Two images of gray cinderblocks are on display at two ends of South Florida. Appearing three-dimensional from a distance, these wonderful, slightly strange acrylic-on-silk paintings by Fort Lauderdale artist Nolan Haan are part of two juried shows, The South Florida Cultural Consortium Exhibition at the Frost Art Museum at FIU and the 60th annual All Florida Juried Competition and Exhibition at the Boca Raton Museum of Art. Haan’s cement blocks are perhaps the only common bond between the group shows. While both succeed in revealing the depth and scope of Florida’s artistic talent, they couldn’t be more different in aesthetic emphasis or layout. Although the artists are chosen from five South Florida counties, the Consortium show at the Frost is very Miami in its urban, edgy feel. This is one of the region’s most prestigious competitions, with generous awards of $7,500.

Two shows of work by Florida artists reflect both the beauty and the grittiness of their visions.

**SURFACE AND SOUL**

BY ANNE TSCHIDA

Special to the Miami Herald

"Poles in a Landscape" By Richard Florsheim, part of the Social Realism exhibition at the Boca Raton Museum of Art.

"When You Said ‘We’" By Cooper, part of the Florida Artists Consortium show at the Frost-FIU Museum of Art.

"El Picul" By Lichi, part of the Florida Artists Consortium show at the Frost-FIU Museum of Art.

"Two shows of work by Florida artists reflect both the beauty and the grittiness of their visions."
**'TANGLED PALMS':** By Bonnie Wolsky, part of the All Florida show at the Boca Raton Museum.

**'HAMAFY SQUARE':** By Glexis Novoa, part of a show of works by Florida artists at the Frost-FIU Museum of Art.

**BOCA RATON MUSEUM OF ART**

Social Realism resonates in our troubled times

BY ANN TCHIZDA, Special to The Miami Herald

The Boca Raton Museum of Art offers an extra treat for visitors: an amazing collection of photography, drawing and painting gathered together under the title art for the People: 20th Century Social Realism.

Social Realism can be a loaded term, but it shouldn't be confused with Socialist Realism, that highly stylized art that sprouted in the early Soviet Union, often in a state of struggle, from the Great Depression to the Cold War era, and that some see as considered political and populist, but these images come straight from the heart.

Many of the dozen artists in Art for the People: 20th Century Social Realism are not the only link, after all. Miami’s cinderblock paint- ings, in the next room, also certainly reference the urban landscape. Accompanying the gray blocks is another neighboring charcoal work by Virginia Fifield depicts the beautiful, clean-lined sculpture is a perfor- 

The craft of woodcarv- ing is another stand-out. The top award this year was to a lovely piece called ’Tangled Palms’ by Bonnie Wolsky of Coral Gables. A centerpiece of the exhibit. It is a replica of plumbing at the Frost-FIU Museum of Art. Another peer of formal men’s shoes, Captains of Industry III, is another stand-out. The craft of woodcarving has said sadly been out of fashion, and in South Florida is a rarity to find, which makes the image all the more attractive. Miami art- ist Hugo Moro’s graphite-on-marble draw- ing is devoid of feeling, which is the point. His ster- 

Francis Bishop Good’s distinctive style is instantly recognizable in four photo- 

Many of the 101 pieces in the All Florida show reference the unique and fertile ground of this state. That may sound quaint, and in some cases it is, but it is also refreshing. The top award this year went to a lovely piece called ’Tangled Palms’ by Bonnie Wolsky of Coral Gables. A neighboring charcoal work by Virginia Fifield depicts flowers just on the wrong side of life, beginning to fade and wilt. Hanging from the ceiling in the main corridor is a painting by Reginald Marsh is a good companion to the modern-day angst expressed in the 21st century contemporary art shows.

Some works get lost in the clutter of this show. It’s a noble ambition to showcase as much art as possible from all corners of Florida, but the quality fluctuates wildly as a result. There are many more works worthy of discovery. In those uncertain economic times, this exhibit tem- plicates wildly as a result. More challenging is a tap- estry by Tampa’s Noelle Mason based on a satellite photo of the Mexico-Califor- nia border. The hand- woven work shows dramatic in- 

If you go

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