



Sherrie Wolf, *Birds and Shells*, 2008, oil on canvas, 48" x 60".

Sherrie Wolf

Sherrie Wolf's sumptuous paintings seamlessly juxtapose still life tableaux and verdant landscapes. Drawing on baroque, rococo and renaissance styles, the Oregonian's work is richly detailed and laden with historical references. An unsettling play between foreground and background consciously points to the artifice of art.

Wolf's newest works, in oil and watercolor, bring animal life into her visual vocabulary, adding another level of complexity and opening up the possibility for expanded interpretations.

Like Dutch still life painters, Wolf uses paint as a foil for technical virtuosity. *Birds and Shells* (2008), for example, features a meticulously rendered yellow and orange tulip in the center of the canvas; each scalloped petal ridge is carefully articulated, as is the crystal vase. Shimmering water inside the vase distorts the size of the stem and reveals red bird feet and rocks seen through the other side. An enormous pink conch nearby is painted with equal attention to surface and light. Several smaller shells, pebbles and feathers sit beside the vase on a long brown table in the foreground. From here, the implied narrative develops into something more complicated. A small, rocky beach, strewn with tropical coral and shells, is pictured with enormous boulders. Looming on one side of the frame, these shapes fill nearly one quadrant of the canvas. Overhead are dramatic clouds of forewarning and whitecaps peak in the rough ocean. All types of flying creatures mingle impossibly in the same habitat: flamingos, penguins, ducks and herons. Incredibly long beaks point the viewer back and forth across the middle ground, aided by the red, white and black plumage.

Feast (2008) is similarly painted, though the effect is more disconcerting. The foreground

holds a large vase with several colorful tulips, simultaneously revealing and concealing the area behind it. A small white duck and blue parakeet are pictured roughly in line with the vase, but the many animals behind these seem to have met unseemly fates. The long neck of a white bird flops dangerously downward and next to this is a deer, its hind legs flailing in the air, and long-eared rabbit hanging upside down.

While *Animal Life* makes a nod to the Old Masters, it holds

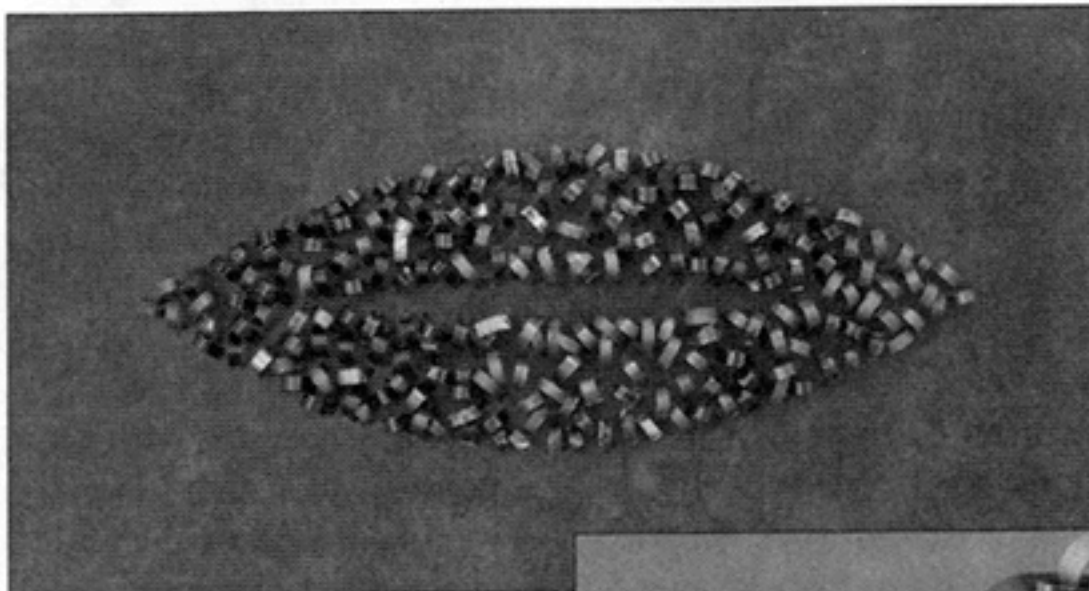
the ominous suggestion of something gone terribly awry.

Sherrie Wolf: Animal Life will be on view April 2 through May 2 at Jenkins Johnson Gallery, 464 Sutter St., San Francisco.

Werner Glinka

Werner Glinka's newest assemblages, playing with the transformation of found, salvaged, scavenged and repurposed non-art materials into art, will be featured in *Change of Context*. Glinka's work utilizes

Werner Glinka, (top) *Object #861*, 2008, mixed media, 32" x 60"; (bottom) detail of *Object #861*.



rusty metal bands, salvaged electrical insulators, decaying metal fences and other miscellaneous cast-offs in referencing the industrial landscape of the artist's early childhood. The coalmines, steel mills and other functional yet decaying structures that dominated the landscape of Germany's Ruhr Valley made a lasting impression on Glinka's aesthetic.

Educated as an electrical engineer, Glinka's art is

also informed by mathematics and symbols used to communicate complicated concepts. *Change of Context* explores the interplay of space and form through familiar symbols and structures, balancing clear geometry with the variegated and irregular patterns of discarded materials. The effect of changing light on the materials lends these works an additional dimension.

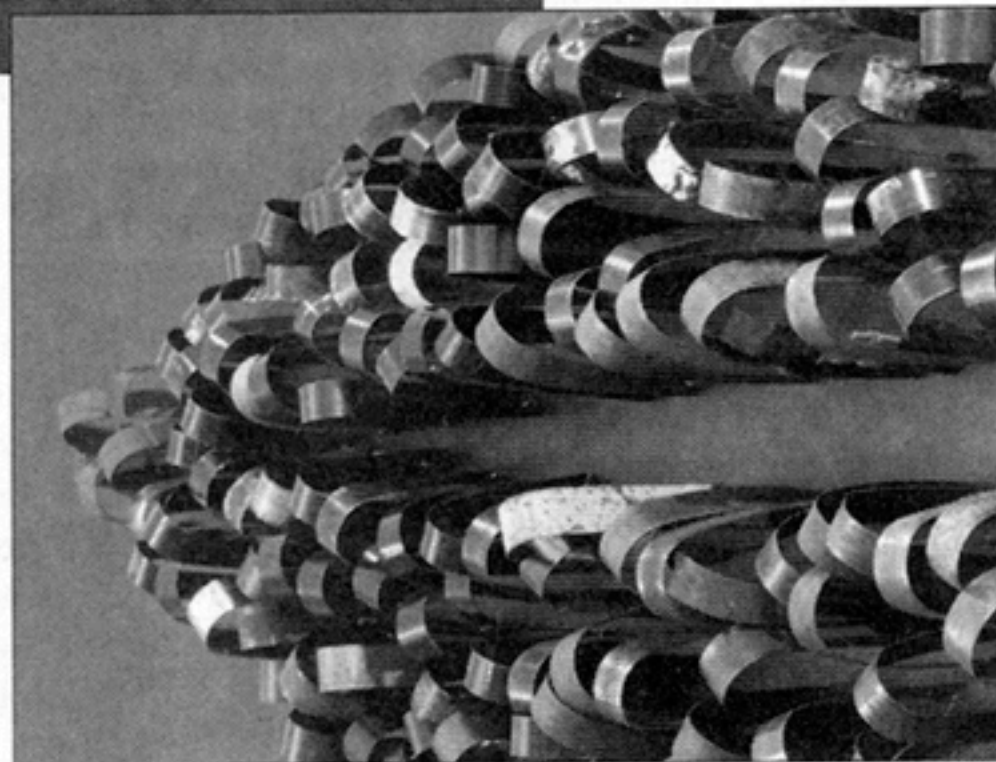
The simple vertical pod form in *Vessel #7103* (2007) is reminiscent of a canoe. Small bundles of redwood sticks are hitched together with copper wire, reinforcing associations of form and utility. The structure also calls to mind the idea of a container or vessel, a holding place for the multiple, repeated, irregular forms. These repeated elements might have little impact individually, so that part of the content of this work is its collective energy, a building up of large things through simple repetition. *Object #861* (2008) contains a similar, but horizontal structure. Made entirely of horseshoe-shaped metal ties of the sort used to strap down lumber, this work is rich with the surface variation caused by aging and rust. The rounded edges at the top of the ties remind one of looped ribbon, repeated yet random. Flipped on its side, the pod is akin to an enormous eye, the effect reinforced by the narrow open space in the middle. Again, the repetition of a simple process that, on its own, would be utilitarian, provides a moving commentary on collective will and presence.

Werner Glinka: Change of Context will be on view March 19 through May 3 at 1870 Gallery, 1870 Ralston Ave., Belmont.

'Ineffable/Woman'

The exhibition *Ineffable/Woman* was conceived of as "A Bi-Coastal Conversation about Women's Art." It is the result of collaboration between Ceres Gallery in New York and the Minna Street Center at California Institute for Integral Studies (CIIS). *Ineffable/Woman* addresses the question, "Does women's art have an intrinsically female dimension?" Five curators have joined together to discuss the following: While many artists would agree that the creative process itself is mysterious and eludes definition, the same can be said about women. Is the nature of

woman ineffable? Is there some namable, quintessential quality about the female artistic sensibility? The exhibition features the work of sixteen artists and two panel discussions and engages an inquiry regarding the function and definition of contemporary women's art, in the process,



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