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Galleries *By Edith Newhall***Past is present**

Dana Hargrove's latest bodies of paintings and works on paper at Bridgette Mayer Gallery, made during a residency. See **GALLERIES** on H9

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at Greatmore Studios in South Africa, are abstract meditations on globalization, apartheid, colonialism and war as filtered through her new understanding of her Scottish family's history in Rhodesia, now Zimbabwe.

Her series of "Spike" paintings on paper initially look like shapes based on decorative ironwork — which they in fact are. But they also represent the potentially murderous spikes she saw on fences around properties in Cape Town.

Another series, of acrylic paintings on round panels, represents configurations of various American cities' US Airways terminals on partially camouflage-patterned back-

grounds that appear to be based on maps of the United States. Terrorism and 9/11 would seem the obvious reference, but 1960s modernism comes to mind, too.

A video projection of 1950s and '60s-era slides of Hargrove's relatives in Rhodesia, coupled with a recent soundtrack she made of some of those still-living relatives viewing the slides for the first time in decades and trying to recall the events and people they see, is a poignant insight into her paintings and fascinating in its own right.

Bridgette Mayer Gallery, 709 Walnut St., 10 a.m. to 6 p.m. Tuesday-Saturday. 215-413-8893 or www.bridgettemayergallery.com. Through Nov. 29.



Dana Hargrove's "Spikes," from a series referencing decorative but potentially lethal ironwork in Cape Town.