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## Flower prints leave a large impression

Hunt sculptures, Netsky prints also shown.

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At Locks Gallery, in her new multicolor wood-block monoprints of arrangements of flower shapes, Polly Apfelbaum gives a nod to Matisse, Marimekko, and the Eameses' "House of Cards" sets. Not only are many of these works huge for prints (79 by 79 inches), they're printed on Hiromi triple-thick handmade Kozo paper, which gives each of Apfelbaum's brilliantly colored flowers the look of having been stamped into cookie or pastry dough. That these large works are displayed here studio-style, unframed and hung from clips, makes them all the more likable.

Locks has mounted the equivalent of a museum survey for sculptor Bryan Hunt on its second floor. "Monuments and Wonders 1974-79" gathers works that haven't been shown together in decades, among them pieces on loan from the collections of the Whitney Museum of American Art, the Solomon R. Guggenheim Museum, the Seattle Art Museum, and the Hirshhorn Museum and Sculpture Garden.

The sculptures and drawings have been poetically installed, but they also compliment each other in the sense of brief time they seem to encapsulate. Most of Hunt's series from the '70s bring to mind an action or gesture as it might be caught on camera, an ephemeral moment of motion through air, for example. That the works themselves are physically substantive strikes me as half of what Hunt was after.

His facility with materials - to make the light look heavy, for instance, as in his airborne-zeppelin-inspired sculptures of silk paper over balsa-wood frames, or to make the heavy look weightless, as in his cast-bronze waterfall-shaped pieces - is still startling. As this show reveals, that dichotomy existed in Hunt's work from the beginning, as in his 1974 Nankow Pass (Wall of China), a serpentine cast-bronze sculpture of the Great Wall of China hung vertically on the wall, a work that is presumably quite heavy but that aspires to the immediacy of a thick, squiggly brushstroke of Sumi ink.



"Love Park 12," 79 by 79 inches, multicolor wood-block monoprint on Hiromi handmade Kozo triple-thick paper, 2007

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I had forgotten the way light plays off Hunt's sculptures, creating uncanny shadows that are so much a part of them, you wonder if he conceived them with their ghostly echoes in mind. One would never expect to encounter a mini-Hindenberg or a waterfall caught perfectly still and isolated in a room, let alone its shadow.

Stuart Netsky's recent pigmented prints, in the gallery's third-floor space, are, like his show's title, "Smoke and Mirrors," all about optical deceptions. His elusive images of mirrors without reflections, curls of smoke, mysterious figures engaged in sex (or something that looks like it), and of amorphous landscapes that resemble paintings by Turner and Monet, make you question what you are really not seeing, something we should all do more of.

