



Victoria Burge, *Stockings*, 2006, mixed media on paper, 10" x 14".
Smack Mellon.

'Re:Generation'

Smack Mellon

This show, subtitled "Emerging Women Artists," was refreshingly simple: presenting the work of an international group of contemporary women artists as an extension of the 1970s feminist-art movement. Curated by the painter Joan Snyder and her daughter, filmmaker Molly Snyder-Fink, "Re:Generation" looked at feminist art in terms of how artists today explore social relationships and respond to a range of political and cultural issues.

Emna Zghal's artist's book *Cultures of War: An Essay* (2005) was at the center of the show. Its explosive colors and lines mixed with fragments of a page of Arabic script. Tracey Snelling's tabletop diorama *Revival* (2004) included miniature signs emblazoned with slogans like "Jesus Saves" and a blinking neon cross in a humorous attempt to turn religious fanaticism into history via a museum display. Videos by Francisca Benitez, Bridge McCaffrey, and Danielle Lombardi, as well as by high schoolers Stephanie Adams and Sandra Appiah, all mixed sociology with art practice. They explored stories about subjects ranging from black women scientists in Adams's *On the Shoulders of Giants* (2006) to the role of travel in five workers' lives in McCaffrey and Lombardi's *Lay Down Tracks* (2005).

Juxtaposed with these explicitly political pieces were a number of works notable for their elaborate construction and for their sheer visual interest. Claudia Sbrissa wrapped two of the gallery's con-

crete columns in variously textured yarns and ribbons in shades running from fuchsia to lavender, establishing a bright, warm embrace. Rosemary Taylor showed abstract paintings with frosting-like layers of paint that congealed into hints of bodies and flowers, sometimes inscribed with text.

With a subtle wit and a delicate sense of melancholy, Victoria Burge's small black-and-white mixed-media paintings, such as *Stockings* (2006), used a tremulous line and thickly worked surface to explore fragments of an imperfect world. —Megan Heuer