

THIS WEEK AT
Quincy's

Royals

Skip Day

Thursday, July 30

1:05 game

PRE-GAME

11 am TAILGATE

(in front of the hotel)

- Miller Specials
- Hotdogs, Brats, Burgers

POST-GAME PARTY

4 pm-6 pm W/KMIBZ Live

- Drink Specials
- Great Prizes • \$2 Buffet

Frankie & The Cruisers



July 28-Aug 1
Great 50's Show Band

Preview/Art

Cohen's 'Preview' unites abstract talents

By ALICE THORSON

Art Critic

"Preview," the summer group show at Byron C. Cohen Gallery, 2000 Baltimore St., features paintings, sculptures, photographs and jewelry by mostly out-of-town artists, including a springing of Kansas

REVIEW

City Art Institute alumni. Encompassing images and abstractions, some pieces make a political point, others strike a playful chord.

All are portable, with the possible exception of Elizabeth Turk's carved marble sculpture inspired by Harold Edgerton's famous "Milk Drop Coronet" series of photographs.

Turk's rendering of this image in slabs of marble set on low, boxlike pedestals is replete with milk-splash marble droplets suspended from the ceiling on filament. But as we learned from the mountains of trompe l'oeil ceramic works



Photo courtesy of the Byron C. Cohen Gallery

Mary Ann Strandell's 'East of Center'

masquerading as metal or wood that cluttered galleries in the 1980s, transubstantiation is no index of

imagination. "I'd like to have all these people eventually," Cohen said of the ex-

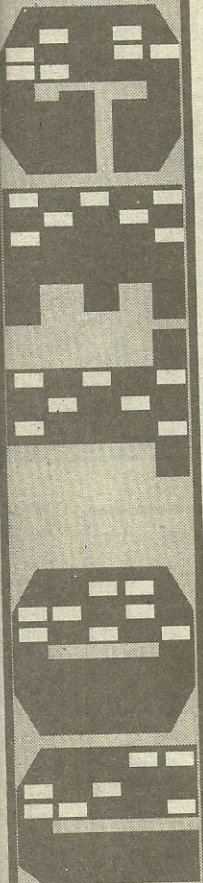
hibit's 14 artists, none of whom he has shown before. At this point he has lined up one-person shows with Edward Henderson and Jane Hammond, who share a penchant for bright colors and cartoony images.

Both New York artists have shown in Kansas City in the past. Henderson had a one-person exhibition at UMKC Gallery of Art in the fall of 1995; Hammond showed at Morgan in the spring of 1994. Neither has changed much, judging from the works featured here.

Women artists, including painter Mary Ann Strandell, a former member of the faculty at Kansas City Art Institute, account for more than two-thirds of this group and turn in some of the most intriguing work.

A high point of the exhibition is a pair of photographs, installed at the front of the gallery, by Iranian-

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born Shirin Neshat, now of New York City. The work is fascinating in part because contemporary Islamic art — let alone the art of Muslim women — has received so little exposure here.

Neshat's photographs typically present veiled Muslim women, often shown with guns. In "Stories of Martyrdom" (1994), a rifle lies over the wrists of a woman whose hands, positioned palms up against her black robe, are covered with calligraphy.

Neshat often writes on her photographs, covering the skin of her subjects with Farsi calligraphy or floral designs. Her works represent her attempt to negotiate the differing religious and social perspectives, foremost among them ideas about gender, that confront a Muslim woman living in the West.

Amy Myers, an Art Institute alum now working on her master's at the School of the Art Institute of Chicago, holds her own in this generally more mature company. Her "Lamination of the Wing or That Which Is Not Becoming," executed in ink and graphite on paper, is at once sinister, spiritual and sexual. Teasing the subcon-

scious into various fields of reference, the image derives its strength from its refusal to be settled into one category of meaning.

Myers' quasi-digrammatical style reinforces the ambiguity of her content. On the one hand it urges us to accept these images as scientific, medical, botanical fact; on the other, it leads us to read them as visionary blueprints of organisms yet to come.

The small abstractions of Art Institute alum Robin Hill also stand out in this show. There is a great calligraphic liveliness about her pair of swirly patterned cyanotypes, their white lines on blue suggestive of atomic trajectories.

Robert Azank's still lifes, on the other hand, mesmerize for their absolute stillness. Azank organizes a limited number of objects, say, a branch in a vase and an apple, into

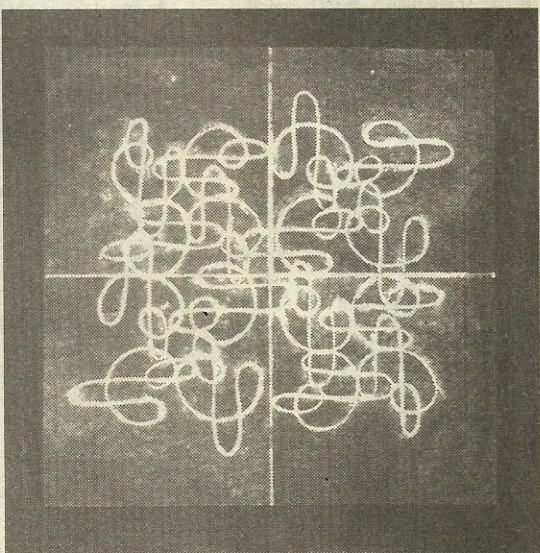


Photo courtesy of the Byron C. Cohen Gallery
Robin Hill's cyanotype "Untitled No. 3"

compositions that seem really not to be about still life at all, but about the palpable deliberation with which they are painted. The works *look* so simple, with their flatly painted forms through which the weave of the canvas is visible, but they radiate their maker's seriousness about the painter's craft.

OPENINGS

■ **Kemper Museum of Contemporary Art**, 4420 Warwick Blvd., opens "Liza Lou: Back Yard and Kitchen," with a reception for the artist from 5:30 to 7:30 p.m. today.

■ **The Kansas City Artists Coalition**, 201 Wyandotte St., opens "Bins and Funnels," a site-specific installation by Cynthia Harper; "Biological Objects," an installation by Patricia MacLone; and "Object/Symbol/Object," a show of works by Barbara Cooney and Jill Nasman, with a reception from 6 to 9 tonight.

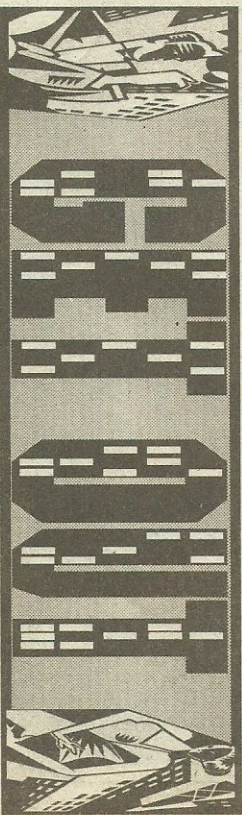
■ **The Betty Jean Gallery**, 1305 Union Ave., opens "Sensitive Areas," an exhibit of sculptures by Kansas City Art Institute senior Mandy Sheedy, with a reception from 7 to 10 tonight.

■ **Celsius Smith Gallery**, 217 W. 19th Terrace, opens "Patient Expectation," an exhibit of recent works by Stephanie Towns and Jennifer L. Argle, with a reception from 6 to 9 tonight.

■ **Eclectics Gallery**, 7015 Oak St., opens "Seven Year Itch," a group show celebrating the gallery's seven-year anniversary, with a reception from 5 to 8 p.m. today. Opening concurrently is the gallery's annual Doll Show, featuring dolls by local and national artists.

■ "Floral's Fun and Fantasy," an exhibit of paintings by Mary Jane Choice, opens with a reception from 2 to 4 p.m. Saturday at the **Kansas City, Kan., Public Library Main Branch**, 625 Minnesota Ave.

—Alice Thorson



Make Your Fall

Group & Private Reservations