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Galleries: Locks begins

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Walking through Locks Gallery's exhibition "1968," which gathers paintings by artists working at that time and is a tribute to Marian Locks, who founded the gallery that year, you might be surprised to see so much abstraction. You shouldn't be: Locks, who died in February at 95, was a champion of abstract work, which was (we sometimes forget) the prevailing, widely accepted style of the 1960s.

The other reminder - or revelation, to young viewers - conveyed by this exhibition is how overtly sexual ostensibly abstract work often was.

Targets, ovals, zippers - or the obvious body parts they connote - abound in these works, most obviously in Thomas Chimes' bulging vinyl-surrounded key and lock shapes in *Key To* and *Cathedra* (both 1970).

Spirals, circles, and round openings are the immediately recognizable shapes in Edna Andrade's *Earth Day* (1970), Judy Chicago's *Pasadena Lifesavers Red Series, #3* (1969), and Claes Oldenburg's *Cigarettes with Smoke* (1968), one of this show's few sculptures.

Atmospheric abstract painting, another development in the decade of mind-expansion, is well represented here, too, in early paintings by James Havard, Warren Rohrer, and Ralph Humphrey, the latter two also early proponents of fuzzier, more organic "stripe" painting.



Thomas Chimes' mixed-media metal box construction, "Key To," at Locks Gallery through May 28.