

# Art exhibit has style, substance

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Americans and the Mexican masses.

Nonetheless, if "In the Spirit of Resistance" offered art that did nothing more than push emotional buttons or preach to the choir, it would be of limited interest. To merit extended viewing by a broader audience, it has to possess aesthetic quality.

And it does.

The exhibit opens with Alston's limestone head of a woman, dated circa 1937. The planes of her face are broad and simplified, yet handled with distinctive subtlety. Hers is a type of noble, serene beau-

ty - large, wide-set eyes; full, sensitive lips; an unabashedly wide nose and strong chin. The hair that frames her face is given a nappy texture, thanks to painstaking stippling of the stone, yet falls straight, enhancing the form's overall compactness.

This type also appears in Alston's "Lovers," a circa 1947 pastel and charcoal drawing on paper - which is all sinuous line defining the interlocking shapes of a woman cradling a man to her bosom.

Alston's imagery becomes increasingly abstracted over the decades - but without losing its emotional punch. "His School Girl" from 1957 - paint-

ed in black-and-white oil on canvas - employs rough, broad passages of paint and scratching to depict a young girl surrounded by abstract, yet obviously menacing, shapes.

In the case of Catlett, what is seen is not so much stylistic evolution as a fierce dedication to socially relevant images, forcefully articulated. Yet her two paintings and single lithograph in the show seem rudimentary in light of her virtuosic relief prints.

Catlett's feel for woodblock and linocut especially is seen in "Bread for All," a 1954 image of a sturdy little girl. The minute gouges in the linoleum block used to model

the girl's face and hands provide an exciting contrast to the quick, springy lines of the wheat that grows in the background.

Her bronze bust, titled "Pensive" and dated 1946, is another knockout. Representing a woman from the waist up, it is a radically simplified form embodying innumerable, complex and enigmatic qualities.

It is easily the most equivocal work by the artist on view and, arguably, the subtlest in an exhibition devoted to straight-ahead visual communication.

# Havens narrates multimedia CD

By Ric Leyva  
THE ASSOCIATED PRESS

NEW YORK - Wildlife was never so perfectly tame. Environmental studies were never so much fun.

"GeoSafari Animals" brings the great outdoors to the desktop for an in-home multimedia field trip you don't need sunscreen and a signed permission slip for.

It's a package tour for kids combining a trip to the zoo, an endangered species showcase, dog and pony shows, wildlife tracking, a reptile roundup and more.

Shhh, don't tell the kids. It's also unabashed education.

"GeoSafari Animals" (Educational Insights Interactive, CD-ROM for Windows and Macintosh, \$29.95, age 8-up) is a nonviolent interactive quiz game the whole family can play.

Narrated by musician and environmental activist Richie Havens, one of the game's best features is the ability to select individual player names Havens will then insert during game play commentary.

Among the more than 2,000 possible name selections, there is even a slew of common - and

some not so common - nicknames, ranging from standards like Bubba and Duke to oddities like Toastie and Gonzo.

Speaking directly to active, individual young minds in their own language rather than talking down to them is the most important first step of any educational effort, said Havens, a living rock 'n' roll legend who also has founded a marine museum and a hands-on naturalism program for children.

"The first thing you learn trying to reach them is that kids know some things infinitely better than adults, like how to learn, and you better respect that," Havens said. "As soon as you get that out of the way, then you as an adult can learn from just watching children teach themselves, devouring everything you give them."

Havens, 55, who also narrated the earlier Educational Insights title "GeoSafari Multimedia, Vol. 1," is perhaps best known for his stirring performance at Woodstock in 1969.

The silky throated rock balladeer continues to perform year-round, including many

environmental benefit shows and galas like President Clinton's 1993 inauguration bash.

In the 1970s, he co-founded the Northwinds Undersea

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