

**PORTRAITS
AND
PERSONIFICATIONS**

**BARBARA WASSERMAN
RICK YASKO**

PORTRAITS AND PERSONIFICATIONS

December 10, 1985 to December 30, 1985

"Portraits and Personifications" is a small exhibition by two fine South Florida artists. In each instance, several works were selected from a larger number of works in the series.

Barbara Wasserman's women are attractive, vulnerable and sensual, but not specific. There is no individual portrayed; rather, they appear to be illustrations which may have stepped from a collection of 1930's romance stories. The illusive female images do not challenge reality; they revoke fiction narrative. They function as a catalyst which ask us to write the story or develop the context from which they came.

Rick Yasko's work also has an illusive and evocative nature. We are asked to create the figure itself. The artist has succeeded in imparting to the depiction of a garment, specific presence of a human being. It is as if the individual merely stepped out of the painting for a moment, but left enough personal traces, that we could recognize any imposter who might enter the scene.

It is interesting to compare Wasserman's freer application of pigment in contrast to that of Yasko. She adds collage elements in some works which adds a reality not stressed in the rest of the painting. Yasko's work also exists as a dimensional form, or shapes suspended in space and this is, obviously, a concern to him apart from any reference to a shirt or identifiable object.

Both artists have created interesting, individualistic and innovative work which is our pleasure to present.

Roger L. Selby
Executive Director

BARBARA WASSERMAN



My paintings of women began in the early 70's during the days when I was considered a Mexican artist, as well as an American, because of the 18 years I lived in Mexico. The women were a departure from the series of children which proceeded them. My women depict the look, feel and clothing of the 1920's and 1930's, which I find an extremely exciting, stimulating and unique period. During the past 15 years, I have made these women from another era, a part of my artistic life; and as long as they continue to motivate me, I shall continue to explore this theme.

Barbara Wasserman '85

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RICK YASKO



Possibly because of their image conscious orientation, these works may bear a close association to the Robe Series of Jim Dine. The main difference between them, however, is the fact that I do not intend these images to be viewed as self-portraits or even portraits. Specifically, much like the paintings of the Neo-Classicists, most of my work presented for this exhibition depends on allegorical metaphor for its compositional content. While trying to derive specific images from juggled myths and historical fiction, I've been able to combine my personal reflections on cross-cultural legends with an attempt to achieve traditional formal values of technique and composition in my drawings.

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The intensity of the images is exclusively dependent on the strong contrast of light and dark (a'la Caravaggio). Color is used as a value contrast, applied not in a "painterly" manner, but in a fashion which maintains the integrity of the work in the drawing medium. The compositions are arranged according to specific light sources and visual planes which, at times, are tilted at an oblique angle toward the viewer. The arrangements for some compositions intentionally parallel historically significant paintings in order to prevent metaphorical allusions. Therefore, this body of work must necessarily be viewed as subject rather than object.

Rick Yasko '85



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ARTISTS

Barbara Wasserman

- 1- "Intruder," 1972
Oil & Pencil on Paper
29" x 41"
- 2- "Angel Without Wings," 1976
Oil & Pencil on Paper
36" x 41"
Collection of
Mr. & Mrs. Phil Crangy
- 3- "Time Out," 1972
Oil & Pencil on Paper
34" x 54"
- 4- "Sweethearts," 1975
Oil & Pencil on Paper
34" x 34"
Collection of Mr. & Mrs. E. Toder
- 5- "Lady & Lace," 1983
Oil, Pencil & Collage
43" x 36"
- 6- "Memoirs," 1980
Oil, Pencil & Collage
28" x 40"
- 7- "Lazy Afternoon," 1979
Oil & Pencil on Paper
38" x 52"
- 8- "Shawl," 1974
Oil & Pencil on Paper
19" x 50"
- 9- "Majorette," 1974
Oil, Pencil & Collage
22" x 21"
- 10- "Huntress," 1980
Oil & Pencil on Paper
36" x 52"
- 11- "On Foreign Soil," 1974
Oil & Pencil on Paper
22" x 35"
- 12- "Rehearsal," 1985
Oil & Pencil on Paper
70" x 61"

Rick Yasko

- 13- "Crucifixion," 1984
Pastel & Charcoal on Paper
48" x 36"
- 14- "Ascension," 1984
Pastel & Charcoal on Paper
48" x 36"
Collection of:
Mr. & Mrs. Albert Ester
- 15- "Resurrection," 1985
Pastel & Charcoal on Paper
48" x 36"
- 16- Untitled (Salmon Kimono), 1985
Pastel & Charcoal on Paper
40" x 36"
Courtesy of:
Barbara Gillman Gallery, Miami
- 17- "Eutene's Tunic," 1985
Pastel & Charcoal on Paper
44" x 32"
- 18- "The Desposition of
William Bonney," 1985
Pastel & Charcoal on Paper
48" x 36"
- 19- "Two Steps Back," 1985
Pastel & Charcoal on Paper
40" x 38"
- 20- "The Anxiety of History," 1985
Pastel & Charcoal on Paper
48" x 36"
- 21- "Somnambulist," 1985
Pastel & Charcoal on Paper
48" x 36"
- 22- "Lazarus Revisited," 1985
Pastel & Charcoal on Paper
40" x 38"
- 23- "Jupiter & Io
in Spanishtown," 1985
Pastel & Charcoal on Paper
44" x 32"



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