

Hood, Ross show new work at Allyn Gallup



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About Art

Dee Hood offers an astounding array of material to digest.

Her sculptures and paintings are scattered around the

walls and floor of the Allyn Gallup Gallery. Her paintings are purposefully naïve.

Some are loosely organized, while others are more tightly structured, such as in "We Make Our Own Way," where simple forms of creatures, figures and animals float in a sea of texture and paint. Hood adds her contribution to a long history of making objects by recycling existing forms.

Her strongest efforts in this show combine form, movement and sound. "Offering" is an elegant and lyrical sculpture she has made with parts of objects, including a clock, bell and shards of glass. A serpentine piece of driftwood curves out as an armature for a beige/flesh lace-covered bra cup that serves as a nest for human hair and dozens of dried sardines. This work encourages your smile muscles to activate.

"Spirit Pole" is well over 6 feet tall – the scale of an imposing if skinny individual. The height of this work engages the viewer immediately because it so resembles a human corpus. Hood has combined raw nature in a piece of a tree root, with altered nature in parts of tools such as a rake.



SPIRIT POLE
74" h x 17" w x 10" d
2007

"Spirit Pole" is a distinctive example of Dee Hood's artwork. The inset shows more detail of the decorative items on the pole.

These forms encourage one to appreciate the amount of time it took Hood to find and assemble all these shapes in perfect harmony.

"Looking for Signs of Integrity" is an assemblage consisting of a wooden foot shape embraced by the metal curves of a roller skate. A wooden handle holds up a spring; from that a kitchen tool thrusts forward to dangle a single crystal. An



"Bone Balance" is among the Dee Hood pieces in the Allyn Gallup show.

armature with four Japanese brass cymbals spins around and engages the crystal in moments and the resulting sounds. To meditate and activate this sculpture is to find delight and tranquility in the simplicity of its beauty.

Gale Fulton Ross is displaying her recent abstract oil and acrylic studies. One of the smallest works, "Untitled (study)," sets the tone of the show.

It makes visual references to Franz Kline and Hans Hofmann. Kline investigated how black and white could communicate on a canvas. Hofmann was all about color. Ross's work betrays her interest in all these issues. Black predominates. On close inspection, one can see she layers over it with other dark colors, including gray, brown and dark blue. In some cases she mixes oil and acrylic, giv-



"Many Blessings" is an oil and acrylic piece by Gale Fulton Ross.

ing some areas a glossy finish and others a matte one.

Her small passages and gestures are more interesting than her large ones. The broad strokes bring attention to the flatness of the picture plane and shatter any illusion of space that may exist in other parts of the painting.

It is easy to become lost in the small areas, where brush marks feather into each other and the edges where colors meet are subtly nuanced.

In the two largest canvases, "This is Now" and "That was Then," Ross has applied many colors to the canvases and then painted much of it out with black – later going back into the wet paint and drawing lines with the end of the brush, freeing glimpses of color. In "Many Blessings," an area of red paint cut with green draws you into the picture plane. The ideal size for Ross appears to be the squares that are 36 x 36 inches. Here she integrates all the marks in a way that unifies the composition of each.