



Collegian Photo / Christopher Jarvis

"Liquid Crystal (Cocaine and Blue Eyes)" by Robert Crise Jr. is at Zoller Gallery.

Neopunkadelic and psychotronic art on display in Zoller Gallery

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When punk rockers sport neon green mohawks and pierced noses they intend to shock passers-by, and so does the neopunkadelic and psychotronic art on display in Zoller gallery until September 30.

Influenced by the early 80s punk/graffiti art, the neopunkadelic movement claims to offer nothing new, Zoller gallery director Cindi Morrison said. For this reason she titled the exhibit *No Neo*.

Timely subject matter includes tattooed punkers, dancing skeletons and cartoon-like characters all clad in the bright neon colors of punk. Consequently, how one appreciated the studded bracelets and body tattoos of the late 70s determines how one will react to neopunkadelic and psychotronic art. And reactions are mixed.

"People are either very excited about it or they can't wait to get out of here," Morrison said.

Although the movement borrows bold color combinations and eerie subject matter from punk/graffiti art, the artists sign their neon canvases rather than anonymously defacing subway cars during the night.

The exhibit includes works from 25 young artists which range from a photograph of a tattooed punker and dog by Lillian Carvana to a cartoon-like acrylic image by George F. Kocar to highly technical designs by Janet Biggs.

Rosemary Geseck incorporated bright, wild colors with theatrical figures in her piece titled "After Viewing Numerous Foreign Art Films the Group Naturally Gravitated Outside to View the Activated Sky Over a Game of Twister while Assuming the Correct Compositional Positions."

"I think of my work as theatrical, yet tongue-in-cheek; more burlesque than Shakespeare. It's an intellectual play on film-making," Geseck said.

Other media includes pen and ink, print-making, installation art, sculpture and neon.

James Goldsworthy, associate professor of art at Edinboro University, and Richard F. Dennis of Hook Gallery in Brooklyn assisted Morrison with the

exhibit. Goldsworthy coordinated a similar exhibit at Edinboro which featured regional neopunkadelic artists. The Zoller exhibit was extended to include artists nationwide.

"I wanted to incorporate a wide range of artists and media so that visual art students can see the way other artists work," Morrison said. "People in this region don't see art like this usually."

Due to the movement's importance, Dennis, Goldsworthy and Morrison decided to complement the exhibit with a catalogue which features essays by Dennis and Goldsworthy as well as one by Daniel S. Hodgson, assistant professor of art history at Allegheny College in Meadville. The catalogue describes the history and importance of this movement, and provides black and white prints of the exhibit's works.

In the catalogue, Goldsworthy describes the difference between neopunkadelic and psychotronic art. While both try to excite the viewer, the neopunkadelics use bright color combinations to attract attention while the psychotronics incorporate sharp design and dramatic black and white contrasts.

"Whereas the punkadelics want to stand out from the crowd, be different, the psychotronics tend to want to merge with nature; grayness is their turf," Goldsworthy wrote.

Whether it was the bright colors, the ambiguous subjects or the sharp, graphic designs, something attracted curious viewers to the exhibit. Many said they were intrigued by the power of the paintings while others said they were confused about their meaning.

"I wish I had the artists here explaining what it meant," Amy Higgins (sophomore-art) said.

Others enjoyed thinking of stories to accompany the pictures.

"A lot of these have some kind of theme, like a moral to the story," Mary Wyrick (graduate-art education) said. "The images are really loaded images. . . they have a lot of meaning."

There will be a closing reception for the neopunkadelic/psychotronic exhibit from 7-9 p.m. on September 30. Some of the artists featured in the show will attend.