

Galleries By Edith Newhall

Snippets of children's drawings enliven UArts show

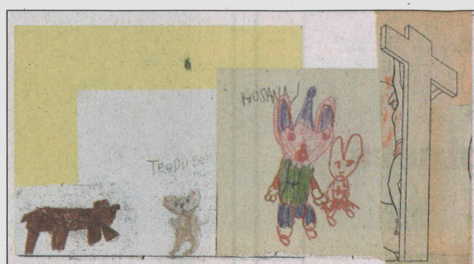
David Kettner, a professor of painting and drawing at the University of the Arts for the last 43 years and much admired in that post, retired last month, and the university is honoring him with a one-person exhibition, "par-uh-doks," encompassing two of its galleries and the walls of the president's office. Get there ASAP — this two-week bon voyage has only five days to go.

From the 1970s through 1987, Kettner painted hard-edge geometric works that found their way into three exhibitions at Philadelphia's Institute of Contemporary Art; since 1988, he has been making small drawings and collages of the sort displayed in the UArts galleries.

"Par-uh-doks" features two bodies of work — Kettner's collages and his "analytical drawings" — both of which incorporate snippets of children's drawings. In the former, he juxtaposes the children's work with bits of paper ephemera to form relationships between diverse images. Works in the latter series generally position a child's drawing at the center of a diagrammatic drawing by Kettner.

Kettner's quirky organizations of images are a pleasure and deserve a longer look in the future.

UArts' Hamilton, Arronson, and President's Office Galleries, 320 S. Broad St., 10 a.m. to 5 p.m. Mondays through Fridays.



"They Were There," a collage by David Kettner, part of the "par-uh-doks" exhibition at the University of the Arts.

215-717-6001 or www.uarts.edu/about/hamilton-arronson-galleries-solmssen-court. Through March 9.

Make it new

Since closing her Spector Projects gallery a few years ago, Shelley Spector has been moving full steam ahead with her own art (she is now represented by Bridgette Mayer Gallery). As a recent Breadboard artist-in-residence at NextFab Studio, a high-tech workshop and prototyping center at the University City Science Center, Spector learned how to fabricate her works using software and hardware.

The results — stretched embroidered pieces in frames and a wallpaper design — are being exhibited at the Esther Klein Art Gallery at Breadboard, right across the street (and also part of the Science Center). As in her previous

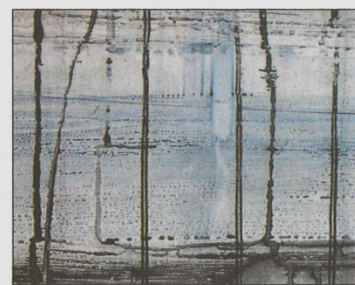
works, Spector has excavated existing materials and patterns from the past to make something new. This time, though, the means were new, too.

See those careful embroiderings of tornadoes and fires on brightly colored fabrics cut from old pants and shirts that Spector has stretched like paintings and placed in ovoid wood frames? That complex, perfect stitching is not Spector's handiwork but the work of a digital sewing machine operating from a proprietary software program.

Once an image was drawn in the program, Spector created variations of it, which is why different groups of these stretched-fabric works incorporate similarly stitched patterns. The wood frames were found pieces of scrap that Spector reinvented with a laser cutter. The technology she used allowed her to ex-



"Untitled (waves 4)," a painting by Madeline Adams at James Oliver Gallery.



"Black and Blue #2," an ink-on-Mylar work by Emily Chatton at James Oliver Gallery.



"Blue Flood," part of the show of Shelley Spector's work at the Esther Klein Art Gallery at Breadboard.

plure her theme — the extreme environmental events of 2011 — and to make multiple versions of floods, tornadoes, fires, and weather charts.

Spector's wallpaper, "Dreck Groove," takes up most of a wall in the gallery and is composed of more than 100 shapes arranged in

a bold, 1960s-era graphic pattern. Spector made a template for her shapes in Illustrator, a computer program, and used a laser cutter to cut them from reclaimed paper boxes for cereal, cleaning products, toys, and the like.

Recycling has rarely looked better.

Esther Klein Art Gallery at Breadboard, 3600 Market St., 9 a.m. to 5 p.m. Mondays through Saturdays. 215-966-6188 or www.breadboardphilly.org. Through March 30.

Wiggle room

"Reverberations" is the perfect title for the current two-person exhibition at James Oliver Gallery.

Madeline Adams' candy-colored stripe paintings of wavy lines over straight horizontal or vertical ones are the paint-

erly descendants of op art, and I wish there were more of them here. Her pencil drawings of tiny coalescing shapes seem an entirely different enterprise and reminded me slightly of Astrid Bowlby's drawings, but without Bowlby's obsessive repetitions and humor.

Drawing and dripping blue ink onto translucent Mylar, Emily Chatton creates lovely abstract images that suggest clouds, rippling pools of water, mold spores, and other natural elements in flux. They are also reminiscent of watercolor landscapes and early landscape photographs.

James Oliver Gallery, 723 Chestnut St., 5 to 8 p.m. Wednesdays through Fridays, 12 to 8 p.m. Saturdays. 267-918-7432 or www.jamesolivergallery.com. Through March 24.