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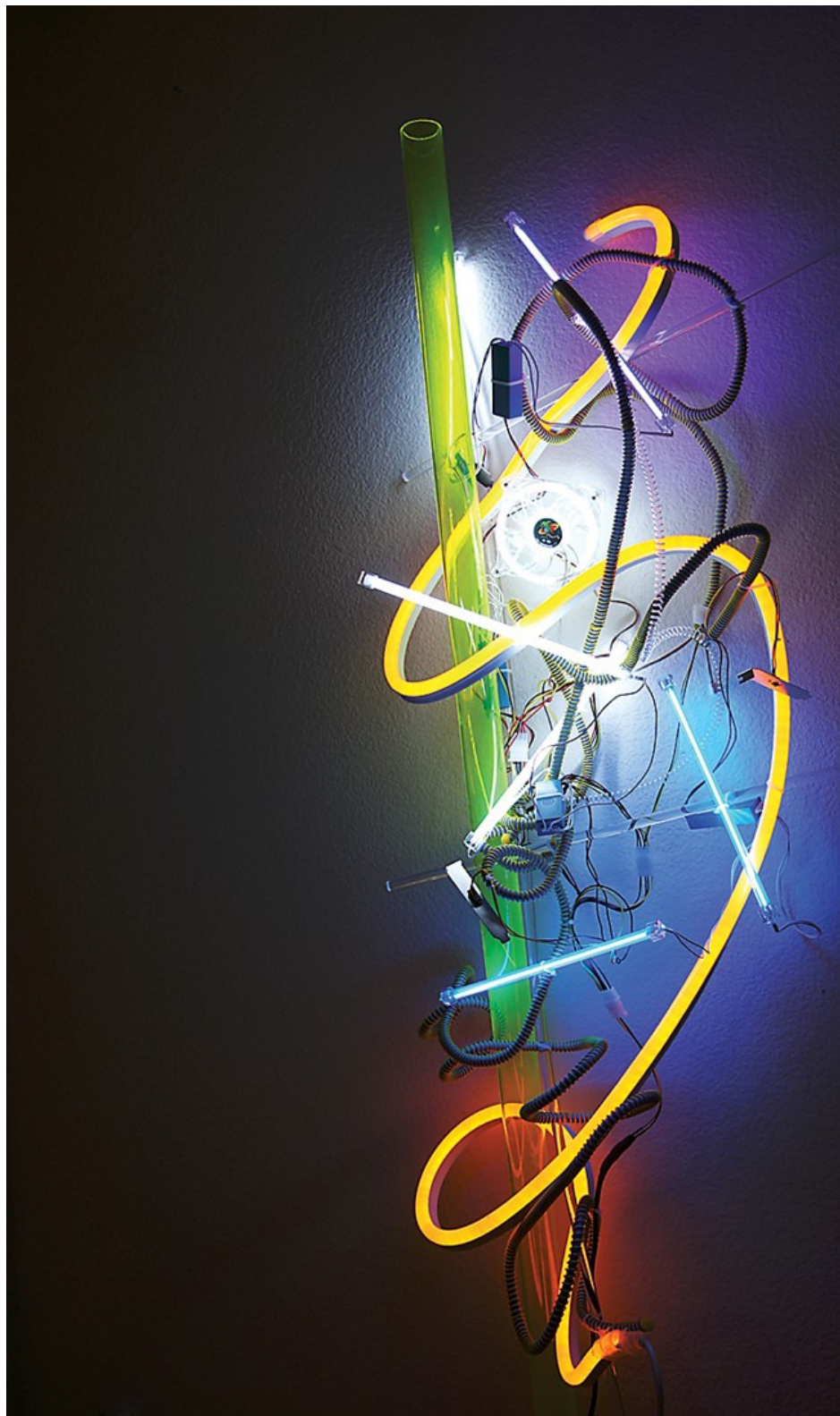


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Art Notes

By Catherine D. Ansporn December 23, 2010

Let There Be Light, Send in the Clowns: The year begins with an emphasis on light, brought forth literally and figuratively by four Texas artists. First up, at **Anya Tish Gallery**, **Adela Andea** dazzles with light displays that take the legacy of Flavin's eloquent minimalism and propel it into today. Andea's free-form, exuberant sculptures with jutting bolts of lights and organic explosion of electrical parts and whirring fans make you want to celebrate. Her exhibition "Bioluminescence" also concocts a wild installation that recalls a cyber, underwater fairy tale (January 7 –

February 5) ... At **DiverseWorks**, Houston-based **Patricia Hernandez**, one of our most eagerly watched painters during the late 1990s, makes a comeback. Her new solo, "Parody of Light," is a send-off of mall artist Thomas Kinkadee that includes some pretty strange paintings embedded with clown imagery, alongside an installation that mimics a domestic interior and a shopping mall. Attend the final day of the exhibition, and for a minimal donation — which goes to fund the artist's nonprofit **Studio One Archive Resource** that preserves and promotes the histories of Houston's alternative spaces — you can acquire a nifty collectible (January 14 – February 26) ... At **Wade Wilson Art**, **Lucinda Cobley** and **Joan Winters** continue their investigations in light, space and translucency in their respective painting and sculpture (January 7 — February 12).

The Impressionists Are Coming: Secure your tickets now for the stampede of treasures when the **National Gallery of Art's** formidable masterpieces arrive next month at the **Museum of Fine Arts, Houston**. Fifty canvases by Impressionist and Post-Impressionism's greatest are showcased — **Cézanne, van Gogh, Monet, Manet** and more — while the National Gallery's 19th-century French galleries are shuttered for a redux. MFAH audiences reap the visual rewards, rather than their being put in storage (February 20 – May 23; its final days coincide with the annual **American Association of Museums'** conference traveling to town May 22 – 26; tickets mfah.org).

Auction-Rama: Get your collecting on at **AIDS Foundation Houston's ART4Life**, Saturday, January 22, at the **Station Museum of Contemporary Art**. Among the silent auction goodies curated by co-chairman **Barbara Davis** are stellar works by **Robert Longo, Joe Havel, Donald Lipski, James Drake** and **Mie Olise**; PaperCity is media sponsor (afhouston.org).

Let's Look at Art: Resolve to enroll in **Looking at Art** for enthralling tours and insider visits with artists, gallerists and collectors led by **Victoria** and **Marshal Lightman** (lookingatart.com) ... If you're a 20-something, check out **Canvases and Cocktails**, a series of lively mixers that amp up the art dialogue, led by PaperCity's **Lauren Fred** and gallerina **Eloise Frischkorn** (canvasesandcocktails@gmail.com) ... The new **Tootsies** at West Ave has tapped the great Mondini, aka Whitney Biennial-Rome Prize Texas talent **Franco Mondini-Ruiz** (represented in Houston by **Colton & Farb**), to create fashion-suffused paintings that are being super-sized for the new store windows. Tootsies' main man **Mickey Rosmarin** is a big Franco fan.

Cornell-copia, Cheers to the RDA: News of another **Joseph Cornell** creation headed to **The Marks Collection: Lester Marks**, enamored of this American surrealist, has just scored a sand tray from 1946, originally shown in one of the first exhibitions Cornell ever had ... Finally, we love what the **Rice Design Alliance** is doing. Check out their blog, offcite.org, for submissions about readers' favorite places that epitomize Houston as the Unexpected City. RDA's **Katie Plocheck** hopes to translate this concept into an exhibition and publication.

Images:

Adela Andea's *Light Curve*, 2010, at Anya Tish Gallery.

Patricia Hernandez's *Tenacious Clown*, 2010, at DiverseWorks.



Houston-based Patricia Hernandez, one of our most eagerly watched painters during the late 1990s, makes a comeback.

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