



Above: Lin Emery, *Neuron*, 2005. Polished and brushed aluminum, 144 x 40 in. orbit. From “The Comeback Exhibition.” Right: Tim Tate, *The Heart of St. Sebastian*, 2005. Concrete, glass, and metal, 16 x 10 x 5 in.

are protectively fronted by her pre-teen son, who confidently brandishes a semi-automatic rifle. The weapon bears the painted words “toy” and “gun,” even as clothing items advertise cryptically juxtaposed phrases, such as “Black Males Kill Each Other” and “White Males Commit Suicide.” Today we lament the family’s misguided preparation against a manmade threat, which was briefly overshadowed by the violence of a hurricane.

Lin Emery’s *Neuron*, a brushed and polished aluminum abstraction, rises majestically 12 feet off the floor, as elegantly lyrical as it is oblivious to the vagaries of humanity or humidity. The multi-jointed mobile responds to the touch and perhaps even to indoor breezes. As if counterpoised against Birch’s gritty literalism, *Neuron* transforms a generic tropical plant into a Modernist iteration of

humankind’s superficial mastery of nature. Each of four hollow teardrop-shaped petals rises above another slightly larger one on its own vertiginous peg, horizontally penetrated by its uniquely distended cylindrical hole, as the entire mechanism stands rooted in a glistening, irrelevantly aerodynamic base.

At first glance, Richard Jolley’s *Interior/Exterior: Green Male* (2004) looks to be the portrait bust of a translucent emerald-green boy whose nearly life-sized head is partially imbedded in a smoky white bubble. Topped with curly hair, the youth’s clumsily idealized facial features mimic the surviving murals of antiquity. And yet, the three-quarter-turned glass form occupies a depth of merely four inches, which is at once too deep for a bas-relief and too shallow for an in-the-round portrait bust. Oddly propor-

tioned as both form and image, the head seems to emerge from inside the pale glass ovoid to disorient and unexpectedly charm us.

Determined despite the loss of a studio, an entire body of work, a home, or an important human relationship, “every Arthur Roger Gallery artist residing in the New Orleans area has declared their intention to remain in or near the city.” The reasons may be simultaneously personal and altruistic. Artist John T. Scott maintains, “Returning to New Orleans is important to the culture of New Orleans. If the people of New Orleans don’t return, the culture will disappear. New Orleans is home. I can’t see being anywhere else.”

Months after Hurricane Katrina departed, many art galleries remain closed or have permanently shut

down, whether they suffered or escaped physical damage. To his credit, Arthur Roger, a preeminent New Orleans promoter of highly regarded local and national artists, has optimistically presented “The Comeback Exhibition” as a “re-affirmation of the continuing inspired creativity and vitality of the New Orleans visual arts community.” Several other galleries and museums mounted simultaneous opening night receptions.

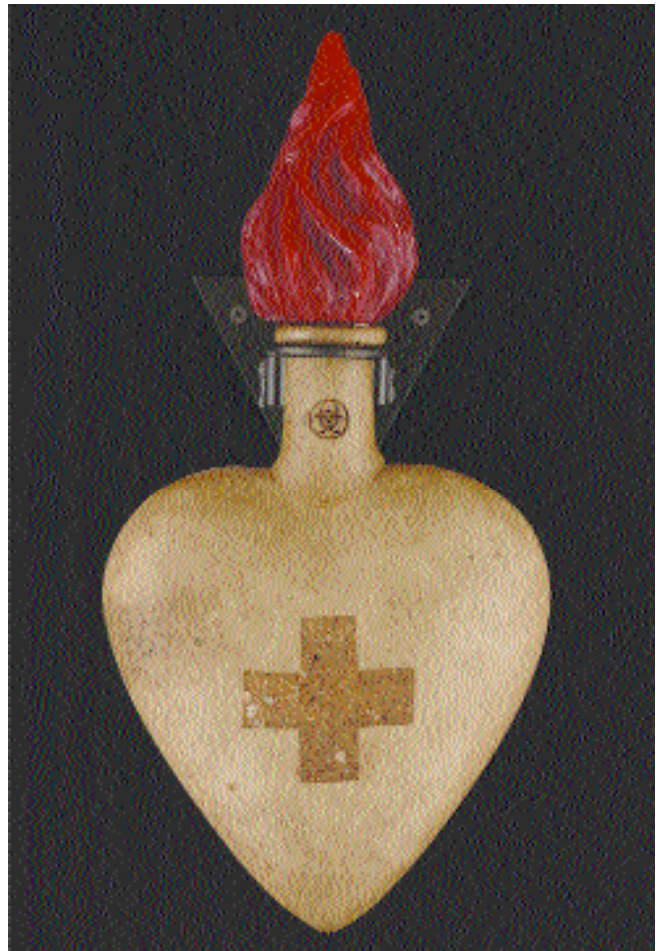
—Mark S. Price

#### BETHESDA, MARYLAND

**Tim Tate**

**Fraser Gallery**

Tim Tate’s sculptures ask whether the hidden forces of nature labor hand in hand with fate, whether history and destiny are two words for a single thought. Combining



RIGHT: ANYTHING PHOTOGRAPHIC © 2005 TIM TATE, COURTESY FRASER GALLERY