

RUSSELL SHARON

28 APRIL-26 MAY 1984 OPENING SATURDAY 28 APRIL, 7-9 PM

Russell Sharon: PARADISE LOST

Regionalism, that often derogatory term we use to describe the provincialism of our rural artists, posits a dramatic mannered impact in the work of Russell Sharon. Though there has been a fifteen year absence from his childhood midwestern farm, the imprint of nature is the overwhelming presence in his paintings. Sharon's classic American landscape, our obsessive Paradise Lost, is an Eden viewed from the East. Here, the naive and pastoral is subject to the affectations of the manneristic conflux of styles and ideas in New York.

The eccentricities of Sharon's regionalism are heightened by his international neo-expressionistic emotionalism. His visual aberrations of reality are resultant from a too-intense level of perception. The land is ablaze under the inescapable sun, its flatness so endless that perspective is void and everything, from the blank stare of the grazing cow to the distant clouds, is pushed up against the picture plane. The visual assault extends a subjective vision of the omni-presence of nature abstractly fractured into its basic elements. Earth, water, fire and air, the basic vocabulary of the world, converge in an equivalence of depiction. The elements come to signify one another, painted in Sharon's constant poetic rhythm — his awareness of the pulsating flow of the nature nearly lost in the urban world.

Carlo McCormick

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