Exhibition from page D1

places seen in an unusual light.
Known for his photos of people viewing art inside museums. Thomas Struth has ventured to capture eityscapes. His large-scale photos offer a eye-level view of the passing world of the streets of China; the intercourse of atreet life, architecture and people in the blurred instant of recorded time.
Another of Struth's photos demonstrates the grand dimensions in which photography can aspire to reflect the narrative power of an opic painting.
In a visual survey of a complex interior I andscape, Struth frames an expanded view of an artist sitting amid an ornate centuries-old chapel in Italy survounded by Renaissance era paintings.
The many details in Struth's

paintings.

The many details in Struth's work provide an intricate subtext to discover the identity of

his subjects. Perhaps a case of evidence of the manifold stimuli which the eye only takes in with a glimpse.

Likewise, the sensitive "environment portraits" of Esko Mannikko, and Margaret Morton's unsettling images from New York City's subterranean dwellings present the type of depth and compassion whereby the subject is seen as transcending their limited living conditions.

Manniko's anthropological photographs capture the idiosyncratic details of the lives of people in the far reaches of his homehand, Finland.

In stark contrast to the self-conscious "pose for the camera" attitude of Americans, Manniko's subjects have a matter-of-fact case. He's managed to enter their worlds without altering their psychic landscape.

Monnwhile, Morton's "Tunnel Series," depicting the homes of those living in a railroad tunnel under Now York's Upper West Side, creates a sociological portait of the forgotten, who've found a way to carry on.

In contrast, the seedy images of Morry Alpern and Stephen Barker offer shifting glimpees of another type of alternative world.

trait of the forgotten, who're found a way to carry on. In contrast, the seedy images of Morry Alpern and Stephen Barker offer shifting glimpees of another type of alternative world.

Over several months, Alpern posed her camera across an alley from a bathroom window of a mowife palaces and drive-ins. New York Gity men's club. In a series entitled, "Dirty Windows," she captures the hazy world of drug deals and prestitution. The images, however, aren't quite explicit. Literally framed by the window panes, the hazy images capture gestures and an implied mood of debauchery.

Less subtle but more difficult takes a pretty steady nim.

to discern is Barker's shadowy series, "Nightswimming." The soft gray and black mists of gay seed clubs set a deviant mood to assist the viewer's entrance into a strange, unconventional world.

Naked from page D1

about child abuse and victimiza-

about child about tion.

"Where can we talk about issues relevant to being human?" said Schefman. "In art. That's where we can explore and discuss what it means to be

cuss what it means to be human."

He can't be accused of not practicing what he preaches.

Schefman's new painting. "Yappears on the postcard announcing the exhibit at Lemberg Gallary. A naked woman, with her back facing the viewer, holds up a cloth to hide a naked male.

"People seem to feel more com-fortable with female nudity than male nudity," said Darlene Car-roll, director of the Lemberg Gallery. They're also more com-fortable watching violence. Robert's work challenges them to took beyond their prejudices."

m 'People seem to fee! more comfortable with female nudity than male nudity.

'Darlene Carroll Director, Lemberg Gallery

In one painting, Schefman turns the double standard on its head: a naked man hides the objectionable areas* of a female's anatomy. Another painting, a self-portrait, is steeped in irony. In that painting, Schefman has painted himself painting a nude while tape covers his mouth.

If anything, Schofman has proven that in deed and thought, there's no repressing the irre-pressible.

Conversations from page D1

Thomas said there's really no secret to the trade.

It comes down to offering a quality product, delivering excellent personal service and providing a pleasant shopping experience.

There was a time, he recalled, when playing music in the stores was a novel idea to enhance the time spent shopping.

And he's so certain about the promise of regular art exhibits

inside and outside of stores that he becomes uncharacteristically somber at the notion of sharing the idea.

"I rather that other plazas and malls not know about what we're doing. Why tell them?"

Fortunately, the secret is out.
With an arctic wind and customers heading his way, Thomas has his boots shined, his spiel propared, and his fingers crossed.

A snowstorm can't be too far off.

Frank Provenzano is an arts reporter for the Observer &

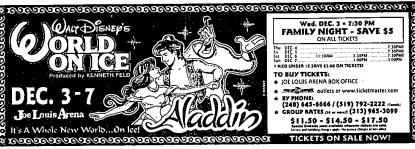
III 'I rather that other plazas and mails not know about what we're doing. Why tell them?

Don Thomas

President, Bloomfield Plaza Merchants Association

A snowstorm can't be too far

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