

# The New York Times

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## 'Everything Is Real'

Jessica Fredericks Gallery  
504 West 22d Street, Chelsea  
Through Aug. 16

Stylistically speaking, the paintings in this small show organized by Andrew Freiser might be as comfortable at the tradition-preserving National Academy of Design as in a cutting-edge Chelsea gallery.

In almost every case, though, a conceptual spin on the idea of realism makes the difference here. Portraits push well beyond faithful depiction. Robin Lowe's "Caldetas/Layla" is a fearsome adult-child composite, Kellie O'Bosky's self-portraits are woozy, paint-drooling glamour shots. And Brenda Zlamany's moody sepia-toned heads of unnamed men are self-consciously Rembrandtesque, right down to the ridges of impasto.

Royce Weatherly's meticulous fruit and vegetable still lifes look straightforward enough, though his titles ("Weegee's Dinner" for a pair of potatoes) have a contemporary ring, as, of course, does Douglas Wada's "Viva le Rock," a painting of electronic amplifiers, and Richard Phillips's big, Pop-ish image of a woman's face ornamented with a rainbow.

Finally, Matthew Antezzo's oil-on-canvas versions of photos of galleries and personalities lifted from art magazines might be considered a form of that academic chestnut, history painting, though how heroic or even "real" the results can be, given the subject matter, is naturally a matter of debate. Still, any show that tickles the mind with such questions is well worth a look.

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