

Imbalance mars cross-over show

• "Crossing Over" mixed media works by seven artists, created by Roz MacAllan, Arts Foyer Gallery, UCSQ (till Sept. 28).

Roz MacAllan has chosen a cross-section of works by seven of her gallery artists which "crosses over", blurring the distinctions between painting and sculpture.

It's quite a challenging show, though there's a quantitative imbalance

between the works of the different artists. Stephanie Outridge-Field's sole work, *Unholy War*, a tripod modelled and decorated terracotta, seems out of place, a token presence. It's as if you get to know two or three of the contributors, but scarcely meet others.

Wayne Smith's triptych *Fragmenting Centre* provides a strong focus. Michelangelo's *David* breaches a subtle violet and brown mountainscape with ghostly animals, a comment on civilisation's impact on the natural environment. Flanking it are his *Artefacts*, nine painted plaques rich in classical associations.

Interior decoration, fine art and kitsch coalesce in Colin Reaney's whimsical, refreshing works featuring columns, drapery, fruit and cherubs. Inspired by Italianate architecture and ornamentation, especially the "folly" ("impractical ornamental contrivance"), his contribution ranges from *Still Life Postcards* (many little dotted and bordered panels in primary colours and black with attached plastic fruit), to installations both vivid and restrained. The multi-item *Silence*



of *Decoration* is predominantly white with touches of gold.

Mona Ryder is well represented. Easily her most successful piece, is the three-dimensional mixed media feminist icon *Reconstruction*. Her glass paintings are conceptually interesting, though somewhat uneven in resolution, while her erotic *In the Garden* series of watercolours is defused by inadequate drawing and painting technique.

Sebastian di Mauro's stately *Flight* suggests the life-cycle of a bird from egg to expiry. One bleached skull contrasts beautifully with a background of charred wood, symbolising destruction and renewal, and blackened steel.

Paul Zika's wall sculptures *Entrance to Xanadu*, with their architectural allusions, interestingly contrast rigid geometric forms with freely applied paint. And Lutz Presser is tantalisingly represented by only one wall sculpture, the strong, expressionistic *Falling Head of Eve*.