

REVIEWS

By DIANE HEILENMAN
 Courier-Journal Art Critic

ter Tower gallery, has some of both attitudes.

Louisville painter Joyce Garner has produced a series of small square paintings of the same fruit bowl seen abstractly over the span of four seasons. The notion of the circle (the bowl) set in a square (the canvas) and altered as seasons and the bowl's contents change, is an interesting and visually appealing intellectual exercise.

It suggests art as a device of record and, indeed, memory is the heart of the still life.

Kerry Malloy of Louisville produces paintings that are more clearly derived from the still-life tradition of a gathering of objects — often with symbolic meaning — set upon a tabletop. Malloy, however, shifts from the rendition of the objects to the rendition of the abstract nature of their outlines and reflections, a nod to late-20th-century realist thinking.

The other two artists tackle the still life as genre and infuse it with energy.

Rex Lagerstrom of Louisville mixes personal memories of fishing and hunting with images of seafood. The

result is a poignant call for respect and accountability when it comes to contemporary culture's determined ignorance of the origins of its food.

Lagerstrom's lesson that our lives are based on the death of other animals provides some leavening in a show that is part of DinnerWorks, an extravaganza of dining and design that elevates eating to an elegance that denies its origins.

The final artist on view tackles the notion of *nature morte* like a stand-up comic. He is Dana Tindall of Fort Wright, whose kinetic and audio "Pork Lust Trilogy" takes us on a sort of alternate history of the BLT that includes a stovetop still-life painting about the veneration of bacon frying. Another — even stranger — work is a field "still life" that involves a taped conversation wherein a voice-over meditates with an evangelistic fervor over the sacrificial death of pigs to the greater good.

The exhibition at the water tower, River Road and Zorn Avenue, Louisville, continues through March 2. Hours are 9 a.m. to 5 p.m. Monday through Friday, 9 a.m. to 3 p.m. Saturday, noon to 4 p.m. Sunday.

Four takes on still lifes

When you think about it, our English term "still life" is such a bowdlerized translation from the French, *nature morte*. This painting genre that began four centuries ago as a means to show off artistic skills and luxury items, including dead game, has aged into a too-often sterile exercise in studio setups.

"Still Life With Four Artists," paintings by four Kentuckians at the Louisville Visual Art Association Wa-