



This painting by Jo Duflo is part of the 10th La Virgen de Guadalupe Art Exhibition at the Ice House Cultural Center in Oak Cliff.

GALLERY GOURMET

Range of Expression

Three artists share their feelings, from bitterness to grace

Filmmaker draws from her turbulent past to create sad portraits of society

By JANET KUTNER
Art Critic

DENTON—Dysfunctional families are not unique to the United States. Witness works by Tracey Moffatt, an acclaimed Australian photographer and filmmaker whose disturbing pictures reflect her torn allegiance as an aboriginal adopted by middle-class whites from the blue-collar suburb of Brisbane.

Bored by the mundanity of her real life, she escaped into a realm of imagination shaped partly by pop culture and "trash-TV," as she calls it, and partly by the aboriginal family with whom she stayed in touch. Images on view at the University of North Texas Art Gallery transport viewers into a surreal arena in which Ms. Moffatt intermittently plays protagonist, voyeur, and social critic.

Her best-known film — *Night Cries: A Rural Tragedy* — deals with the love-hate relationship of a middle-aged aboriginal woman and her dying mother, who is white. Bound together by illness, old age, and co-dependency, the women go about their sorry business without speaking while Jimmy Little, a prominent aboriginal singer, lip-synchs a haunting refrain he made famous.

Heaven, a video in a somewhat lighter vein, depicts macho male surfers changing into their street clothes, alternately angry and embarrassed by the awkwardness of the situation. It's a wry and enter-



TRACEY MOFFATT

Disturbing images of lust and violence are captured in *Something More*, a series of film stills by Tracey Moffatt.

taining example of role-reversal that turns reluctant males into sex objects.

Everything else is sad, sad, sad. *GUAPA (Good Looking)* — large-format photographs made during a residency at ArtPace in San Antonio — translates the popular roller derby series Ms. Moffatt re-

calls watching on TV into haunting eulogies to anger, fear, and frustration.

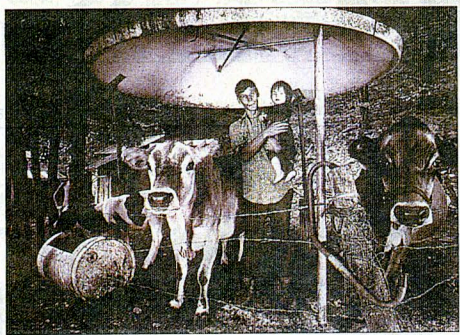
Something More, a confrontational series of film stills, describes love, lust, and disillusionment. *Scared for Life*, off-set lithographs in a pseudo-photojournalist vein, makes dysfunction its theme. A

child watches a father beat a neighborhood girl with whom he appears to have had sex. A boy pretends to give birth to a doll, invoking the rage of his mother.

Ms. Moffatt's eye for the unusual is flawless, as is her skill at blurring fact and fiction. But she gets bogged down in overdramatiza-

tion and ultimately fails to hold the viewer's attention.

"Tracey Moffatt" is on view through Dec. 12 at the University of North Texas Art Gallery, in the Art Building, Mulberry and Welch, Denton. Hours: noon to 8 p.m. Monday and Tuesday and noon to 5 p.m. Wednesday through Saturday. Free. Call 940-565-4005.



Shelby Lee Adams' *Donnie w/ Baby & Cows* (1999)

Photographer continues his insightful series on underprivileged Appalachian families

By JANET KUTNER
Art Critic

There they stand, proud and erect, showing off their treasures. A father with his baby and cows under a satellite dish

cy of people who would prefer to keep a low profile.

True, their world is foreign to outsiders — run-down farms, unstylish dress, shabby furniture draped in towels and blan-

David Row uses lines and color to create elegance on a wall, monotypes

By CHARLES DEE MITCHELL
Special Contributor

David Row titles his exhibition at the McKinney Avenue Contemporary "Ennead." Ennead is the Greek word for "nine" and when used as a proper noun it refers to the nine muses of the arts and sciences. Mr. Row's muses find their embodiment in the curving white lines that make up his wall drawing at the MAC.

He has painted the wall black and gridded it in dark blue. Despite the fact that the individual lines run for dozens of feet, each one has the sweeping feel of a gesture made by a single pass of the artist's hand. Their elegance and sensuousness ameliorates the starkness of white on black. Short dotted double lines that mark each of their arcs adds a quasi-scientific, diagrammatic feel to the work. Mr. Row refers to his "muses" as strands of DNA.

Variations on these linear ele-



David Row's *Untitled* (#558)

and the lines themselves, in rich colors like red, dark blue, orange, or black, stand out against faded backgrounds in pale green or mauve. Monotypes are paintings on glass transferred by a press to create a one-off image. The faded but dense background of each of these monotypes is the ghost image left from a previous run through the press. The freshly applied lines of color stack up on these backgrounds and create a shallow, tangled space.

As with the wall drawing, Mr.

plication. This gives the images, despite their sometimes startling color, a stately rhythm. In his large paintings, usually in the neighborhood of 8 by 10 feet in size, he emphasizes the manufactured nature of his lines, here almost a foot in width, by using screens to apply some of them onto the surface. Multiple canvases and areas that have been taped off at different points in the painting process allow for abrupt transitions within the otherwise ribbon flow of line and color.

The paintings are accomplished demonstrations of a technique Mr. Row has been developing since the 1980s, but the high point of this exhibition remains the monotypes, with their luxurious handmade paper and unabashedly gorgeous color.

"David Row: Ennead" continues through Dec. 16 at the McKinney Avenue 2120