

MEN AND CHILDREN

Jan Rindfleisch

David Bradford, John Takami Morita, Tetsuya Noda, James Rosen,
Lew Thomas, Marvin Wax, Ray Holbert
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MEN AND CHILDREN is an exhibit of drawings, paintings, photography, prints, and sculpture created by male artists and in some way related to children. It should be noted that the number of works in this genre over the centuries is insufficient to call this even a minor theme in Western art.

David Bradford, a Berkeley artist, utilizes charcoal and collage in his large drawings, which concern social change especially as reflected in children. Bradford speaks of his untitled drawings, 'My work is a literal statement of conditions -- psychological, spiritual, physical. It's esthetic is derived from my African-Americanness.' The image of his daughter, now in 9th grade, recurs in his work. Combining facial and body expression with symbolism in animals and shapes, he forms images of strength for black children as well as more universal images.

John Takami Morita's medium is intaglio printmaking, particularly using drypoint and photo-etching techniques. His subject is the American family. Through the 1970's Morita closely followed and recorded photographically the California family of Charles and Linda Ware and their son Gabriel. In this exhibit, Morita's attention is on the realities of the child, Gabriel. By manipulating facial expressions and environment, he makes arresting psychological studies of the child, often suggesting adult states of mind.

Tetsuya Noda, a Japanese print-maker, combines the images from a photo-screen prepared from his own negatives with hand-rubbed woodblocks on traditional mulberry paper. His family and traditions are important in his work, and he records his daily sphere of activity in the form of a visual diary. In his work, everyday objects and activities, like a child hiding under a blanket, acquire not only dignity but beauty and added meaning, because of the careful, simplified treatment of forms.

James Rosen, a painter, living in Santa Rosa, uses watercolor, ink, graphite, and charcoal in his intimate drawings of his children. The drawings are reminiscent of old masters, displaying mastery of the figure, expert technique, along with sensitivity and feeling. They show the same concentration characteristic of his more well-known large acrylic paintings, termed a kind of 'minimalist impressionism.' In the painting exhibited, abstract