

## Neighbors/Part 2

### Arts

# In sculptor's figures, a mysterious gravity

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*Special to the Register*

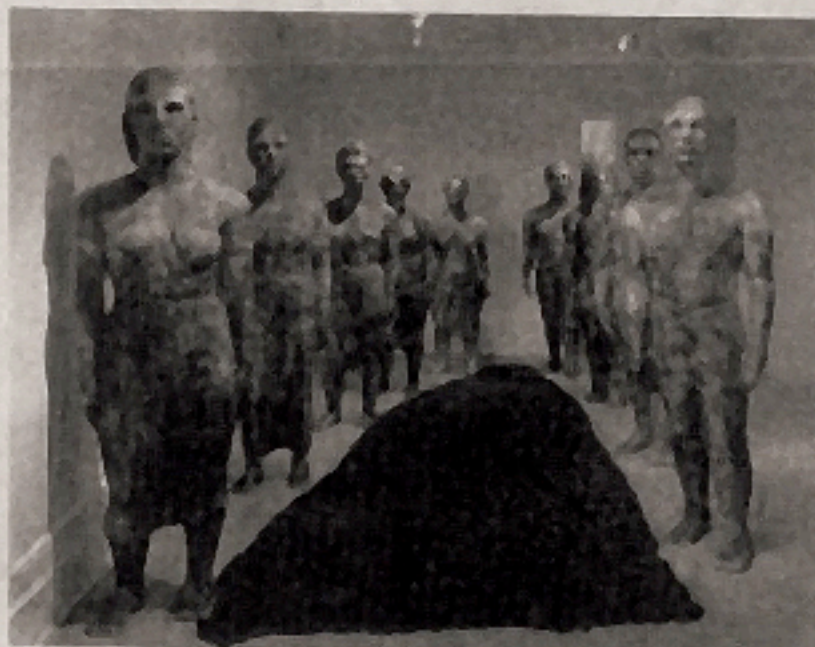
Each Master has found her own powerful form of expression in her art. In the case of Deborah Masters, it's the figure. Her large, dark, muscular forms have a mysterious gravity. A part of the interest in her work is in the tension it runs about the form of the human figure in art.

There is a broadly understood, particularly the nude female as a form of art, from Masters. A Huntington Avenue, New York, New York, she has a long-standing, high-profile reputation as one of the most important contemporary sculptors. Her work is in museums and galleries worldwide.

Her work carries additional weight, however, if only in the sense that she is a woman and a sculptor. Masters is a woman in a profession that is traditionally male. Her work is a challenge to the traditional gender roles of the art world.

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"World View," left, by Deborah Masters, 1991, hydrocol pigment and dye stone is at Harvard College; "Formal Aspects," right, by Mary Shaffer, 1993, stone and steel, is at the Hammer Museum.

Throughout these works, there's a constant flux and shifting of light and shadow, color and form.

Perhaps the theme of Masters' work is removal of the relationship between art and society, for the pieces she shows here suggest the possibility of a complex but practical art integrated into everyday life.

Harvard College's Center for the Study of the Arts, Harvard, to Sept. 25, Mondays through Fridays, noon to 4 p.m., Sept. 2 through 25, daily, noon to 4 p.m. For information, call 617-495-1297.

