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Attitude, George Adams Gallery: The five artists who comprise this group show, Robert Arneson, Roy DeForest, Joan Brown, William Wiley and Peter Saul share a liberated sense of creative expression that is characteristic of the 1960s. Their subject matter stems from daily life, rather than from traditional or academic subjects.

Based on a comic book esthetic of bold day-glow colors, with forms often enclosed in black lines, Peter Saul's anti-war (Vietnam) feelings find cogent expression in his large montage of grotesque, dizzyingly interacting subjects. The "willy-nilly" movement had provided an effective vehicle for serious outrage at the politics of their day. Saul successfully intersects the bright color with areas of white and black, letting the eye rest at intervals. His imaginative, stylized forms; the orange-faced soldier dressed in camouflage, are especially dynamic. And his rough-hewn depictions of "God" on a cross; and of women stereotypes, add to the chaotic uproar.

Robert Arneson bronze *Untitled Binoculars* seems to make direct eye-contact with the viewer. In the spirit of Surrealist Rene Magritte, this sculpture posits an eerie presence here.

William Wiley's *Flag Song*, a large oil painting from 1959, that shows a rough cross shape set against a dark background, yields a powerful composition. Here, though, the negative space seems almost too somber for the needs of the painting. The mixed message, inherent in the disrupted patriotic image, seems to suggest the turmoil of the 1950s/60s cultural clash. The creative expression on display in this sampling of funky, free-spirited works conveys an unruly openness. These works are honest and straightforward in their insistence upon making their voices heard.

Through 2/10

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