

Bare Hands' three-person exhibit distinctive but compatible

Annie Kammerer Butrus, Dori DeCamillis, Joe DeCamillis, Recent Works. Bare Hands Gallery. Through Nov. 1.

This three-person exhibition of works fits nicely in the Bare Hands Gallery space. Each artist works independently yet their pieces are compatible, creating an attractive presentation.

Annie Kammerer Butrus concentrates on a series of sketches and final renderings called "Fallen Fruit." The finished works, based on the theme of "Four Seasons," captures the seasonal phenomena of fruit-bearing trees in spring, summer, fall and winter. Subtle and high key, the paintings have the elegance of an Oriental print. Her drawings of the same subject are intriguing in their deft simplicity and delicate spatial effects.

Dori DeCamillis creates a se-



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ries called "My Babies," painting doll heads on cubes made up of various materials such as wood, steel, plastic, glass, porcelain, tin, paper and cloth. There is a degree of surreality about these works.

The mixed media assemblages by Joe DeCamillis, called "It's Not What You Think," form stations of thought with no single conclusion. Each of the wall hanging boxes contains one or two major elements, such as a rusted railroad spike, a tiny doll figure, a razor blade and a box

of matches. Some of the objects are covered in tiny shards of glass and all are arranged in a static and iconic kind of formal balance. In some works he includes printed pages or original poetic statements.

"Affinity," paintings and paper sculptures by Barbara Hirschowitz and Kaaren Hirschowitz Engel. 21st Street Studios. Through Tuesday.

Available by appointment or through the Bare Hands Gallery, this exhibition show is worth the effort. This mother-daughter artist show provides a gracious visual definition of the title word affinity.

Barbara Hirschowitz cleverly displays flashes of wit and insightful pleasure in her abstractions. Her forms show a geometric restraint and a kind of hidden purpose.

Kaaren Hirschowitz Engel's

paintings are inclined to be organic, free flowing and with a different kind of energy that is infectious. Kaaren's use of found materials and stained papers turns many of her works into vivacious, non-objective bas-reliefs.

Sculpture by Brad Morton. Durbin Gallery, Birmingham-Southern College. Through Oct. 29.

Brad Morton's cast metal free-standing and wall sculptures move into space with a minimal elegance that conveys perceptions about nature and the power of life forces. His uses of natural form exist in clumps and clustered multiple ring outgrowths that mark segmented geometric towers and wall panels with a whimsical humanism.

His humorous and most geometric work, "Contemporary People," consists of slightly an-

gled steel tubing interrupted by metal cubes placed as heads, breasts, a pelvis and feet. Think of simple robots taking a stroll along a beach.

Three tall works, related by title as well as by form and called "Ominous Rhythm," "Rhythm of Destruction" and "Fatal Rhythm" pyramid tapered steel

tower forms that join at either their base or apex with bronze rings clustered at several junctures.

James R. Nelson is visual arts critic for The Birmingham News.