CONTINUING AND RECOMMENDED

Kerry James Marshall explores themes that range from racial stereotyping to who is a role mode and whyin *Mementos*. Like cessful *memento mori*, Marsh sonal reflections on his exper a young black male have resonance. They touch raw ne evoke poignant memories tha manently etched in history. ages of John and Robert Kenr Martin Luther King, along fiery slogans that were shou Georgia to the four corner country are replicated in p prints, signage and a room-s stallation.

The three wall-sized p dominate the exhibit. Ren unstretched canvas, each fe life-sized black woman in a able parlor full of middle-c nishings. Encrusted in silv frames, each of the scenes is - except that the woman has tribute to the saintly role play black matriarch) and the spirit artists, poets, musicians and role models hover over her h

Centered in the middle of lery is a large mausoleum-lik ture with numerous peep hole ers must look through the hol the video projected inside. Th tures, appear to be larger rubber each containing a specific catc from the 1960's relating to blac The stamps and the prints ma them align the gallery wal printed in a color of the Afri tional Flag.

Each element reinforces th to assert the power of Marsh sion and history's verdict Monica Museum of Art, Monica).

With his new dual series o ings, *Blacksmith/Bird of Paradise*, **Jeff Gambill** pays tribute to the memory of members of his family in a personalized version of sunshine and noire. Both series are homage's to Gambill's grandmother and grandfather--the grandmother represented as an elegantly painted bird of paradise and the grandfather as the more somber black-

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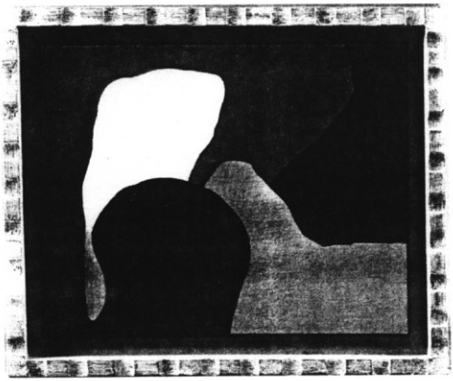

FREDERICK HAMMERSLEY
"CITY LIMITS"

vinyl decal and created an undulating work of red, purple, orange and blue curves and rectangles that dance before viewers' eyes (Richard Telles Gallery, West Hollywood).

Richard Sedivy's new works explore nautical themes. Each of the paintings juxtaposes a painted two-dimensional version of a ship with fragments of its sculpted form. In each of the works on view the two versions of the ships are centered in the compo- -col- rela- These y are same their of the more llery.

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"We are more than ever exposed to images of anger, violence, hatred, profanity, death and destruction," writes gallery director Jeannine McWorter, explaining Erotic: Redeeming the Definition. With that state of mind, she sent out an open invitation for artists to submit examples of erotic art to usher in the year 2000. "Let's...not concentrate on the worries of 'sexuality'," she continued, "but on the wonders of 'sensuality'...and the ecstasy of the human form...in all its variations." Juried by three arts professionals, the show, though uneven, does contain its share of treasures. Two of them are cast-bronze miniature sculptures by Karin Swilden, whose reductive torso forms are reminiscent of Brancusi. Dramatic photography of nudes in various captivating poses is produced by Bob Jakobsen and Wade Hammon/ Mark Solter; watercolors that reference Tantric sexual positions is created by Kris Hostikka; a crisp, spontaneous charcoal drawing of two coupled nudes is the work of Chris Huicochea; and *Can-Do*, Eva Kolosvary-Stupler's whimsical assemblage sculpture, will bring a smile to the face of any cynic (Artscape, Long Beach).

People are always surprised when they come face to face with contemporary Latin American art. Full of preconceptions and stereotypes of what to expect, they are audibly delighted with the high-quality sophistication that results when world-wide art trends are married to the sensibilities of each "New World" culture. Take **Uriarte Talavera** for example--the most important ceramic studio in Mexico. Originating in 1868 in the city of Puebla, Uriarte continues to create original, hand thrown, hand-painted and glazed ceramics in traditional, dark blue, neo-Hispanic designs. Four years ago, the studio began to invite critically acclaimed contemporary Mexican artists to come and produce plates, pottery, and sculpture in the signature styles for which they are known--while using Talavera techniques. On view are 35 outstanding examples of "Nueva Talavera" ceramics by such well-known artists as Jose Luis Cuevas, Raul Anguiano, Manuel Felguerex, Maris Bustamante, Sergio Hernandez, and L.A. artist Michael J. Walker. Complementing the contemporary work are eight historic traditional pieces, making this exhibit an absolute "must-see" (Museum of Latin American Art, Long Beach).