
THE PRESIDENT

P.D. FLACK B.A., M.A., PhD.

BARBARA ASTMAN AT SABLE-CASTELLI



when i first walked in i felt depressed:
her imagery, her colour, the expression on the
people's faces, even the people in the gallery,
the whole gallery depressed me

a moment of beautiful technology
motion picture

surreal

small rectangles

entering the gallery you are confronted by panels
of colour zerox zerox zerox grids

if you stand in the middle of the gallery & squint
the colour field aspects take on a primary importance

APPROACHING: in each panel there is a convolution
of frames the panel's outer frame, thin wood or metal;
inside, a large sheet of white paper on which are
matted or transferred colour xerox images, each of these
images in turn is bordered by a thin strip of zerox
colour then, a figure of the artist or a friend
standing in a static stone-like pose in front of a
changing background (sometimes the figure extends beyond
the colour border) the last border is one of words
running parallel to the thin colour zerox strip

the backgrounds

are collage picture-postcards of landscapes and/or
interior/exterior architecture she has collected
freely from the history of civilization

Kenneth Clark

asked me if i wanted to buy a postcard i said "yes"
there is "Connie and the Garden" the image of Connie
is superimposed onto several backgrounds
of larger-than-life flowers the cutesy-plain Connie
the real world Connie, while still at home, is seen
taken on a fantasy journey of imaginary backgrounds

there

is the obligatory figure standing in front of scenic
backgrounds "Ian with a house with a fine view
looking over London"

the time element

if you were dealing with real people then the person in
different locations would change the time element is
shattered because the person does not change
from the sense of banality i received a feeling of
death

or

sterility;

a futile attempt for these people to overcome a banal
life contemptuously taking fantasy background trips

i don't yet understand the interweaving of back
grounds & figures:

technology well done

major concern is not with the photographic image but
with the xerox image

there is a deliberate distortion of colour
conscious use of the technological discovery
simplistic

"I am at a house with a fine view-overlooking London"
large flowers

the reason the colour doesn't hit you

is because the artist is working in harmonies of colour
rather than contrasts the colours are soothing warm
and satisfying slightly sensuous

everyone looks so nice

almost reminds me of colour t.v.