

'Elixir' exhibition at Healing Arts Gallery includes di

BY MARK JENKINS

The Joan Hisaoka Healing Arts Gallery is part of a center for people affected by cancer, but its exhibitions aren't limited to themes of disease and recovery. The 21 artists in the venue's "Elixir" also address psychology, spirituality and — inevitably, at the moment — politics.

One means of acknowledging the physical is to use found objects. George Lorio's "Pawn" is a large wooden silhouette of a person studded with chess pawns. Marla McLean incorporates partly burned candles into a mixed-media mosaic, "Too Many F—— Vigils." Oletha DeVane's free-standing "Sanctuary" is half ornate Victorian furniture, half fairy-tale house. Anne Bouie's "Root Worker's Bag 2" invokes the pre-modern healers who jumbled medicine and magic.

There's also something shamanistic to Lenett Partlow-Myrick's "Crystal Cluster #3: Healing Racism," an improvised monument to African American victims of police and mob violence. Ann Stoddard ponders the same issue with modern technology, making viewers see their own faces on interactive video screens attached to multiple arms in hands-up positions.

Less keyed to current events are a fabric piece by Sarah Hull, who embroiders minimalist black-and-white patterns in a process she likens to meditation, and Wendy Sittner's lovely print of insects whose exoskeletons represent protection and resilience. Realistic details fuse with abstraction in a painting by Pat Goslee, who was inspired by watching an office building's demolition. Her "Rise, Phoenix" invokes the much-debated process of gentrification, while serving as a metaphor for rebirth that involves more than real estate. (Goslee is married to Washington Post writer Michael O'Sullivan.)

Fishel, Hostetler and Sausser

As befits their subject, Susan Hostetler's flocks of modeled-clay migratory birds flit from one local venue to another. Now

they've landed at Brentwood Arts Exchange, where "In a Fertile World" features Hostetler's avian swarms alongside nature-themed works by two other local artists.

Nancy Sausser, exhibitions director at the McLean Project for the Arts, is showing wall-mounted ceramics that are mostly glazed in blue and white,

with occasional glimpses of earthy red-brown clay. The material is crisp and hard, but the forms suggest wombs, seed pods and other fleshy nooks and vessels. Sharon Fishel's collage-paintings juxtapose soft washes and gestures with specific botanical details. There are even some floral shapes afloat in "Aqueous," the water-hued

Sharon Fishel, "Green Mind," oil on canvas, on view through Oct. 20 in "In a Fertile World," at Brentwood Arts Exchange.



SHARON FISHEL/BRENTWOOD ARTS EXCHANGE