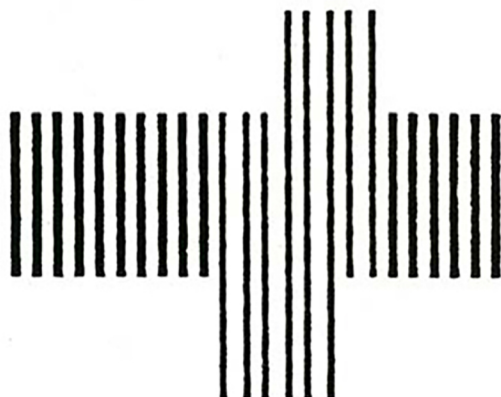


ARTS

M A G A Z I N E



John Franklin, *For Huckleberry Hound*, 1988. Inked business machine ribbon and gesso on linen, 39" x 48". Courtesy Loughelton Gallery.

John Franklin's two shows at Koury Wingate (November 3–30) and Loughelton (November 19–December 18) also appeared to focus on the intimate-scale object. Franklin works in a unique anti-style manner, adhering closely to a literary post-structural approach; though the term "literary" may not be precise enough to characterize his work. Rather than trying to jam lexical components into a single surface and then to repeat the visual theme, Franklin freely adapts his vocabulary to the circumstances of individual pieces. They read as poetic entities without being removed from the discourse of current issues involving both the re-evaluation of neo-minimalism and the commodity. What pulls Franklin's wall pieces or reliefs outside the strictly postmodern position is his emphasis upon process; that is, using the materials in a way that allows for accidental or incidental encounters with an idea. Works like *For Huckleberry Hound* and *Untitled Ribbon Painting*, both at Loughelton, offer decoys of craftsmanship almost as concealment for an earnest desire to seek sensitivity within the cerebral aspect of material free play.