

EDWARD THORP GALLERY  
*Press Release*

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**Seaworthy**

A Nautical Selection From Minton to Mermaids

**Andrea Frank**

New Photographs

*Edward Thorp*  
210 11th Avenue, at 25th Street,  
Chelsea  
Through tomorrow

The strange promiscuity of Edward Thorp's eye is one of the art world's better-kept secrets. As interested in decorative art as in the reportedly more serious kind, he regularly assembles shows that surprise, delight and inform. His latest effort is no exception; mixing contemporary and older works in all mediums, it makes a nice scratch in the surface of an immense artistic theme: the sea.

On the fine art side, you'll find "The Gale of Sept. 6, 1868," a vertiginous wall of green dotted with helpless boats painted in the 1920s by a New England folk artist named Jonathan Frost; a 1957 painting by one Julie Henry that forces Frederic Church, Salvador Dali and Mark Innerst into weird proximity; along with rewardingly uncharacteristic works by Arnold Friedman, Biala, Abraham Walkowitz, Edwin Dickinson, Marsden Hartley and Louis Eilshemius.

On the decorative/design side there are Japanese glass fishing-net floats and a handsome portable light-house from around 1925; seashells covered in sterling silver; a beautiful Murano art glass nautilus by Giulio Radi; plates from Minton and Wedgwood; and two small caches of unusual fishing lures.

Somehow this doesn't overwhelm what is on view in a small adjacent room: Andrea Frank's large, deceptively serene color photographs of immense oceangoing vessels shot at close quarters from small, harbor-friendly ones. The huge volumes of these ships loom against the sky, foreshortened and truncated into unexpected geometries. The persistent effect is of being uncomfortably near a height-challenged hunter closing in on an elephant. **ROBERTA SMITH**

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**Art in Review**

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