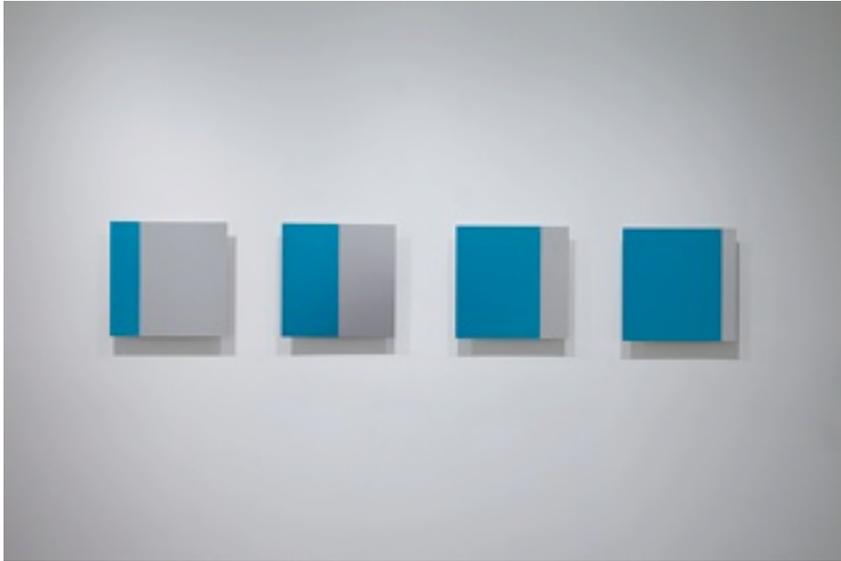


Cade Tompkins Projects  
198 Hope Street Providence Rhode Island 02906  
www.cadetompkins.com cadetompkins@mac.com  
Telephone 401 751 4888



“flam,” part of the show “Lynne Harlow: rhythm ... distance.”

## More than meets the eye in less-is- more collection

By **BILL VAN SICLEN**  
**THE PROVIDENCE JOURNAL**  
**MAY 10, 2012**

Never judge an artist by his (or her) label. That’s one of the lessons that emerges from “Lynne Harlow: rhythm ... distance,” a quietly thought-provoking exhibit at Cade Tompkins Projects.

Initially, at least, the show’s dozen or so artworks seem to come straight from Minimalism’s pared-down, less-is-more playbook. One of the first things you see, for example, is a group of small paintings, each consisting of two simple geometric shapes — a gold square and a pink stripe — outlined against a plain white background.

True, these basic elements change from painting to painting, with the gold square moving up in one work and down in another and the pink stripe seemingly expanding or contracting in response. Still, one’s first impression is that of mainstream Minimalism, tastefully and competently done. Other works tend to reinforce that initial response.

In “breve,” a series of pale vertical stripes, each about half the width of the one preceding it, parades across a pair of brushed-aluminum panels. Another work, “caesura,” uses a similar stripe pattern, but extends it over three larger panels.

Like the pink-and-gold paintings that greet you as you enter the gallery, these aluminum-stripe pieces seem to revel in their own self-contained simplicity. Calling them “spare” almost feels like an overstatement.

Yet as it turns out, the artist behind these pieces isn’t quite the maxed-out Minimalist she appears to be.

Cade Tompkins Projects  
198 Hope Street Providence Rhode Island 02906  
www.cadetompkins.com cadetompkins@mac.com  
Telephone 401 751 4888

She is Lynne Harlow, a Providence artist whose previous efforts include everything from live multimedia performances to innovative urban renewal projects. (A few years ago, Harlow was part of HouseEART, a program that turned abandoned houses in Providence's Smith Hill neighborhood into eye-catching temporary artworks. The houses were later renovated and sold as affordable housing.)

A graduate of New York's Hunter College, Harlow also has a knack for drawing on other art forms — notably music, dance and architecture — in a way that gives her work a depth and resonance that's decidedly non-Minimal. A good example is the piece that gives the show its name — a big site-specific installation called “rhythm ... distance.”

Located just inside the gallery's entrance, it consists of a large sheet of orange-colored fabric that juts imposingly off one of the gallery's walls. It's also equipped with its own soundtrack — a jazzy, improvisational drum solo by Paul Corio. The result, hinted at in the work's title, is an unusual mash-up of spatial and aural stimulation — free jazz in a tightly confined space.

Musical references also turn up in some of the show's other pieces.

The word “breve,” for example, can mean several things, including a specific type of musical notation. Another work, “flam,” takes its name from a jazz term meaning two closely spaced drum beats. In both cases, the titles suggest that more is going in Harlow's work than initially meets the eye.

“Lynne Harlow: rhythm ... distance” runs through May 25 at Cade Tompkins Projects, 198 Hope St. in Providence. Hours are Saturdays 10-6 or by appointment. Contact: (401) 751-4888 or [www.cadetompkins.com](http://www.cadetompkins.com) .  
[bvansicl@providencejournal.com](mailto:bvansicl@providencejournal.com)