

COUPLE'S ART COMPLEMENTS, CONTRASTS

By KEVIN COSTELLO
CORRESPONDENT

The modest size of the Crossley Gallery at the Ringling School of Art and Design is an ideal venue for the scale and atmosphere of "The Object of Time: Charting a Decade," a survey of 10 years' work by New York painter Leslie Wayne and her husband, sculptor Don Porcaro.

Both artists emphasize bright color, sensual surfaces and whimsical intentions in their

art. They share a sensitivity to the tactile nature of materials and intimate scale, but part company in regard to their intentions.

Wayne's language is a subtle fusion of reductivist formalism and romantic expressionism, while Porcaro's is early 20th-century totemic abstraction, biomorphic surrealism and Pop art.

They show a conceptual concern with ceremony in the process of making their art, but from different historical per-

spectives. The energy of both artists is a consequence of acknowledgment of their precursors and their ability to supercede these influences without abandoning them completely.

The dynamic of Wayne's paint oozes like magma into the viewers' space in "Breaking & Entering: Fallout," which has the immediacy of action associated with mid-century French Tachiste painters, in particular the ex-patriot Canadian painter Jean-Paul Riopelle.

In "Spillway," Wayne has

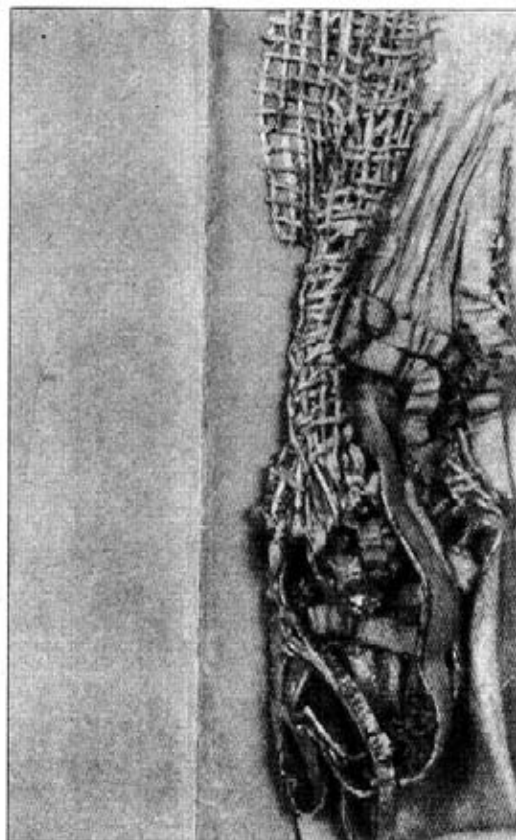
stripped down the paint in the upper-right corner as a device for addressing the relationship between reductivist abstraction in the pale-green, flat three-quarters of the painting and the gestural abstraction of the ribbons of scraped-off paint.

The poetry of this device is in the point at which she stopped the stripping and allowed it to coexist with the painting's support and the remaining monochromatic three-quarters of the

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"Nomad #1,"
stone, metal
and paint by
Don Porcaro



"Escape of the
Intruder," 1998,
oil on wood, by
Leslie Wayne

Exhibit crosses artistic genres

ART FROM 10M

painting's surface.

In a phone interview, I asked Wayne if she saw herself as a romantic painter deconstructing abstract expressionism.

"Yes, in a way," she replied, "but not in a conscious way... I'd like the viewer to have a visceral response before they have an intellectual response to my paintings.

"I'm an old landscape painter from California — the painting is a body, and there is a certain violence in the way I attack the material" as a body.

Porcaro's sculpture, such as "Oracle #10," suggests forms that have materialized from surrealist landscapes by Miro or Matta. Their physical presence seems about to dissolve and return to the place from which they came: visionary forms for purposes yet to be conceived.

Porcaro has three kinds of sculpture in this exhibit. The first are small objects arranged at regular intervals on metal tables. They can be seen as gadgets or parts of a machine used to measure psychic anomalies on display in a museum dedicated to metaphysics.

The second are larger, free-standing sculptures, and the third are wall hangings.

His art advances the formal devices of Brancusi and Oldenburg — the former's reductivist surfaces, the latter's visual wit and color — while individualizing the process through a selective restraint in the use of these influences, which serve to objectify the artist's own authentic sculptural language.

"I'm playing the game of formal/informal (serious) object making," he said. The small,



"Breaking & Entering: Fallout," 2000, oil on wood, by Leslie Wayne

TICKETS

The Object of Time: Charting a Decade

On display through Friday at Crossley Gallery, Ringling School of Art and Design, 2700 North Tamiami Trail, Sarasota. Gallery hours are 12:30 to 5 p.m. Monday-Friday and 1 to 4 p.m. Saturday. Call 359-7563.

fist-sized objects on the metal tables "...appear formal and serious as in a museum display; up close, they take on an air that is lighter."

Porcaro said he is interested in "borderline things that seem

familiar at a distance that on closer inspection are not."

His sculpture is a consequence of combining Home Depot plumbing and electrical appliance parts, Toys 'R' Us bright enamel paints, and the textures of stone and ceramic elements.

The exhibit is a collaborative installation celebrating 10 years of creative dialogue, one in which a shared approach to materials and color complement each artist's work without loss of distinction or intention of expression.