

RENA BRANSTEN

GALLERY



By Jonathan Curiel, Wednesday, July 27 2016 (Excerpted from “Grid Alternatives: Artist Ed Moses at 90”)

When Lawrence Ferlinghetti spoke with *SF Weekly* in 2013, he admitted he would choose painting over poetry if forced to decide on one of his two main artistic avocations. "Painting," he said then, "is more like play than work."

Ferlinghetti's love of painting (and words) is on display at Rena Bransten Gallery, which has organized a mini-retrospective through the theme of "love & war." Ferlinghetti criticizes the United States' (and the world's) propensity to use military might as a means of solving problems — as in *The Howl*, which he worked on from 2002 to 2013 and is an inspired take on Edvard Munch's *The Scream* and Allen Ginsberg's *Howl*, which Ferlinghetti published in book form in 1956. With its haunting central figure, escalated phrases (like "spectral nations!" and "monstrous bombs!"), and fissures of lightness and darkness, *The Howl* is a tense, almost apocalyptic panorama. Like Ed Moses, Ferlinghetti is in his 90s and still making work that speaks to the person he is and the times that he lives in.