

## ***Still Liquid/Still Solid***

**By Pam Zappardino, Art Critic, Carroll County Times Friday, June 02, 2006**

As promised, I'm back at "Liquid/Solid," a 14-artist tour de force showcasing the qualities of paint and coaxing a world from within the medium.

A new McDaniel Grad, Liz Cosby is back again, too, holding her own amongst this gathering of very experienced artists. The strength of her work commands attention, its depth and maturity remarkable, her colors and forms alive and exciting.

Calvin Edward Ramsburg's jewel tones flow from his brush and glisten on the canvas. Hints of the forms he has abstracted shimmer beneath the saturated purples, reds, golds and saffron. Ramsburg swirls you into his works, making you think and leaving you curious, wanting more.

Color, shiny and industrial, predominates in Robert Atwell's date-stamped series. His pieces have a smooth, flat look, like kids' "colorforms" melted into their backgrounds, a contrast to the many textures all around them.

Adam Wolter takes color in a more subtle direction, adding texture, and a sense of incompleteness to his vaguely Rothko-esque study in mauves, gray and brown.

Steven Pearson uses color and form to build tension so tight you can feel it. Organic shapes strain against geometrics, complementary colors bleeding into shades of similar hues. "Copulating" is constrained by its frame while fitting perfectly within it.

Seth Adelsberger's colors are right in your face, thick and gyrating, as if put on the canvas while it was dashing off somewhere. "Janson Acid Test Dictionary Painting" takes up an entire wall, and is, in actuality, many paintings within an incredibly unified whole. You need to spend some time to really see it.

You'll want to spend time with Cara Ober, too. The muted tones of "I Fold You Into the Silence of Myself" fit the mood, blotches and birthday candles melting away, offset by a touch of bright pink and the crisp symmetry of a white floral image, drawing the eye in a new direction. Take it in, slowly.

Michelle La Perriere also encourages contemplation, honoring her late brother with "For Vincent," subtle tones and textures punctuated by labels - an address here, a prescription there - pieces of a life, well-remembered.

The late Tom Holder was intrigued and inspired by the work of Christine Kessler. Now I know why. "Gathering/Yes" is a veritable maelstrom of life, but I would like to have seen it swirling from a pedestal in the middle of the exhibit, building energy as it goes. Its installation here lacks the force that it deserves.