

Arts & Films

Visual perception as subject

MICHAEL MAZUR: VISION OF A DRAUGHTSMAN, a retrospective of works on paper. Brockton Art Center, through Dec. 5.

REVIEW / ART

By Robert Taylor
Globe Staff

"Madness is expressed in the body."

— Michael Mazur

The earliest works by Michael Mazur in the remarkable exhibition of 20 years of his art on paper at the Brockton Art Center, concern nightmare, sleep, and then — after he commenced his "Closed Ward" series of prints following visits to the Howard State Mental Facility in Providence — an asylum world that retains many of the ambiguities and astonishments of nightmare and sleep.



Reed pen and sepia ink drawing by Michael Mazur.

From these prints and graphics of the early '60s one might deduce Mazur is concerned with altered states of consciousness, and so he is, for that theme persists throughout his exhibition. But the consciousness does not remain the skewed vision of the locked ward, with its empty corridors and loss of human identity; it shifts to a different kind of altered consciousness — the capacity of the artist to transform and affect experience. Indeed what is demonstrated at Brockton is a de-

velopment from subjective description, the "pure" expressionism of Mazur's earlier style where artists like Rembrandt, Kollwitz and Rouault seem strong influ-

ences, into a more personal mode where the artist's subject is visual perception. "Because of an overriding interest in the drama of light, I have always sought

tional solutions," he observes. The easel-and-studio views of the late '60s explore the ambiguities of space; this series includes a huge screen divided into areas which trick the eye concerning what is near and what is distant. Then he studies the effect of borders upon the image, the limits of a plate changing from sharp diagonals to an outline that might echo and extend the visual meanings. Then, around 1968, after the Fogg Museum's now-historic show of Degas' monotypes, he experiments with the "crayon électrique" and its staccato touch, and with monotypes, the one-of-a-kind image that contains such total possibility because of the printed ghosts left by the smudged masses of ink and the light of the paper.

Mazur is represented in the "America 1976" show, currently at the ICA and the Fogg Art Museum, by his most recent studies of tropical foliage of Ossabau Island, Georgia. The fronds of palms sweep across giant monotypes expressing the humid backlighting of dense vegetation, and implying without the narrative and literary connotations of the closed wards, the fragility, danger and exuberance of the natural order.



Inogen Cunningham's self-portrait (1974) and, right, an example of Joan Lyon's lithographic technique showing the portrait of a woman with hand-drawn hair.

A Cunningham cornucopia

By Jessica Alonso
Globe Correspondent

Seeing the work of Photo-cessionist Gertrude Kasebier, convinced Inogen Cunningham that she too would become a photographer. So she sent away for a correspondence course and learned the medium. From then on, right up until her recent death at 83, Cunningham led an active career of distinction. Not only was Cunningham one of the pioneers of "straight" art photography but also, in 1915, she was the first person to exhibit a series of male nudes. Fifty years later, well after the scandal had died down, these images reemerged and now form part of her present retrospective.

which is quite as contrived as her earliest photographs. Out of the blackness of the lunar landscape on "Moon-moon" emerges a pale female face which imitates the deathly eeriness of the Moon by shining with a light of its own.

There is ample material in the exhibition to provide fuel for the controversy about the aesthetic value of vintage prints vs. recent prints made from vintage negatives. Some of the photographs were printed by Cunningham herself, others were done under her supervision, while a third group were printed posthumously.

There is no question of the greater monetary value of the artist's prints: \$750 for one printed and signed by Cunningham as opposed to \$150 for a posthumous print. In this particular case, however, the excellent quality of the commercially produced prints makes it difficult to distinguish them from the artist's work. As a matter of fact, one of the finest prints with respect to clarity of detail and texture is the posthumously printed "Mother, peeling apples," 1910.

THE PHOTOGRAPHER'S CHOICE at the Enjay Gallery, 35 Lansdowne st., through Nov. 17.

"The Photographer's Choice" has much in common with a wine-tasting: You get a sip of each but always enough to truly savor the flavor. However, the exhibition does provide a glimpse into the wide varie-

ty and generally high quality of expression of North American photographers.

The photographs of this traveling show come from a book of the same title edited by Kelly Wise. Twenty-eight different portfolios are included, with artists ranging in age from 26 to 73. Perhaps the most striking "straight" photograph is Michael Levin's "Fifth Avenue Bus." The image focuses upon a young woman whose bulging, staring eyes reflect the harsh neon city spirit of which she is perhaps a casualty.

Joan Lyons and Hiroimisu Morimoto produce extraordinary interplays of texture and shading through the use of lithographic techniques. In Lyons' picture of a woman, the coarse hand-drawn hair contrasts with the face and body, which emerge through the multi-layered shadings of gray. Morimoto creates the most subtle delineations of form through his use of whites on white.

William Larsen shows us an amusingly surreal Christmas tree whose roots take nourishment in the air. Bobbi Carrey creates a rather dream-like image as flowers are superimposed on a woman's face.

Boston 200

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SHOWCASE CINEMAS

CITICINEMA 1 & 2
CLEVELAND CIRCLE, 366-4040
CINEMA 1: 10:30, 2:30, 4:30, 6:30, 8:30
CINEMA 2: 1:15, 3:15, 5:15, 7:15, 9:15

MARATHON MAN
A Thriller
DUSTIN HOFFMAN
200, 430, 730, 10:00
BARGAIN MATINEE - ALL SEATS \$1.50 UNTIL 2:30 P.M.
(SNEAK PREVIEW FROM 8 P.M.)

Alice in Wonderland
X 1:45, 3:35, 5:30, 7:30, 9:15, 11:00
BARGAIN MATINEE - ALL SEATS \$1.50 UNTIL 2:30 P.M.
(SNEAK PREVIEW FROM 8 P.M.)

LAWRENCE 1714
at Routes 114 and 495-696-2121
SNEAK PREVIEW FR and SAT at 8 P.M. "Car Wash" with "PRESIDENT'S MEN"

ALL PICTURES BARGAIN MATINEES - SEATS \$1.50 UNTIL 2:30 P.M.

ALL THE PRESIDENT'S MEN
LAST DAY
R. JACK WELLS
ALEX & THE GYPSY
THE RITZ
1:15, 3:15, 5:15, 7:15, 9:15

DEOHAM 1714 Rte 128 exit 128 exit 60 - 326-4955
SNEAK PREVIEW FR and SAT at 8 P.M. "Car Wash" with "Tenet"

ALL PICTURES BARGAIN MATINEES - SEATS \$1.50 UNTIL 2:30 P.M.

ALL THE PRESIDENT'S MEN
REED HOFFMAN
ALEX & THE GYPSY
THE RITZ
1:15, 3:15, 5:15, 7:15, 9:15

DRIVE-INS \$5.00 PER CARLOAD

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ALL THE PRESIDENT'S MEN
REED HOFFMAN
ALEX & THE GYPSY
THE RITZ
1:15, 3:15, 5:15, 7:15, 9:15

After you've tried everything else...
SEX WITH A SMILE
NOW SHOWING AT THEATRES & DRIVE-INS EVERYWHERE

CHESTNUT HILLS

FRAMINGHAM 419-8400
WOODY AT THE FRONT!
1:15, 3:30, 5:30, 7:30, 9:30

BROCKTON 945-8832
"ALEX & THE GYPSY"
1:30, 3:30, 5:30, 7:30, 9:30

FRAMINGHAM 419-8400
WOODY AT THE FRONT!
1:15, 3:30, 5:30, 7:30, 9:30

BROCKTON 945-8832
"ALEX & THE GYPSY"
1:30, 3:30, 5:30, 7:30, 9:30

BURLINGTON

DUSTIN HOFFMAN
"ALL THE PRESIDENT'S MEN"
1:30, 4:10, 7:00, 9:45

PEABODY 299-1030
"THE TENANT"
1:30, 4:50, 7:10, 9:30

BRAINTREE

WALT DISNEY
"GONOME-MOBILE"
1:00, 3:05, 5:10, 7:20, 9:30

FRAMINGHAM 419-8400
WOODY AT THE FRONT!
1:15, 3:30, 5:30, 7:30, 9:30

MANOVER MALLS

DUSTIN HOFFMAN
"ALL THE PRESIDENT'S MEN"
1:30, 4:25, 7:05, 9:30

FRAMINGHAM 419-8400
WOODY AT THE FRONT!
1:15, 3:30, 5:30, 7:30, 9:30

art2

"EXQUISITE DEFINITELY THE MOST POLISHED PIECE OF FROSTICA TO HIT TOWN HOT, FULL OF HUMOR AND RIGHT ON TARGET! 100% A GOLDEN'S MAN."

The Joy of Letting Go
10, 11:35, 1:20, 2:45, 4:30, 5:55, 7:30, 8:55

MOMIE GLOBE

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| ACTON ACTON TWIN CINEMA 263-8372 "All About Sex" 7:30 p.m. "Shogun" PG-13 "The Untouchables" 9:30 p.m. "The Untouchables" 1:15, 7:15, 9:15 | CAMBRIDGE BRATTLE THEATRE 875-4225 "Midway" PG 7:30-9:15 "The Untouchables" 1:15, 7:15, 9:15 | LEXINGTON CINEMAS 1 & 2 862-2820 "Midway" PG 7:30-9:15 "The Untouchables" 1:15, 7:15, 9:15 | NORWOOD NORWOOD 1 & 2 762-8320 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 |
| ARLINGTON CAPTROL 648-4340 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 | HARVARD SQ. THEATRE 864-4580 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 | MALDEN GEMMAN TWIN 322-7260 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 | STOUGHTON STOUGHTON 344-4566 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 |
| AVON AVON DRIVING-IN 506-7176 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 | ORDEN WELLES CINEMA 868-3600 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 | MEDFORD SQUARE MEDFORD CINEMA 1-2 395-9499 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 | PLYMOUTH PLYMOUTH 344-4566 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 |
| BOSTON BOSTON BAY SCREENING ROOM 536-9477 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 | PARKWAY PLAZA TWIN 884-4557 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 | MILFORD MILFORD CINEMA 1 & 2 473-1181 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 | QUINCY QUINCY THEATRE 472-1424 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 |
| BROOKLINE CINEMA BROOKLINE 568-0007 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 | FRANKLIN FRANKLIN CINEMA 528-0820 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 | EAST MILTON MILTON CINEMA 608-2335 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 | WESLEY HILLS WESLEY HILLS 733-0047 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 |
| COULIDGE COURT 734-2500 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 | FRANKLIN FRANKLIN CINEMA 528-0820 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 | WEST NEWTON WEST NEWTON CINEMA 964-6060 "The Untouchables" 1:15, 7:15, 9:15 "The Untouchables" 1:15, 7:15, 9:15 | MOVIES ARC BETTER THAN EVER |