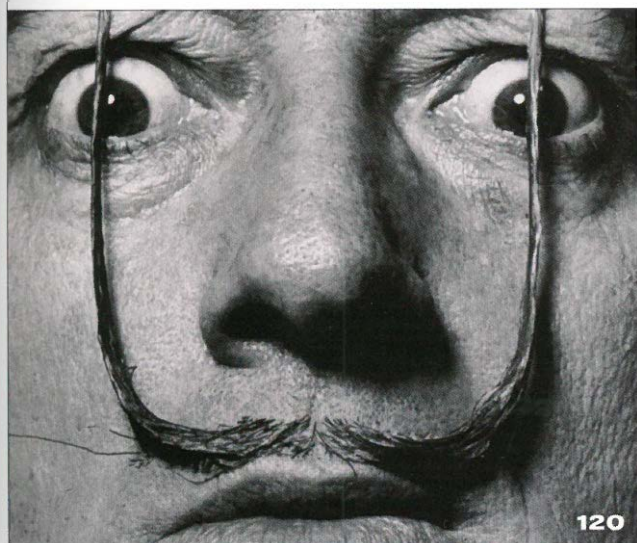


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treuse, watermelon, purple, teal, and fuchsia. Milhazes achieves buoyancy and movement in her radiating beaded circles that overlap like fireworks bursting and fading. The sense of artifice is enhanced by a bit of off-white bareness at the lower-left corner that has the scruffy surface of a wall stripped of its decorative paper.

This contrast between glossy decoration and rough surface is far more pronounced in *Mariposa*, in which Milhazes has left much of the canvas open and weathered; this area surrounds her central proliferation of tropical forms. Here, uncharacteristically revealing her process overtly, Milhazes pieced together her compositions by affixing painted appliqués on plastic to the canvas, allowing room for revision and the residue of the detached adhesive. In *Mariposa* she leaves the pentimenti uncovered, which enhances the sense of the organic mass's gelling and taking the finished form toward the middle.

As striking as they were, the collages shown here lacked the verve and complexity of the paintings. But inherent in these was a trace of nostalgia, as the flower petals and geometric patterns were composed of colored and iridescent paper along with candy wrappers, reminiscent of the artist's Catholic-school days.

—Hilarie M. Sheets

Fritz Henle

Throckmorton Fine Art

A formal brilliance and feeling for expressive detail distinguish the beautiful photographs by Fritz Henle (1909–93), who captured the worldly and unworldly Mexico with a fluid, humanistic eye.

An established photojournalist, the German-born Henle, while in his late 20s, sensed the gathering storm in Europe and reached America in 1936. This show documented various trips he made to Mexico after arriving in the United States, focusing on both the labor and leisure activities he so insightfully observed there.

He chronicled fishermen humbled after a day's work, and washerwomen endlessly scrubbing away. But in a land rich with symbols and ritual, he also saw ancient pyramids and churches along with carnivals and trumpeters at a Sunday concert. Henle's camera angles, always remarkably pure and replete with subtle



Fritz Henle, *Portrait of Nieves* (detail), 1943, gelatin silver print, 10 $\frac{1}{2}$ " x 10 $\frac{1}{2}$ ". Throckmorton.

geometric drama, are reminders of what you see in great movies: a diver, for example, almost in sunny silhouette, soars into the sky with a palm branch and a diving board forming a diagonal line away from his moving body; or a secretive beauty, her hair exotically braided, stays half-concealed by the seductive leaf of a banana tree.

Henle poetically explores the pulsing earth and its people, while observing the regenerative power of nature. D. H. Lawrence called such terrain the "slowly evolving ocean of great desire," for its rawness and intensity encompass earth-bound figures in seemingly mythological settings.

Henle was fortunate to be able to produce work in the United States in the 1940s and '50s, a golden age of supersize magazines (*Life*; *Holiday*, the original *Harper's Bazaar*) that could showcase a large photograph suitable for framing. Significantly, he was one of the earliest photographers to shoot fashion models on location—amid historic ruins and seaside cliffs. Later, other photojournalists acquired celebrity status, but Henle remains the standout artist.

—Paul Gardner

Al Loving

G. R. N'Namdi

It was easy to fall for Al Loving's exuberant collages in this exhibition, "Lighter Than Air." Made from vibrantly painted paper, the works were mounted on Plexiglas and hung, hovering, two inches from the wall. At first they evoked Frank Stella's curvilinear metal reliefs and the shaped canvases of Elizabeth Murray. But unlike those works, Loving's pasted-together spiral forms, sometimes composed of cutouts woven like a mat, had a more craftlike, cartoonish quality and appeal. Together they constituted a distinctive universe of funkadelic form.

Time Trip Part II, #9 (2003) is a cloud-evoking conglomeration of treble clef-shaped curlicues. Some of the spirals are solid colored; others are woven and exhibit a harlequin-like pattern. Most of the shapes are covered with an acrylic gel and have a glossy sheen.

In *Spiral Collage #3* (2004), which takes the form of a whirling tornado, the spirals are flattened and resemble interlocking rings. The effect is somewhat akin to that of watching a circus clown in the process of twirling 20 plates at once.

The dancing mood continues in *Orisha*



Al Loving, *Time Trip Part II, #9*, 2003, acrylic on rag paper, 46 $\frac{1}{2}$ " x 67 $\frac{1}{2}$ ".

G. R. N'Namdi.

for *Big J* (2002). Here the spirals wrap around themselves like an expanding and contracting diagram of a DNA molecule—some resemble a long lock of curly hair being pulled; others are tightly wound like the top of a fiddlehead; and still others are so thin they appear to be suspended in three-dimensional space. *Orisha*, in the language of the Yoruba, means guardian spirit. Big J is lucky. His protector is destined to keep the blues away.

—Bridget Goodbody