

## 28 creations on paper are shown in annual exhibition at Beaver

By Edward J. Sozanski  
INQUIRER ART CRITIC

Even though the juror is different for each show, the annual works-on-paper exhibitions at Beaver College have developed a distinctive orientation that, coincidentally or not, is consistent with the gallery's general view of current art.

For the 1993 edition, Neal Benezra, chief curator at the Hirshhorn Museum and Sculpture Garden in Washington, selected 28 works by 24 artists (224 artists submitted 358 pieces for his consideration).

A small group of landscape drawings implies that Benezra tried to be as catholic in his taste as possible, and yet the main body of the show emphasizes work that's conceptual or experimental in character, just as previous annuals have.

Within such a context, Diane Burko's small monotypes of coastal rocks and Michael Rossman's pencil drawing seem almost alien. More typical is a work by the team of Kocot and Hatton — three panels printed by daubing ink on plastic bubble-pack. Each panel contains a coded pattern that represents a color, but this information remains independent of the work's visual appearance.

It's always interesting to see how a curator from another city responds to the spectrum of work being produced in Philadelphia. Like many of his predecessors, Benezra has come down strongly in favor of non-figurative work. In fact, the general character of his show can be summarized in the work of such artists as Robin Miller, Stuart Netsky, David Goerk and Barry Goldberg, all of whom show at Larry Becker Contemporary Art in Old City.

The single tour de force in the show is a figurative piece, though; it's an imposing pencil drawing of the cartoon character Bart Simpson by Michael Stone. By modeling Bart sculpturally, as if he were Michelangelo's David, Stone suggests an equivalency between the icons of the classical age and those of our time.

Kurt Rosenquist's *Just the Facts, Ma'am* is the most unusual piece. From time to time during the show, Rosenquist sits in the gallery listening to a police scanner. When a crime suspect is described, he makes a quick sketch that becomes part of a cumulative file pinned to the gallery wall.

Rosenquist is trying to demonstrate that the "facts" the public receives about crime in the city are incomplete and misleading. For instance, although the suspects in his rogues' gallery tend to be black or Latino, Rosenquist notes that his method excludes white-collar crime. Thus, his sketches confirm a stereotype through selective reporting.

Beaver College Art Gallery, Church and Easton Roads, Glenside. Hours: 10 a.m. to 3 p.m. Mondays through Fridays, 1 to 4 p.m. Sundays. Through March 21. Telephone: 215-572-2131.