UB's Gallery 219 in Squire Hall, Main Street Campus ... "Selection '77," a touring show of works by SUNY-wide students, opens tomorrow in Buffalo State University College Upton Hall Gallery, 10 to 4.

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ON-GOING SHOWS: Works by Dolores Hitzges, Denis Kitchen, Marjorie Norton and Jane Smith, all Williamsville Art Society members, through Feb. 4 in Georgetown Square Gallery, Evans Road at Sheridan Drive ... Works by Manol through Feb. 28 in Royal Art Gallery, 3345 Sheridan Drive ... Works by Sandy Collins through Feb. 4 in Deli Gallery, Elmwood Avenue and Allen Street ... Works by Walter Piersol and George Petrella through Feb. 28 in Pat-

erson Library Gallery, Westfield ... Paintings by Edward Aschbacher in Brothers of Mercy Gallery, 10570 Bergtold Road, Clarence.

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ART PEOPLE: Evans Art Guild elected Judith Cole president; Herbert Smith, vice president; Karen Dennis secretary, and Diane Benzing treasurer ... Ed Gray will be guest demonstrator at the Towne Art Guild meeting Jan. 26 at 7:30 p.m. in St. Peter's Church, 250 Longmeadow Road, Eggertsville ... Toronto Globe & Mail mentions Buffalo native Chrisanne Stathacos' open studio exhibit at 466 Bathurst St., Toronto, praising "her drawing skill to depict the individual in relation to self-knowledge." She is the daughter of Dean and Leta Stathacos.

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X PATTERN ARTISTS will meet and receive works Monday at 8 p.m. in Burchfield Center for the forthcoming juried Patteran Exhibit Feb. 12 through March 19 in the Burchfield. Alternative date for receiving works is Feb. 1, 10 a.m. to 5 p.m. President Robert W. Brock encourages artists to submit "our very best works," adding: "Let's force the press to talk about what is in the exhibit instead of what is not in the exhibit!"