Visions of Iceland, the moon, and playtime

hilagrafika Projects is making its debut at the Icebox Project e with "Due North," a Space with "Due North, group show organized by artist/curator Marianne Bernstein and uniting works by 13 Icelandic and 13 American (mostly Philadelphia-based) artists that reimagine the idea of "north."

Actual depictions of cold places are rare in this exhibition. More often than not, works suggest the effects of a northern environment, or simply possess a distinctively chilly charac-

Some standouts from the Icelandic contingent in-clude Rúri's "Future Car-tography III," three monu-mental maps (made in collaboration with geogra-pher Gunnlaugur M. Einarsson) that project the future shrunken shorelines of Iceland and America; Magnus Sigurdarson's "Contained Storm I" and "Contained Storm II," two pedestal-mounted, eerilylit Plexiglas boxes in which tiny Styrofoam balls are continuously propelled by an unseen fan, a blizzard; and Hrafnhildur Arnardóttir's startling "Sun," a huge ball of synthetic hair suspended from the ceiling.

The Americans are represented largely by prints. Cindi Ettinger's etchings on plaster, "Geological Por-trait: Huld (obscure secret)" and "Geological Portrait: Asfridur (divine beauty)," are especially

There also are photographs taken in Iceland by Julia Staples and Diane Burko, and two four-channel video projections by David Scott Kessler and Rebeca Méndez shown alternately on a wall in the back gallery, both of which were also shot in Iceland. (Mesmerizing as they are, they apparently require overhead lights turned off, making it diffi-cult to see other works in that room.)

On a monitor in the front gallery is another Kessler video, "Lopapeysa," involving curious go-Ressier video, Lopapey-sa," involving curious go-ings-on in a village in Ice-land. It is one of the show's most mysterious and remarkable works.

Icebox Project Space, 1400 N. American St., noon to 6 p.m. Wednesdays through Saturdays until Jan. 26 Information: 215-232-3203 or www.cranearts.com

From Earth to moon

The brilliant artist Nancy Graves (1939-1995), a Vassar and Yale graduate who in 1969 became the voungest woman artist to be given a solo retrospective by the Whitney Museum, never met a material she couldn't bend to her will (or whimsy). She went her own way,

too. She was moved more by history and the physical world than by the vagaries of art-world tastes, from those early life-size camels shown at the Whitney, to her majestic films, to her late polychrome as semblages of found objects and plants cast in

Still — possibly because Graves was such a prolific artist - there are works that have not been exhibited in decades. Among them are the paintings now on view at Locks Gallery that Graves made in the late 1970s and early 1980s, marking both a return to and departure from her Lunar Orbiter Series. She began the series in 1972, inspired by USGS and NASA moon maps used to scout for Apollo landing locations.

In the nine large paintings in Locks' downstairs gallery, Graves uncharacteristically left large areas of canvas untouched, making her awkwardly drawn, bright-colored (yellow blue, red) gestures stand out all the more against their white-gray back-grounds. They suggest topographical maps, but also notes to herself written in haste, if her formula might be lost at a slower pace.

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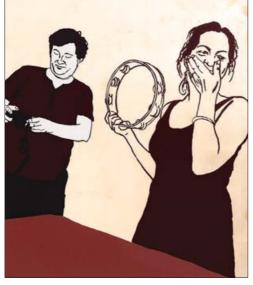
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Locks Gallery, 600 Washington Square South, 10 a.m. to 6 p.m. Tuesdays through



"Tambourine" by Nick Cassway, spray paint and gold leaf on panel, is in the artist's one-man show at the James Oliver Gallery through Jan. 25.

Saturdays, until Jan. 30. Information: 215-629-1000 or www.locksgallery.com

Playful images

The paintings that make up "Dramatic Play," Nick Cassway's second one-perGallery, are portraits of children and grownups caught in moments of play. They are made using computer-cut stencils de-rived from drawings based on Cassway's snapshots of said subjects, and

due partly to his bold color and gold-leafing, but mainly to the more interesting facial expressions and postures he has captured in his recent work. ("The Choir," however, a series of small portraits of children making their usual faces, is too much like an exercise or psy-

chological study.)

The two stars of this show are his tiny portrait of a man with an imperious nose, "The Critic" — instantly recognizable to those who have met him as local artist/



"Simula," a 1976 oil painting by Nancy Graves, is in Locks Gallery's look back at the artist's work inpired by moon maps.

Rosenthal - and the monumental wall painting "Russian Party," his only work in black and white. Both recall British artist

"Lopapeysa," a video by David Scott Kessler, in "Due North" at the Icebox Space.

ings of parties from the 1960s, minus the debauchery.

James Oliver Gallery, 723 Chestnut St., 5 to 8 p.m. Tuesdays through Fridays, 1 to 8 p.m. Saturdays, until Jan. 25. Information: 267-918-7432 or

www.jamesolivergallery.com.

"Galleries" by Edith Newhall and "Art" by Edward J Sozansky appear on alternate



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