

## FIVE INSTALLATIONS

Hyde Park Art Center

1701 E. 53rd St., 312/324-5520

The serene interior of the Hyde Park Art Center was transformed last month by five young artists chosen by long-time HPAC supporter, Don Baum, and gallery director, Robert Hutchinson. Most of the artists are recent graduates of the School of the Art Institute. One, Jayne Hileman, is teaching this year at the University of Chicago.

Each artist staked out territory in which to build a world of dreams, nostalgia or obsession. To walk past, or through, these worlds was a trip which led first up a stairway to heaven from barnyard clutter (Fred Klessig, *Untitled*), past a picket-fenced park tucked in one corner and smelling sweetly of the raw wood from which it was made (Jayne Hileman, *If We Never Cut Lumber Would We Have Park Benches?*), through the drawn black curtains of a funhouse stocked with expected but still scary ingredients (Rebecca D. Brown, *Funhouse*), over and under a jumble of found junk and made havoc (Jin Soo Kim, *Environment D*), to come to uneasy rest in a quiet white room where a fan's hum, a metronome's tick and a rocking chair's squeak marked the passing of time (Aristotle G. Georgiades, *They Went Their Ways*).

With the white HPAC walls as backdrop, Hileman used her experience as sculptor and set designer to build an art park. A stage held a path, bench and constructions of various shapes and sizes. Two life-sized stick creatures, like de Chirico presences, stood between a pitchfork and a trellis and lent a faint air of menace to this otherwise placid corner. True, only God can make a tree, but only a skilled artist can transform one into an effective vehicle for nostalgia.

In the opposite corner, Jin Soo Kim emptied the contents of her wild imaginings. Rusty bedsprings, flattened old tin cans and fabric-wrapped coils like entrails spilled off three walls and over the floor. Gradually a kind of order emerged from this chaos. One became aware that a huge canvas covered one wall and repeated in paint the shapes and colors of fragmented pipes, screens, ragged sheets of rusty metals and those ghostly coils.

Here was a triple transformation—from empty gallery corner, to space densely packed with three-dimensional objects, to canvas—where this jungle of junk became suddenly beautiful, a moving metaphor for making art.

NORMA LIFTON

## PORTRAITS: LOOKALIKES

Gallery 400

400 S. Peoria St., 312/996-6114

Portraits, ranging from the *Mona Lisa* to Andy Warhol's *Marilyn Monroe*, have served many functions. They can illustrate artistic technique and virtuosity, comment on contem-

porary society and, last but not least, represent and immortalize the appearance of specific individuals. With some of these functions in mind, curator Laurel Bradley assembled works relating to portraiture in several media by eight artists.

Vera Klement showed *Man With a Beard* (1981), a figure modelled with thick impasto brushstrokes, with an amorphous form above in the distant space. The intensity of the penetrating stare and compact silhouette of the figure convey an impression of isolation and alienation, accentuated by the figure's placement against an expanse of bare canvas. In two self-portrait images, Arnaldo Roche Rabell creates a similar intensity of emotion by focusing on tightly cropped faces suggesting psychological penetration beyond the mask of the features, and revealing spiritual passions seething beneath the surface.

The viewer experiences a morbid fascination when confronted with the enlarged mugshot-like representations of notorious murderers contributed by Linda Lee. *John Wayne Gacy: Convicted of Killing 33 Young Men and Boys* (1984) portrays the criminal staring with dark and empty eyes against a background suggesting confetti and colorful streamers. Her portrait of John Henry Abbot (1984) is accentuated with linear highlights of turquoise, purple and green, creating a glitzy Warhol-like effect, perhaps alluding to the commercialized "media darling" status Abbot briefly enjoyed through his association with Norman Mailer.

Jodee Hartney's series of *Artists in Artists' Spaces* represents a collaboration between the photographer and the subjects who selected their environments and lighting, and actually snapped their own pictures. The images range from the tense, ambiguous portrait of *Katherine and Leonard*, with her figure standing over his seated, wrapped body within a barren setting, to the casual elegance of *Angela Kelly's* domestic milieu. I found Michael P. Kinney's banal photographs of isolated body parts to be far less successful.

This fine exhibition also included pastels by Michael Hurson, Mimi Gross' plaster reliefs titled *Seven Servicemen Killed in Iran* and evocative photographic images by Mary Ahrendt.

DANIEL A. REICH

## INDICATORS

N.A.M.E. Gallery

9 W. Hubbard St., 312/467-6550

This is the first show of the newly reorganized N.A.M.E. Gallery, and it is good to see it begin with a show of four Chicagoans. Just what these four artists are supposed to be "indicating" is not clear from the work included, as each of the artists represented here works in a fairly individualistic style. It would be difficult to claim that these works indicate a trend in Chicago art, because for the most part, they are anything but "trendy."

Dan Devening works primarily in encaustic on wood. The nature of this medium lends it-