

ART & SCIENCE

8-H ○ Sunday, August 13, 1972

Sculpture to Mark: Even the Shadows Aren't Being Wasted

ALUMINUM SCULPTURES BY PHYLLIS MARK neatly exemplify present-day sculptors' preferences for forms in dynamic rather than static relationships and for the use of various metals more accessible than bronze, wood or stone. She is having her first local solo exhibit at Fontana Gallery, 307 Iona ave., Narberth, just off Montgomery ave. It will continue to Aug. 31.

All of Miss Mark's polished, cursive, semi-transparent constructions appear suspended in air — most actually are, while the others have a transparent base for their support which is sometimes motorized for rotation.



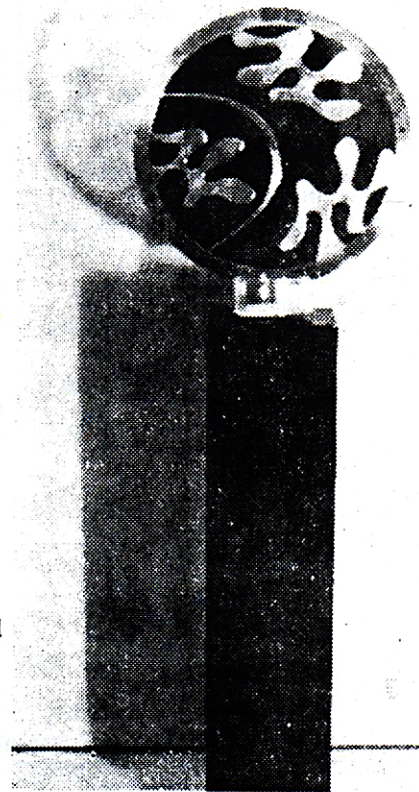
Victoria Donohoe
The Art Scene

The artist utilizes even the shadows cast by these sculptures as elements in a design whenever the source of light is artificial. In her work she tries to be natural without copying nature, yet there's a certain amount of precision. And an ideal movement in space is sought though the works manage to retain a very different ideal of containment in the scribble shapes encircled with spheres. Phyllis Mark's kinetics are noteworthy for the spatial texture they achieve. The artist also shows attractive jewelry (large pendants) in a somewhat similar vein.

WHAT IS CHARACTERISTIC of our time in a small gallery show like Fontana's is the evidence that the individual artistic personality is caught up in the demands of an industrialized society, so the personalized "signature" of the sculptor seems much less important now than in any other period of history. Five years after the Philadelphia Museum of Art's stunning major exhibition "American Sculpture of the Sixties," which traveled here from the Los Angeles County Museum, I'm feeling nostalgic to see a re-run. Another anthology of what is going on in sculpture nationwide that would include work specially commissioned for it, not a trend show.

Too expensive to repeat with museums pinching their pennies nowadays? Probably. But a pleasant thought nonetheless. The "Sixties" exhibition was in step with our community's long-standing plan — foiled repeatedly in

recent years — of having a sculptural extravaganza. Only an apathetic eye could fail to respond to a show like that one, which went a long way to survey the emergence of a genuinely independent American sculpture. I suppose my nostalgia is prompted by the Whitney Museum's recent announcement that it's going to pace its trendy "annual" cross-section exhibits at wider intervals from now on.



*Sculpture by Phyllis
Mark in Fontana Gal-
lery solo.*