

Burk Uzzle and Leslie Fry collaborate at Allyn Gallup Gallery

MARK ORMOND About Art



ter sculptures painted with oil paint. She has successfully integrated parts of various fruits and vegetables to form two figures that have the accoutrements of both sexes and a lot more. With study we see ears of corn, melons, cucumber, cabbage leaves and perhaps pearl onions, and we ponder the visceral.

Uzzle's large format black and white photographs "Shrubcar, 2000" and "Poletree in Delaware, 1999" anchor a wall that presents an interesting mix of the work of both artists. Fry's mixed media work of plaster and synthetic hair is a great foil to Uzzle's images.

Kudos to Allyn Gallup for giving these artists control over his space to set up juxtapositions of their work that keep us lingering in the gallery to make sure we have not missed anything. The pairings and groupings of work by the two artists allow us to not only ponder, either, but also appreciate

the ways these works talk to each other about the formal issues of art and particular issues of our contemporary culture. Do not miss this opportunity to immerse yourself in the dialogue and have a fun time as well.

There is something in this show for everyone to ponder or muse.

Now through Feb. 1 there is a marvelous installation of the work of photographer Burk Uzzle and multi-media artist Leslie Fry. This is an exhibition one must experience. It is a witty and sophisticated romp across the territory of the banal to the historic and from the visceral to the sensual and even erotic. There is something in this show for everyone to ponder or muse.

Fry has created "Moss Coat" from dried moss, earth, plaster and steel. The 36-inch-high work with outstretched arms is sited on the floor. The high collared garment, slightly open down the front, beckons us toward it to occupy it. We psychologically charge the work with our presence and immediately enjoy its comfort and warmth.

Around the corner from the coat is a photograph Uzzle took at Woodstock in 1969, in which two figures are enveloped in a quilt. Above that is a cast paper piece by Fry in which a red cloth is being torn in two. On the other side of this wall (that is perpendicular to the front window, allowing the full glass curtain wall to move out beyond the sidewalk) is a photograph of a naked man wading through one of the reflecting pools on the mall in Washington, D.C.

He flashes the V-sign and to his right Fry has hung a cast paper "Knotty Poppy." Below on a low platform is "Hybrid," a swollen, purple veined gourd like form.

These two artists are exquisitely attentive to details. Uzzle chooses a different frame for each of his works and they all suitably compliment his images. He travels frequently and his camera is omnipresent to record the odd and hardly imaginable, such as a view of a trailer through a series of randomly placed columns where the foreground has our feet planted in a graveyard of side-by-side headstones. There is humor in his "Three Wise Men and a Wise Dog." His "Clean Oak Trees" is a tour de force of wit and commentary. Under a canopy of oak trees dripping with loads of moss is a sea of washing machines.

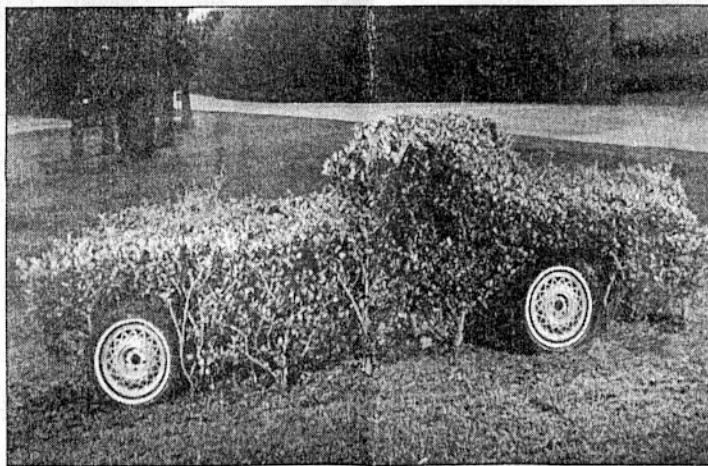
Fry's two "Hermaphrodites" are plas-



PHOTOS BY
REBECCA WILD BAXTER

The work of photographer Burk Uzzle and multi-media artist Leslie Fry are being featured at the Allyn Gallup Gallery.

Pictured is Burk Uzzle's "Oh Holy Tire" with some of Leslie Fry's sculptures (above) and Uzzle's "Shrubcar" (r.).



WHEN YOU GO

- ▼ Photography by Burk Uzzle and multi-media by Leslie Fry
- ▼ Mira Mar Gallery 1284 N. Palm Avenue
- ▼ Through Feb. 1