

## Then & Now

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**T**hen & Now" offered an opportunity to see early and later works by 22 artists who exhibited at the Aldrich Museum of Contemporary Art at the beginning of their careers. While Minimalism and Pop art emerge as the dominant influences on this art of the last three decades, numerous styles were represented here. The juxtaposition of these various esthetics was as compelling as the different directions that the individual artists have pursued.

Robert Indiana's strict adherence to his Pop graphic style accounts for the most consistent career. Both Jackie Winsor and Bridget Riley have expanded their investigations of Minimalism by adding color and varying their scales and materials: Winsor's rough-hewn, four-foot *Fence Piece* (1970) looks a solid 18 years from her cool, cement *Inset Wallpiece with Red Interior* (1988); and the bright, optical play of

Riley's large painting *Gaillarde 2* (1988) is more invigorating than her tight, hard-edged, black-and-white drawing *Study for Breathe* (1965).

The spare, curving, cast-iron lines of Lisa Hoke's 1987 *Orb* have given way to a vibrant jumble of ribbon, cotton, and wire in her *Top Drawer* (1992), an inspired, post-modern update of found-object sculpture.

The longest stylistic leap on display was taken by Nikki Ketchman, whose early contribution was a 1977 neon, photorealist painting, *Kaleidoscope*. Twelve years later, she produced *Anima*, an organic wood-and-wire sculpture that resembles a weeping willow. Viewed within the wide spectrum of this exhibition, the dramatic contrast

between Ketchman's works reflects how richly paved was the road between them.



**Ross Bleckner, *In Figures*, 1991, oil on canvas, 86 by 53 inches. Philippe Staib.**