

china or silver goblets and bowls that she arranged against patterned backgrounds of fabric or wallpaper. Invariably, the objects' surfaces pick up reflections and venture into a new hyperreality of luminous distortions and topsy-turvy optical effects. Among the most striking works here was *Silver Bowls* (2012), an oil on linen in which the bright stripes of the backdrop flash off the surfaces and careen toward the edges of the canvas like strokes of lightning. *Sky Cup* (2013), a nearly two-foot-square composition, is equally dramatic, as the spiky points of a Navajo pattern are echoed in the silver bowl of a polished teacup, while its lower half seems to reflect a snowy landscape.

The artist's quieter works on paper, in graphite and ink, were also hugely alluring. *Star Cup* (2011) is a crowded jumble of saucers and cups, hemmed in by gentle folds of fabric—the whole composition somehow appealingly claustrophobic.

Despite something like virtuosic overkill, the pleasures of “how’d she do that?” remained fresh. Centuries after artists such as Holbein and Parmigianino played with reflections, Pasin Sloan has discovered her own giddy alternative realms captured in mirrored surfaces.

'1963'

Monroe Gallery of Photography

The year 1963 is indelibly inked in the memories of people of a certain age, both for the world-shaking events that transpired—John F. Kennedy's assassination, the Freedom March on Washington, and Martin Luther King Jr.'s “I Have a Dream” speech, to name a few—and for the iconic photographs that commemorate them. This show offered a compelling glimpse into the past with a series of news shots by little-known photographers, documenting the good, the bad, and the ludicrous.

What was most striking here was the choice to memorialize events with fresh, original images. Kennedy's assassination, for example, was represented not by Jackie Kennedy in her blood-stained pink suit, but by Bob Gomel's brilliant aerial color photograph of the horse-drawn caisson bearing the president's casket, a vibrant flag snapping in the foreground. In lieu of the familiar shot of King at the podium, another Gomel photograph depicted the huge throng at



Bob Gomel, *Horse Drawn Caisson Bearing John F. Kennedy's Casket*, 1963, archival pigment print, 22" x 17". Monroe Gallery of Photography.

the Washington Mall at the end of the Freedom March, and Charles Moore's poignant image showed a small group of demonstrators joining hands to sing “We Shall Overcome.”

As tragic as it was for many, 1963 was also a year of thrilling events. The playful moments of the era were captured in Gomel's portrait of a cocky Arnold Palmer, hands triumphantly on hips, as well as in a shot of stuffy old Yale grads (complete with chauffeur) tailgating at a football game. And an unknown Hollywood photographer's portrait of Elizabeth Taylor summed up the cinematic event of the year by showing the actress in over-the-top Nefertiti makeup for the filming of *Cleopatra*.

To end it all, the show turned a corner into 1964 with Bill Eppridge's shot of the very young Beatles, arriving in the U.S. for the first time. It was a tumultuous period, but it certainly had its lighter moments.

William Metcalf

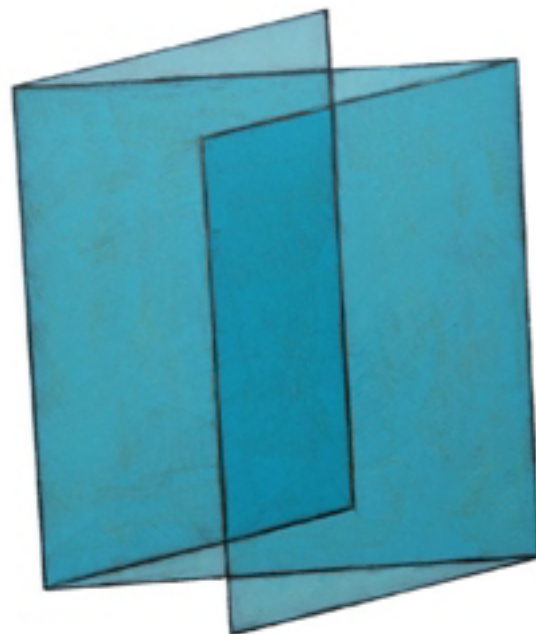
Charlotte Jackson Fine Art

For more than two decades, William Metcalf has been interested in what he describes as “overcoming the two-dimensionality in painting.” His latest series offers up planes of luminous color that seem to shift between two and three dimensions—appearing to be both intricately folded sculptural objects and

flat images painted directly onto the gallery walls. In reality, the works are made from graphite and acrylic paint on Alupanel, a kind of flat aluminum surface. In Metcalf's hands, the structures morph into magical origami, though this is eye candy without any discernible Asian influences—unless you count an association with the neon-hot colors of downtown Tokyo.

Appropriately, all of the works and the exhibition itself are titled “Mindspace,” which suggests that what is happening in front of your eyes is a bit of a mind bender. Some, like *Mindspace #11* and *Mindspace #26* (both 2012) seem to unfurl into multiple dimensions like demented box kites. Others are more orderly, and evoke the depiction of real architectural spaces—like distant descendants of Renaissance perspective drawings. Most operate like the optical tease graphics that allow you to see either two human profiles or a goblet, but not both at the same time; at one moment Metcalf's shapes fan out into space, and the next the eye clearly perceives flat lines drawn on a flat plane.

The lone sculpture of the group, a four-foot-tall structure titled *Mindspace #58* (2013), leaned precariously against the wall like a stretched-out paper fan, its dull gray surface in counterpoint to the glowing colors of the other works. Arranged with plenty of space to breathe, Metcalf's creations came together to create the experience of a sophisticated fun house, simultaneously entertaining and disorienting.



William Metcalf, *Mindspace #58*, 2013, acrylic and graphite on Alupanel, 16" x 13". Charlotte Jackson Fine Art.