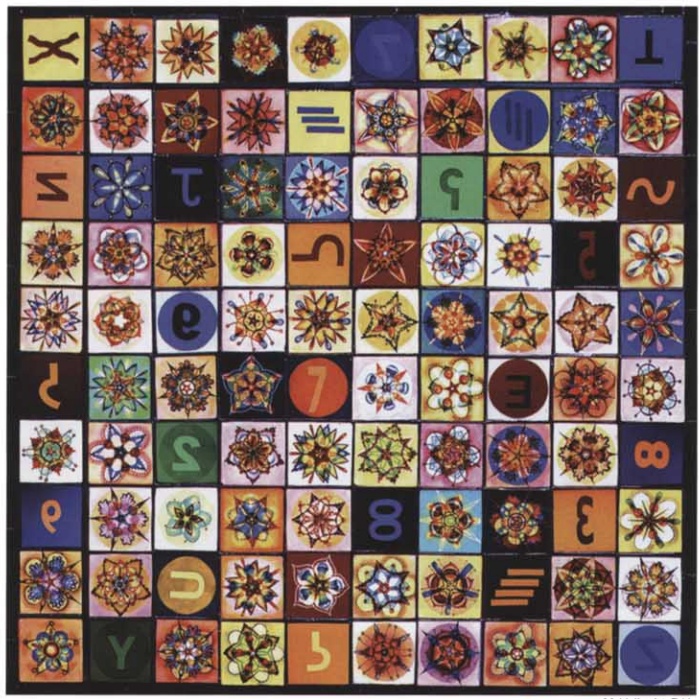




SHOWSTOPPERS



Multiplication Table

JUDITH SCHAECHTER: SEEING IS BELIEVING

May 7–June 11, Claire Oliver Fine Art, NYC

Rather than worship at somebody else's altar, Philadelphia-based stained-glass artist Judith Schaechter is building her own church in transitory stages and, to hell with symmetry, trusting her instincts to tell her how her organic structures will take on new shape. *Seeing Is Believing*, Schaechter's first New York show in two years, was a hard-won battle against what Schaechter calls the 'post-artum depression' that threatened to hinder her preparation. So it is especially fortuitous that Schaechter was able to rise above the rut and diversify her art. She says, 'I was worried that some things might be starting to look like brand-name Schaechters,' rather than images resulting from some sort of passion, urgency, and inspiration.' While the non-figurative path she ventured down this time around was not a complete divorce from portraiture—Schaechter's pencil drawings in this show were close-ups of much human anguish—it was indeed a harnessing of the artist's core devotion to her development. The stained glass work was frenetic in its detail, as evidenced by the 200-plus different stars in the title piece, and was more driven by geometrical and sometimes natural repetitions—neat grids of rectangles and diamonds, the triangular ebb and flow of waves—offset by the non-linear, impulsive movements and physical properties of sea creatures, bugs, snakes, and birds. Often illuminated by lightboxes, the pieces lent an ethereal, cathedral-like glow to the interior space, but it was Schaechter's 10-by-15-foot installation for the gallery storefront that really brought the converted to their knees

For more information, contact 212 929 5949 or www.coofa.info.

