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On the more serious side, at **Pentimenti**, five Swiss artists with abstract and minimal strategies serve as a reminder that East is West and West is East and art is global, these days, just like the economy. I particularly liked **Judith Trepp's** Asian and Japanese-inspired drawings. The most basic lines in pressing proximity become sexy promises of contact (*right, an untitled Trepp of ink and egg tempera on Indian paper*).



I also went for **Maria Eitle-Vozar's** porcelain houses of cards, which seemed fragile and off kilter, ready to collapse at a breath. Some of the cards have holes in them suggesting windows and leaky roofs or worn-out floors. But all of them suggest how vulnerable we are, for we are the cards and the cards are us (*left, "Cardhouses Villages II," 12 x 9 x 4 inches, mixed media, porcelain*).

Others in the Swiss contingent of the show are **Karina Wisniewska, Susanne Keller** and **Vera Rothamel**.

In the back spaces at Pentimenti are the regular Pentimenti artists--**Franco Muller, Kevin Finklea, Steven Baris, Kathryn Frund** and **Richard Bottwin**--whose work is showing simultaneously at **Ute Barth Gallery** in Switzerland, part of the trade between the two galleries. Some new Baris and Muller pieces went up today to replace sold paintings.

The show has another week before the gallery closes for summer vacation.