



The photographer was reflected in this piece of plastic sculpture at a preview exhibition at the Milwaukee Art Center Thursday. The piece, called "Pictorial Participation No. 15," was loaned by the Henri Gallery in Washington, D.C.

—Sentinel Photo by Donald W. Nusbaum

# Exhibit of Plastic Art Is Jewel of a Show

"A Plastic Presence," an exhibition sponsored by Philip Morris, Inc., and its affiliates, MilPrint, Inc., and the Miller Brewing Co., brings jewel-like beauty to the Milwaukee Art Center.

The show was organized by Tracy Atkinson, director, and his assistant, Jack Taylor, of the art center here. It opened to enthusiastic notices in New York. Milwaukee's opening is Friday.

The purpose of the exhibition is to demonstrate and encourage the use of plastic materials in the creation of artworks.

Atkinson touches on the show's weakness when he says in the exhibition catalog, "Plastics . . . are so common that their truly remarkable character is easily overlooked."

## "Revolution" Expected

In these days of rapid change, one has become conditioned to expect the "new" and the "remarkable" as nothing less than revolutionary.

"A Plastic Presence" is not revolutionary. In fact, the show has something of the feeling of a retrospective exhibit.

Most pieces, like the University of Wisconsin's Wayne Taylor's "Lemon Ice" vinyl upholstery effect, turn out to be old friends or, at least, spitting images.

Nevertheless, the collection sparkles, refracts, shines and is thoroughly a delight to the eye.

Two striking characteristics of the show carry on the trend of outsized proportions and minimal impact.

## Soaring Glob

Tom Clancy's 6 cubic foot glob of polyurethane set off by a concave corner of gold plated polyester fiberglass that soars 16 feet above the gallery lobby is environmental as well as strikingly monumental.

So are Susan Lewis Williams' collection of inflated vinyl cushions that make up her "Cylinder Room" and Stylianos Gianakos' monstrous "Untitled" fiberglass and wood construction.

The minimal and the large are combined in Richard Van Buren's collection of 55 string and fiberglass shapes that resembles a wall hung full of pelts.

Frank Gallo's pointy headed nude and David Black's play of

# FAT KEEPS FACE SAFE

Moscow, USSR —AP— Women who wish to avoid frostbite in subzero weather are advised to smear their faces with lard or goose fat.

So says the Moscow's Beauty Institute director, I. Kolgunenko, in an article on skin care for the periodical, Moscow News.

positive and negative volumes nod in the traditional plastic direction.

## Show's Best Effects

Refraction of light and the play of colors in Norman Zammitt's laminated acrylic, Ed McGowin's Larry Poons-like curtains and Craig Kauffman's encapsuled hues are some of the best effects in the show.

Atkinson's earlier, pacesetting "Options" show also has an echo in "A Plastic Presence." The great possibility of textures found in plastics seems to demand tactile exploration of many of the pieces.

While not entirely as exciting as a "new" medium might be expected to be, the show that will run through March 8 is a splendid collection of eye arresting pleasures.

—JAY JOSLYN