

THE ARTS

LAST CHANCE: Three stage shows come to the end of their runs this weekend. "The Robbers" at the FSU/Asolo Contemporary Art Center given a more contemporary spin (351-8000; asolorep.org). The Manatee Players present the final performance of Elton John's version of "Aida" (748-5875; manateeplayers.com) and Venice Theatre's "The Music Man" also closes on



Art that's 'In Your Face' at Gallup

By MARTY FUGATE
Correspondent

"In Your Face," now on display at Allyn Gallup Contemporary Art, features glimpses of the human figure by painters Lynn Davison and Aaron Board. Their approach to the human animal is radically different. As comedian Lew Lehr once observed, "People is the craziest monkeys." Davison and Board offer different flavors of craziness and truth in their exhibits at the human zoo.

Lynn Davison is in love with the crazy vulnerability of humanity. That love shines forth in all 25 of her paintings and drawings on display. The Naples-based artist paints mainly in oils. The human figure is her favorite subject.

Her technique is always adept but never flattering. She paints with realist methods, but shuns the subjects that realist painters typically paint. Davison's eye gravitates towards people we usually don't take seriously. Outsiders and outcasts. Or imperfect,

ART REVIEW

IN YOUR FACE. Works by Lynn Davison and Aaron Board. Through April 14 at Allyn Gallup Contemporary Art, 1288 N. Palm Ave., Sarasota. 366-2454; allyngallup.com.

garden variety "normal" people doing the awkward things that people do when they don't think they're being watched. Nobody poses in her paintings. Her subjects are off-guard; their masks are down. Davison loves that psychological nakedness. And her love isn't blind.

The result can be unsettling at first. Beneath the surface of Davison's absurdist paintings, there's a David Lynchian sense of humor and sympathy for her unusual suspects. She shows the weird, goofy side of humanity—but always with a loving eye. Davison reminds us that the unusual isn't unusual. In her most recent work, she shows the goofy, unusual side of couples. Davison's "Party Time" is one example. A middle-aged

couple, collapsed on a couch, après fête. The man could stand to lose a few pounds; the woman, in real life, would probably be shouting, "Go away! Don't show my face like that!" But it's not a loss of face. It's her real face.

Aaron Board is in love with humanity's crazy, beautiful, wild side. His allegorical figures combines the rawness of a Frank Stella and the robustness of a Rubens. Like Davison, the painter and Ringling College instructor is drawn to expressions of authenticity in his human figures. But they're not quite so goofy as hers. Where Davison loves awkward, un-posed glimpses of human hangups, Board is more interested in something like Rousseau's Noble Savage—the pure human animal, without civilization's crazy ideas in its head.

"Eve" is one such pure expression: a tableau of four images on a wooden base. The dominant figure is a naked, baby girl. Eve, of course, fearing nothing. And not suspecting the snake of painful knowledge, revealed in a haunting X-Ray in a panel below.