

Galleries By Edith Newhall

Zippering, morphing, digitally animated scans of drawings

If you've seen Sharon Loudén's paintings and drawings, you've noticed how her transparent, pudgy, colored lines look as if they're zippering and morphing across their all-white backgrounds like so many kids set loose on a playground, shifting from a simple stroke to a rectangle, or from a Z to an L to a chain-link of shapes.

Clearly, Loudén noticed that effect, too; over the last three years, she has been digitally animating scans of her drawings, the videos of which are being shown in Gallery Joe's vault space. Now, her lines are, in fact, drawings in motion: swooping up into the air, falling like feathers, and landing kerplunk in piles like pickup sticks.

Each of Loudén's eight short DVDs enacts an abstract narrative that hews so perfectly to its title, you wonder at times if the title came first and set the stage for the procession of images that follows (not hard to imagine, since the word that forms the title morphs into the rest of the video). In *Hugs*, her lines suggest an affection for each other; in *Heavy*, the lines' movement is slow and restrained.

The Bridge, the most ambitious of the group, is also being shown in Loudén's traveling exhibition, "Sharon Loudén: Taking Turns," organized



A still from Sharon Loudén's video "The Bridge," the most ambitious of the eight DVDs, at Gallery Joe through June 27.

by the Birmingham Museum of Art and now at the Weather-spoon Art Museum in Greensboro, N.C. It begins with an image of an elemental landscape that gradually becomes a stage for all of Loudén's lines in all their variety. Those marks transform into a kind of floating confetti, and then into rectangles that suggest windows into space. Eventually the original landscape returns, like Dorothy to Kansas. Though Loudén's drawings for *The Bridge* are here for viewing, arranged in neat piles on a pedestal, you assume that only she could navigate her leap from paper to the third and fourth dimensions.

Nicole Phungrasamee

Jasper Johns and Agnes Martin.

Gallery Joe, 302 Arch St., 12-5:30 p.m. Wednesday-Saturday.
www.galleryjoe.com or
215-592-7752. Through June 27.

Fein, who is showing her latest watercolor drawings in the front of the gallery, has made some changes since her first show here in 2006. Her former palette, a virtual color chart of hues, has given way to soft grays and tans, and she's painting with a larger brush than before, which gives her small works on paper a physicality they previously lacked (several of these watercolors could even pass for studies of closed window blinds).

In their new, muted colors, Phungrasamee Fein's refined compositions of grids and horizontal lines offer an unusual combination of the otherworldly and a resolute plainness that brings to mind both