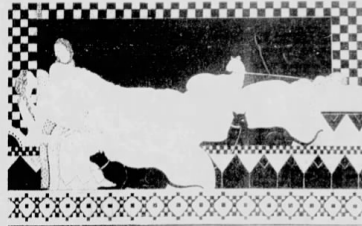


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Pen and ink renderings in BYU exhibit
Pen and ink renderings by Idaho artist Stephanie Wilde will be on display through Sept. 26 in Gallery 303, Harris Fine Arts Center, Brigham Young University. Wilde's detailed scenes are reminiscent of medieval and Renaissance eras.

'Old Master Drawings' exhibit offers something for everyone

By Suzanne MacBrien
Los Angeles Times Writer

A whole library of information is tucked away behind the lines in 'Old Master Drawings' from the collection of John and Alice Steiner, at the Santa Barbara University of California. Barbara, Calif., through Sept. 14.

You can read some of it for yourself, as when Masters of the Interior depicts the legendary theme 'Abduction of the Sabine Women' as a full-fledged battle in a 16th-century Roman setting. Franz Lippert's 'Building of a Partible Twin' is equally intriguing, though you must begin to take it all in the action-packed title. In 'The Holy and Chalk Images' that depicts the lives of the two men scrambling to construct walls and towers in a world of energy.

So far, so good, but other drawings become much more meaningful when we permit the catalog, edited by Alfred Moir, a University of California, Santa Barbara art history professor whose students wrote the entries. We learn, for instance, that John Blonze Fragonard's chalk drawing 'The Birth of the Children' was done during a tumultuous period in Rome. Looking in retrospect and absorbed with romantic fascination for ruins, the rococo

master looked that work as an archeological study that would be adapted for the background of his paintings.

We also find that Urs Graf, a Swiss artist remembered in the 'Dictionary of Art and Artists' as a vile man who frequently went off as a mercenary soldier and drew his brutal battles, was capable of executing the commendable vignette of the military.

A 'Fugitive' by the Swiss artist Underwies depicts a weary, swabbing soldier whose clothing wraps his limbs in spiraling fabric.

These drawings are among hundreds of others collected by Alice and the late John Steiner. Though the Steiners didn't begin buying Old Master drawings until 1971, they list no one among an astonishing collection. The first public presentation of it occurred in 1977 at the Frick Art Museum, Harvard University. This second, larger edition of it was opened at Yale University and will journey to the Springfield Museum of Fine Arts in Springfield, Mass., and the College of William and Mary, Williamsburg, Va.

The good and the bad news about the current exhibition is that the collection stretches out in too many directions to be easily categorized or

assimilated. It covers three continents, encompasses France, Italy, and the Netherlands along with bits of Switzerland and England, and serves a daunting range of themes, in a variety of mediums.

Whether your taste runs to Titian's landscapes, Tintoretto's figurative heroics, Thomas Bewick's wickered caricatures, or Amabile Carracci's finely etched, there is something for you in 'Old Master Drawings.' Who can complain about coming across Brno's 'Mannerist' Study of a Male Nude, done in preparation for his fresco of the 'Martyrdom of Saint Lawrence'?

Or, for that matter, about a 16th-century miniature by an anonymous Venetian who created a frontispiece for a book of accounts? That guided illumination frames three mortals, a lion, symbolizing Venice, and St. Mark, and a holy personage in elaborate armor. Schemely posed as taking an oath of office, the central figure is Venetian nobleman Carlo Corner.

Despite the intriguing and frustrating disparity, the exhibition is weighted toward Italy. Half the works were done by Italian and many others by foreigners under their influence.

The art scene

'Subject Was Roses' is apt title for this sprightly floral show

The deep summer sun of mid-August lays its carpet of bright illumination on the old Chase Home in Liberty Plaza. One blade of green velvet and blue defines the evergreens behind the prime flowering bouquet of marigolds, petunias and roses near the entrance.

The outside breaks up into vertical panels, windows, frames within the brick walls now serving as an art gallery.

'The Subject Was Roses' enjoys a perfect exhibition sponsored by the Utah Arts Council, showing flowering heavy from the situation should remain distant in the conclusion of the exhibition Sept. 12.

It is a sprightly show. The flowers outside and the floral studies on the inside are related through the predictions of nature and individual inventiveness and personal resources of the artists in such mediums as acrylic, colored pencil, pastel, oil, transparent watercolor and film.

More reproductions of floral elegance without the personal images developed by visual artists can be had. This show demonstrates novel and original contributions to the new of floral painting.

Maude Fraser reminded her students on more than one occasion that if they had nothing more to add that artists had already supplied, they should do better watercolor painting. She was fairly indifferent to the subject of flower painting as class projects, pointing out that the natural or developed events for floral creations had essential deterioration and change that did not oblige to representations of living plants but cut flowers.

Such a perspective is represented by the painterly perpetuation imparts itself.

She would have approved such concepts as Kathy Nebel's oil, 'Red and Yellow Poppies' for a singular concept with the essential attributes of the flowers and the stunning way her statement makes a case for strong painting.

Such occasions are becoming to the work, with recognition for high accomplishment in Constance Berry's 'When White Is Yellow.' Floral forms here are fairly accurate in a superb arrangement in an existing design.

Cynthia Peter's watercolor, 'Aunt Gene's Garden,' deserves recognition for a superior design, in which blue and white combine with fine rendering.

Ed Marston's startling watercolor 'Sunset' (Carmel, Calif.) is another work that claims the undivided attention of the viewer. It is a radiant and colorful study.

Louisa Arroyo of Berkeley, Calif., 'Sally, Homebound,' 'Party Brought,' emphasizes negative or

space in the watercolor paper to reveal an unusual array of well chosen pigment and brush strokes.

George Dibble's watercolor, 'The Subject Was Roses,' is a quiet mood and an emotional statement through the use of color. It is also a watercolor. It has most an subtle amount of such studies may reflect the considerable number of appreciative and interested in this medium.

Blanche Wilson's woodcut, 'Maiden,' indicates her studies in this medium. There are creations in ceramic, glass, metal and fabrics including a three-dimensional piece by Susan J. Berk that contributes to an engaging show with works by Tom Barkley, Harry, Richard Boyer, Randall Laak, Charles Christensen, Marc Stinson, S. Colton, Judy Taylor, Linda Adams, Kester, Lou Ann Curry, Mary Lee Romney, Shirley McKay, J. Lloyd, Steven, R.S. Marie, Nancy McLean and others.

Debra Prudence Thorne's 'Desert Images' constitute the theme for an exhibition that depicts responses of artist, visually and in poetry and music, at the Fair Lakes Gallery-Art Barn that continues through Sept. 5.

'Usually, the desert is not poetry,' says Beverly Baccus, curator of the exhibition, 'yet the integrity of this medium lend has earned the respect of poets and musicians for thousands of years.'

One of the most intense visual interpretations of the desert land is the show in West Valley's 'On My Way Home.' Baccus' review images of mountain ranges root in a starkness of sand. One is engaged with a sort of images which are awesome, yet dominant attention seek a magical enchantment.

Personal insights, Ceramic expression by Amy McDonald, Lori Moshon, Conner Erick

son and others, prints by Moskowitz, photographs by Bruce Hertz, D. W. Farley, Chris Wanggaard, David Bradley, Joseph, Baccus, and continues by Jeff Judd. Wayne Gentry and others offer personal insights of a process which visually depicts interpretation.

Gary Bluman focalizes his sensations in the phenomenon of moving air and cottonwood trees in 'Buckhorn Flat.'

'Then in the boughs of the cottonwood, music and harmony and blood. Their hands slacker in the vesper wind.'

In the poetry of Dr. Jan W. March 'What will the sun promise and go back up her wooden stairs? Middle-aged happens only once, years ago, and then walked into the desert.'

Personal insights, Brewer's criticism's construction is taken from his book, 'Without Power's Power.'

'And still the river glittering and shimmering in its winding on the wire on the pathway of the hot glow-glow in enormous light.'

Works at Rio Grande
Personal, acrylic, watercolor, oils and etching are included in recent works by John Carter Skyles at the Rio Grande Arts, 270 South Rio Grande Ave. (435 West).

The artist, who has a BS degree in psychology, studied art at UCLA College, and returned to the University of Utah in 1981 to study art. She has exhibited widely in juried shows in six states.

These are works of a contemporary artist making significant statements about textures and patterns found in everyday experience. She has an exciting command of color in full intensity, uses mediums, and drawings are often applied. Watercolors are resilient and fresh.

Interesting bioid
An interesting blend of Western influence, with roots in traditional and modern Chinese culture may be seen in the work of Lamgo Long, a young artist from the People's Republic of China, whose work is being shown in the University of Utah Student Union Gallery.

Liang, a graduate of the Center for Fine Arts Institute, is presently studying for a graduate degree in art from the California College of Arts and Crafts, Oakland.

Figurative works offer a lively combination of Western style combined with traditional Chinese drawing and painting.

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