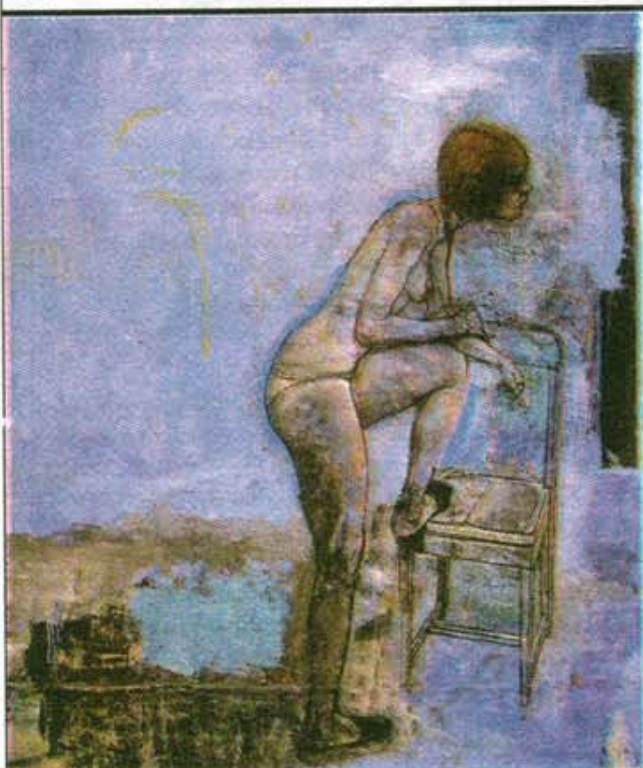


# ART



Clockwise from left, details of: "The Nature of Combustion," by Jim Peters; "Roadblock" by Margaret McCann, and "Dave in Printshop" by Brian Kreydatus.

**ART REVIEW** by Ann Bryant

## Revealing art

**A**bout three months ago, Albina Colden had her first solo show open at the now defunct Seacoast Gallery. She had a few nude images up then, and we got into a discussion about nudity and the Seacoast area. Of course, as of then, we agreed that there probably aren't many venues for an entirely nude show to happen around here.

Who'd have thought it'd happen so soon?

Not that anyone's being accused of abject Puritanism, but it's been widely agreed that for the most part, a conservative view of art reigns in our neighborhood.

What makes "The Naked Truth" a controversial show isn't so much that there are naked bodies all over the place. Is it terribly new to paint, sculpt, or draw nudes? Nope, not really.

Of course, something happens in your mind when I say 'nudes' though, right? You might have automatically assumed female subjects. You might have also automatically assumed that those nudes were posing in flattering ways or in a classical style. Now give us more permission. Not to shock, to offend, or to break rules, but rather to mention the otherwise unmentionable. You know, that little place where "art happens."

paintings have a film-like quality- playing out a domestic sexuality like in his piece called "Readers," where echoes of the figures remain where they once were. This revisionist way of painting makes these images breathe. They twitch with their dominance of line drawings, dark corners, and the rawness of the colors.

According to Colden, Brian Kreydatus' paintings were also getting a lot of feedback from gallery goers. Apparently people were surprised to see "Erica, Eight Months Pregnant," wherein the subject doesn't hide her discomfort in her expression. Her skin is imperfect, her hair is undone, her hands are folded just below her pregnant belly, almost as though they help a bit with the weight of it all. The absence of "pretty" is not upsetting, nor should it be. Actually, it's ingratiating and comforting to see imperfections in a model being that many viewers themselves are, ahem, imperfect. Christopher Gowell's sculpture "Pillow Talk" sits just below Kreydatus' pieces, highlighting the difference between the porcelain finish of Gowell's version of pregnancy and Kreydatus'. The spectrum of the works at this show ranges from the themeladen "Your Countless Charms" by Colden to

**WHAT THE NAKED TRUTH: EXPOSING THE HUMAN FIGURE**, works by Lincoln Perry, Jim Peters, Margaret McCann, Stephen Burt and Brian Kreydatus  
**WHERE** Collector's Art Gallery, 5 Pioneer Road, Rye  
**WHEN** through July 13  
**CONTACT** 433-0016, [www.collectorsartgallery.net](http://www.collectorsartgallery.net)

The open part of your mind.

Jim Peters, one of the artists showing at The Collector's Gallery right now as a part of the show said it best with his paintings. When we were talking at the opening, he said that the introduction of male frontal nudity or of actual sexuality in any way is what offends, challenges, and pushes envelopes. Peters approaches all of this with the works he's offering at this show.

He mostly paints images of his wife, and therefore can't (and won't) skirt around the issue of their sexuality. Oftentimes the subject of nude paintings can be treated like just another object delicately placed in the composition, but there is so much more going on in his work. The

Stephen Burt's set of three muscular, classically treated ladies named "Clotho," "Lachesis," and "Atropos." Lincoln Perry's abstracted, vacant subjects are juxtaposed to Margaret McCann's "Eve," whose body dominates the piece from bottom to top (head to toe) as she lays on a landscape populated by the "Wrapped Reichstag" (Christo and Jeanne-Claude), the falling Hindenburg, the bombed out building of Oklahoma City, Chernobyl, and many other 'Where's Waldo' type findings and details.

Experienced painters like Marshall Carbee show side by side with talented youngsters Matt Serven and Josh Belanger, which is a phenomenon shocking in its own right. This gallery comes to us with its summer offerings, devoid of snobbish exclusivity or censorship. It's a valiant experiment, dear reader, not to be missed.

**Ann Bryant's favorite word**  
this month is  
"shenanigans."  
What's yours? E-mail  
[beagoodegg@gmail.com](mailto:beagoodegg@gmail.com).

