

feature

Coming to the Houston Museum of Natural Science, *Ancient Microworlds and Fossil Forests*. Shown right: *Araucaria Mirabilis*.

quilts runs concurrently with this exhibition. Later in the fall, *Felt-Up* (October 25 – November 20, 2005) shows the whimsical, durable works by Houston area felters.

Houston Museum of Natural Science
Ancient MicroWorlds and Fossil Forests (November 4, 2005 – April 30, 2006)

Who knew fossils could be so stunning? In this exhibit, the exquisite photographs of Giraud Foster and Norman Barker reveal an ancient natural world preserved in fossils. Alongside each image are polished examples of the real thing – pieces of petrified wood. Colorful and educational, it is a perfect match for 'Earth', one of two themes for this year's FotoFest.

FotoFest 2006

The Eleventh International Biennial of Photography and Photo-Related Arts (March 10 – April 23, 2006)

FotoFest is one of the reasons Houston has been recognized as a great place for art. For a month and a half you can see the absolute best in photography in dozens of spaces around town. This year's Biennial has two themes: *Earth* and *Artists Responding to Violence*. Don't expect pretty landscapes or images depicting violent acts – as always, you will see innovative, conceptual works that relate to these topics both figuratively and metaphorically.

Gremillion & Co. Fine Art

The Art of War (March 17 – April 23, 2006)

Although in conjunction with FotoFest, this exhibit, co-curated by Fernando Castro and Fernando Casas, will feature not only photography but also painting, installation and mixed media works. It is truly artists responding to violence. The gallery will also host the preview for the print auction for FotoFest during the first two weeks in March.

The Menil Collection

Robert Gober: The Meat Wagon (October 28, 2005 – January 22, 2006)

The Menil rarely disappoints. In fact, you can almost feel the blessings of Jean and Dominique de Menil as the innovative organization continues to stretch the boundaries of the presentation of art in relation to its surroundings. Chief curator Matthew Drutt presents Gober's sculptures from the past decade in dialogue with works from the Menil's permanent collection. Be mindful of the possibilities throughout the museum.

Klee and America (October 6, 2006 – January 14, 2007)

This exhibition digs toward an understanding of the German-born Modernist painter's enthusiastic reception on this side of the Atlantic especially during the 1930s and 40s. It is a fascinating history with great visuals.

Museum of Fine Arts, Houston
Thornton Dial in the 21st Century (September 25, 2005 – July 8, 2006)

While many find reasons to criticize, I say hats off to the MFA for their continued commitment to diversity. At the ripe young age of 76, Dial continues to produce drawings, water colors and grand assemblages that explore the world using African American traditions of story-telling to comment on the contemporary world through his unique perspective of the deep South. The mundane becomes meaningful. Don't miss it.

Basquiat (November 20, 2005 – February 12, 2006)

No doubt we will all be over the name and the work before the exhibition even opens due to what some say is the reason for his early demise of sensational, relentless media attention. Organized by the Brooklyn Museum, *Basquiat* opened last March in New York and will show at the Museum of Contemporary Art in Los Angeles before coming to Houston. Our voracious appetite for Basquiat proves his continued relevance and we will be privileged to see once again many of his extraordinary works.

Joseph Havel: A Decade of Sculpture 1996-2006 (March 26 – June 18, 2006)

A nod to the locals, albeit one closely related to the MFAH. Director of the museum's Glassell School, Havel will present several new works among the 28 planned for the exhibition.

The Orange Show

Eyeopener Tour: Dearly Departed (October 30, 2005)

This tour looks at the rituals and customs to mark the final passage of life – focusing particularly on the Mexican Day of the Dead. Additional stops include the studio of Sharon Kopriva in the Heights and a local cemetery. Check the 2006 schedule for tours that will lead you to the most unlikely places in Houston and beyond.



GALLERIES

Barbara Davis Gallery

James Surls (September 17 – October 15, 2005)

James Surls' influence on Texas is unmatched and three concurrent shows in Houston this season pay tribute to him. The show at Barbara Davis shares opening date with *James Surls: The Splendor Years, 1977-1997* at Blaffer Gallery and the Lawndale Art Center includes its founding director in their 25th Anniversary exhibition. Other notable shows at Barbara Davis include Robin Utterback and Robert Kelly.

Bering and James

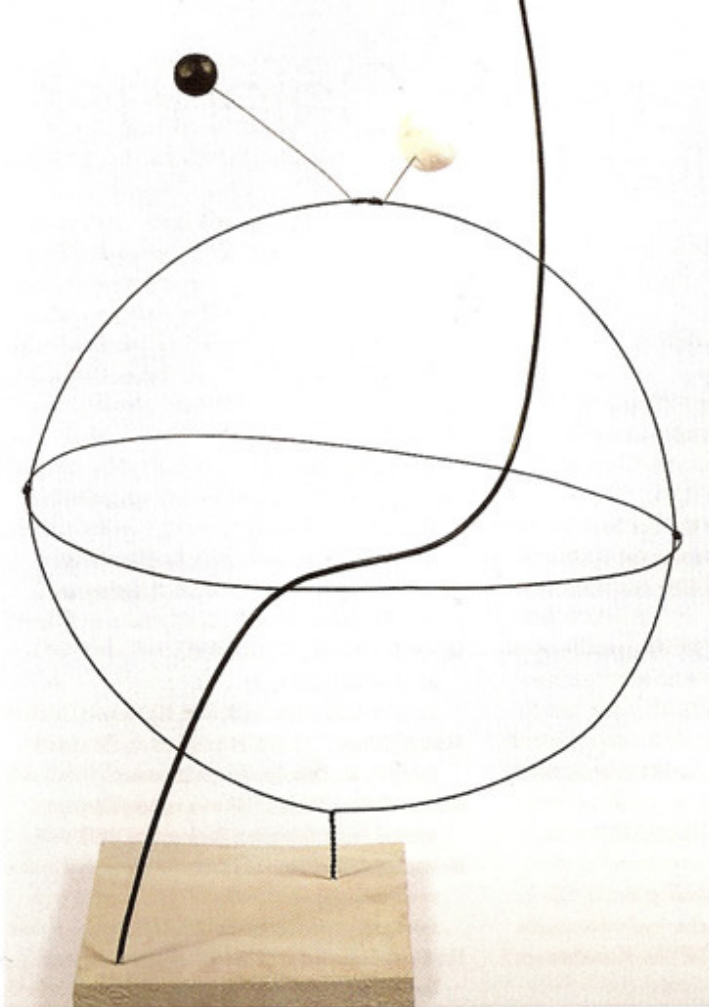
A great way to enjoy the innovative and accessible approach to art at this gallery is to come to the 2nd Annual \$100 Box show on Sunday, December 11, 2005. Some 150 area artists have created more than 350 12" by 12" works. Pretty fun.

Deborah Colton Gallery

Suzanne Anker: FutureNatural (September 17 – November 5, 2005)

Some of the most intriguing contemporary art deals with the myriad of controversial practices in science today. Anker is particularly interested in biological and genetic elements in science and works in a variety of processes that involve silk screening, painting and computer generated sculpture. See also the selected works of Peter Rose, filmmaker and video artist, running concurrently at Deborah Colton Gallery. Also of note, Iklektic Designs, Colton's other gallery that focuses on Asian art, will move out of Summer Street (to the Montrose area) creating an additional 3000 square feet of exhibition space.

Gallery Sonja Roesch



Alexander Calder, *Croisière*, 1931, wire, wood and paint, 37 x 23 x 23 in.

the large-scale piece *Hercules and the Lion*. There are beautiful configurations of Calder's mobiles and stables made of wood, steel, and found objects. As these delicately balanced sculptures send shadows dancing through the intimate settings of the rooms in the Menil, several works appear ready to be set in motion. For example, the fish and waves of *Goldfish Bowl*, Calder's first crank-driven sculpture, are poised for action. The installation of the wall relief *Black Frame* is displayed with its rear side visible so that the mechanism to alter the abstract formation of the front of the piece is as intriguing as the configuration within the frame. Ink and watercolor drawings accompany the exhibit and demonstrate Calder's attentiveness to line and form in space. Perhaps the best way to enjoy the show is to accept the Calder-isms for their own merit, rather than trying to connect them to any other -ism.

— Dawn Stienecker

Through January 8, 2006, 1515 Sul Ross, 713.525.9400, www.menil.org

DEBORAH COLTON GALLERY

Suzanne Anker: *FutureNatural* and Peter Rose: *On the Sublime*

As advances in medical and reproductive technologies bring new possibilities, vocabularies, and images to the public consciousness, artists find new opportunities to investigate the convergence of man and machine, organic and inorganic. Suzanne Anker, a writer, curator, and internationally exhibiting artist, explores how cellular scripts, when read through the lens of human experience, describe new realities.

FutureNatural first interrogates these advances with large can-



Suzanne Anker, *Crab*, 2004, plaster/resin, 5.5 x 5.5 x 2.5 in.

vases silkscreened with chromosome maps—literal pictures of DNA strands teased out into chromosome pairs. By combining these maps with illustrations of calisthenics that eerily echo the chromosomal structures, the very signs of human make-up shift into human forms.

Anker's sculptures of fetuses, both in familiar and fantastic forms, further query the possibilities of reproductive technology and re-written scripts of the human body. On a stainless steel table, ivory resin fetuses in different states of development, with cubist and other exaggerated forms mixed in with normative ones, are jumbled with chunks of fool's gold. This juxtaposition is at once beautiful and disturbing, reminding us that with scientific advances come new dilemmas.

Another series of sculptures, presented in vitrines, gives one pause. Their shapes are strangely familiar yet unidentifiable. One strives in vain to identify them as vertebrae, pelvises, coccyx, or the undersides of horseshoe crab shells, yet despite echoes of biological forms in each of these shapes, no attempt to classify them seems quite right. For these works, Anker used Rorschach prints, digitally scanned and then extruded into three dimensions, to produce shapes we read as organic although they are technologically produced. The questions raised by this set of perceptions is echoed nicely in the artist's choice of subject matter—these blots are a scientific tool whose random, yet symmetrical forms, strive to bring hidden layers of our consciousness to the surface.

Also exhibiting at Deborah Colton Gallery, Peter Rose is a filmmaker working in light, layers, and landscapes. In the video installations displayed, he explores the land as revealed through careful attention. In *Omen*, light paints each scene: a man waves a flashlight to reveal bits of the abandoned building that surrounds him, and shadows of passing traffic flicker gorgeously over densely packed branches. In *Rotary Almanac* and *The Geophysicist's Tears*, Rose employs layered imagery; rotating and intersecting images of natural landscapes play against each other. Rose successfully translates his artist's eye for detail into compelling visuals, commenting on the interaction of technology and the natural world.

Together, Anker and Rose present work that is as aesthetically pleasing as it is intriguing, asking important questions of both the artistic and scientific communities.

— Tria Wood

Through November 5, 2500 Summer Street, Third Floor, 713.864.2364, www.deborahcoltongallery.com

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Peter Rose is a prolific filmmaker and artist who comments on time, space, light and darkness by exploring landscapes as well as the

astronomical wonders of the night sky.

Suzanne Anker is a visual artist and theoretician who comments on the “genetic age” of things like designer babies by, for example, manipulating Rorschach test images into 3-D objects. The pairing of Rose’s “Selected Works” and Anker’s “Future Natural” at the Deborah Colton Gallery promises to be a thought-provoking and visually stimulating show. See it at the opening reception at 6 p.m. Friday, September 16, or skip the crowds and view privately today. Exhibits run through November 5. 2500 Summer, third floor. For information or to schedule a viewing, call 713-864-2364 or visit www.deborahcoltongallery.com. Free.