



Geisha (2003, woodcut) by Helen Frankenthaler is delicately lovely yet highly evocative.

Helen Frankenthaler

ART REVIEWS

Quick takes about local exhibitions

Gallery Gourmet

By PATRICIA MORA
Special Contributor

Helen Frankenthaler at Talley Dunn

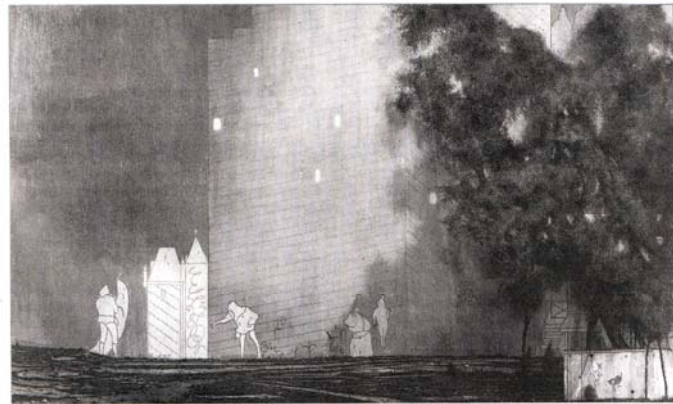
Helen Frankenthaler has an impeccable pedigree. She was born into a wealthy family in Manhattan, was sent to prestigious schools and traveled broadly. While this is mere background, it jettisons the notion that artists need to live in squalor and endure childhoods of deprivation, and marginal parenting.

Her works are deeply moving, and her exquisite schooling becomes evident in her woodcuts. They operate with a subtle brand of Japanese finesse. Her sense of color and light is palpable, and *Geisha* is simultaneously feathery and lovely and a tad disquieting. Its reddish streaks stream down into a gold field that intimates a crash-and-burn radiance. Think exquisitely prepared sushi vs. a gloriously charred piece of cow flesh. It's delicately lovely yet still highly evocative. It drips with exotica.

Snow Pines is more lyrical and is a riveting form of play in the proverbial fields of joy. The looping green and linear pink tones evoke a lovely abstract landscape.

Frankenthaler is firmly situated among those painters who fostered the abstract expressionist and color field movements. She was also married to Robert Motherwell for more than a decade. However, all of that marvelously rich fodder would have been squandered had Frankenthaler not been so genuinely gifted. If you should doubt

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Nigel Cooke

Country Club (2005-06, oil on canvas) is indicative of the deeply psychological nature of Nigel Cooke's work.

Gallery Gourmet: three notable local exhibitions

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her talent, the woodcuts at Talley Dunn will immediately quell any notions of inadequacy.

Through Dec. 10 at Talley Dunn Gallery, 5020 Tracy St., Dallas. Hours: 11 a.m. to 5 p.m. Tuesdays through Saturdays. Free. 214-521-9898. www.talleydunn.com.

Nigel Cooke at Goss-Michael

Nigel Cooke's show at the Goss-Michael Foundation is compelling. It's interesting in ways that make it difficult to talk about without sounding like an angst-ridden character in a Woody Allen movie. The art is deeply psychological and freighted with enough anima and animus to sink a flotilla of Jungians in trendy jeans.

Country Club is a case in point. It's gloriously decked out with a beautifully rendered green tree in the foreground and a sinister backdrop of industrial-looking buildings in pink-and-gray tones behind it. The work is peopled with misshapen characters who are recent upgrades to the Giacometti figures that remain emblematic of urban alienation.

For instance, there's a bulbous-nosed fellow who pops up in piece after piece. In Jungian parlance, he's a trickster who negotiates multiple realms and reveals something of the artist's internal urge to

move us from gloom to a tongue-in-cheek chuckle.

Through Feb. 18 at the Goss-Michael Foundation, 1405 Turtle Creek Blvd., Dallas. Hours: 10 a.m. to 6 p.m. Tuesdays through Fridays and 11 a.m. to 4 p.m. Saturdays. Free. 214-696-0555. www.gossmichaelfoundation.org.

'Eleven From London' at Kristy Stubbs

Kristy Stubbs' latest show, "Eleven From London," is so joyously ambitious that upstaging it would surely require props. Stone tablets and burning bushes could exert sufficient gravitas to fill the bill. The exhibition is expansive; it connects continents as well as two locations.

Bridget Riley's stellar *Entice 2* was too large to fit into the Highland Park Village pop-up site, so it's taken up residence in the ancillary gallery on Atwell. However, Riley's work isn't majestic merely due to its size; it roils and pulsates in ways that can be consciousness-altering. It was last on display here at the Dallas Museum of Art in 1978 and has since traveled the globe, making stops in Japan, Australia and New York.

Brian Clarke's *Bluebells at Queen Charlotte's Cottage Kew* is rendered in such vividly rain-drenched greens and blues that it entraps you as sinuously as a Cho-



Howard Hodgkin

Howard Hodgkin's Déjà Vu, Déjà Blue (2004, oil on wood)

pin étude. Howard Hodgkin's *Déjà Vu, Déjà Blue* knocks you back with muscular, almost aortic, swaths of color. The work's surface is so thick and raw that it emerges as wounded and wounding — art as verb.

Others represented in the exhibition include Wolfe Lenkiewicz, Paul Fryer and Christopher Gascoigne.

Through Jan. 12 at Kristy Stubbs Gallery, 25 Highland Park Village (next to Patrizio's), and 3737 Atwell, Suite 104, Dallas. Hours: 10 a.m. to 6 p.m. Tuesdays-Saturdays. Free. 214-871-9311. www.stubbsgallery.com.

Patricia Mora is a Dallas freelance writer.