

Concord Art's "Unique Print" show makes good impression

Much enjoyed the [Concord Art Association's](#) New England Impressions III," the Unique Print, March 21-May3, 2009."



Peik Larson, Red Tree

The show, presented on two floors in the CAA's lovely colonial home at 37 Lexington Road in Concord Center, is a colorful collection of monotypes, monoprints and experimental prints composed of fabrics, hand quilting, stamping, sandpaper, and pastel, on wood, metal, ink and paper, and combinations of the above. In the words of curator Dorothy Thompson, the show is one in a series celebrating New England artists and printers "trying something new, breaking the rules."

All of the works—with photos of each work and a video of the opening reception available at www.concordart.com, were stunning. My favorites included:



Inner
Courtyard

Roz Karal Ablo's Interior Courtyard--a dramatic collage and pastel work in vibrant blues, mauves, with a little red and green thrown in. It seemed to embody the splitting of space into time, a la Duchamp, a rushing, perhaps, through what might be a structural, village courtyard composed of buildings, streets and sky-- or, perhaps, an inner personal one.



Randy Garber,
Cognitive
Dissonance

Randy Garber's elegant Cognitive Dissonance, composed composed of hard and soft grand spit bite etching, wood cut transfer, monoprint on piano player scrolls.

Pastel colors, different on each side of the scrolls, are printed with abstract shapes, hands, gears, heads and other

forms. The scrolls, though still, seem to undulate, mesmerizing the viewer as s/he comes to realize that words, presented in reverse order, actually make some sense. Appear may love where ing tell no there's.



Michael Mazur, Rocks and Water



Debra Olin,
Gliki's Flight



Jeanne Williamson, Orange Construction

Jan Arabas, Bird Flu.

