SUCH aesthetic free-for-alls as Aztlanic are always packed, even if not necessarily inspired by comic books, animation and sword-and-sorcery illustrations. JD Dearborn's "Splash is ausaha tradition, yet apart from it's the title of the Hillyer Art Space show announces, Dearborn is inspired by the "flipbook" page that opens up hundreds of comics, but his screen-prints are all splash and no words. The action comes from figure and composition.

Dearborn's "Mayday" descends from that of Jack Kirby, the influential Marvel artist during the decades that followed. From the Hulk and the Fantastic Four to Black Light, yellow bulbs and red bursts conjure an explosive universe where big bangs are routine. If these unposed pictures were newborns for a particular character, he'd be named Willaim Frazzle Man.

Ironically, the day-glo colors are much brighter than the ones allowed by the cheap printing and pulpy paper used in Kirby's Age. Yet the black and silver are crucial to the artist's style, as Dearborn demonstrates by including one piece that forgoes them. It's more My Little Pony than Silver Surfer.

"Splash!" isn't all Marvel homage. The complex, playfully absurde titled refers to ABC's Bob Dylan and professional sporting. Dearborn also shows an interest in architecture, even if most of his buildings are shown from the vintage point of someone looking at a bubble stream streaming through the sky. Even without costumed battles, these skyscrapers and space-ships are functional. Howie Xad's "Half Wild" also at Hillyer, was named after the same elements as its predecessor, "Lost Land." Both involve arranging jagged blocks of color to suggest buildings, levees and mountains. Most of these single-print editions are simply in black and gray, like the black-and-white landscape photos that inspired them, while few are in shades of blue.

The most additional the D.C. artist's style is the use of wood. Three of the minimalist compositions are all made on lengths of wood. The flat areas of pigment in contrast to the wood are striking. Several pieces are mounted in white-framed wooden frames that are longer than the image they surround. These Xad re-increases natural textures into prints that reduce them to forms shape and color.

CD DAIRYFORD: SNAP! PRISCILLA MAC II, HAY WILD

On view through June 7 at the Haskell Art Space, 1 H Street SE. (202) 547-0800. www.haskellartspace.com

David Hicks

Fruits, vegetables and wasp's nests are among the natural forms evidenced in composer David Hicks's recent work, "Summer," at Corcoran Madison Gallery. The art is known in California's heavily agricultural Sonoma County, and its products make use of the objects he makes and then groups into interesting compositions. Yet Hicks doesn't paint or glaze his creations in bright reds or greens so they more closely resemble hooones or tree. He employs mineral-like tones and rough textures that suggest rocks, boxes or branches. The pieces are rooted in the craggy residue of impure stones. Hicks says he doesn't understand the landscapes or record what he puts them in -- so they appear to have been hatched in lava, or created after centuries underground. However, elegantly forced, his work doesn't pretend to consist of anything other than clay and dirt.

The process seems similar with the fabrication of an individualized. Most of "Lilacs" consists of assemblages, arranged together on auriculars or -- one case -- hung from the wall on wires of varying lengths. Some of the series are limited to a narrow palette, mostly a cluster that's all pink and gray, flowery and earthy. At the same time, others are a wide range of hues, but always with a weathered finish, Hicks's reflection is noted not only in the day as rocks, beads and sticks, but also in how puts them together.

FRANCOIS LE GALL: MULTIPLE IMAGES

On view through June 1 at the D.C. artist's "Life in Paris," David Hicks brings his ceramic creations together in a composition.

David Hicks: "Summer," Corcoran Madison Gallery

FRANCOIS LE GALL: MULTIPLE IMAGES, includes a painting, scultur and a wall paper in the park for the show that could be seen as the slats of a barn, painted enough on one side to allow sunlight to shine through it. A combination of the artist himself could make sense, since the picture is subtitled "La Grimpante," French for "fans."

But the artist probably didn't set out to create a real structure in that work, whose main title is "HIV," Le Gall is an abstractionist, and the elements of that painting are all there, in pieces, many of which are labeled "Vertebrates."

The D.C.-based French artist was a black acrylic pigment with bold strokes of a square on a white knife, sometimes leaving hints of white enamel. The show includes many variations, works on paper downstairs in the gallery. But the domineering mode is dark, strong and physical. Any collectors of what might result are just a bonus.


FRANCOIS LE GALL: MULTIPLE IMAGES, Gloucester, Mass.

FRANCOIS LE GALL: MULTIPLE IMAGES, Claude Cahun and Isadora Duncan. Francois Le Gall's "Life in Paris," David Hicks brings his ceramic creations together in a composition.

ON TV
A synopsis of top arts on television for the week of Jan. 19-25
SUNDAY, JAN. 19, 2014
5:30-6:30 a.m. (ET) "BackTV" in Chattanooga, Tenn., with literary shows in the city and interviews several of its authors, including David Sachar, Sam Elliott, Dorita Levine, John Wheeler and Carol Hill. (WETA, 11:11-12:30 a.m.) "WETA Arts" is a local news story about the new edition with the Corcoran Gallery, "An Unknown," examining the interaction between the synthetic and natural worlds, and discusses the Hirshhorn Museum's new hit, "Damage Control Art and Destruction Since 1950."

MONDAY, JAN. 20
8:00-9:00 p.m. (ET) "Antiques Roadshow" looks at the work of James Cope the Boise Art Museum and operation and 1832 letter from Thomas Jefferson, as well as two crowd club membership card in a nifty yellow-and-red necklace. This is "What a Find, "Antiques Roadshow" appraiser an 1826 he English gilded cove, a 1935 Oscar Mayer advertising display and a circa 1980 Miri Feghini cast bronze guardian figure.

TUESDAY, JAN. 21, 2014
5:30-6:30 p.m. (ET) On "Josh Gates: A Youngster Masterclass," exploring anger and a workshop and an opportunity to perform with him in Boston. (WETA, 11:11-12:30 a.m.) "American Masters: Saling the B.S. of Life. Saling, the influence writer who stepped away from the public eye to the success of his 1955 novel "The Catcher in the Rye,"

WEDNESDAY, JAN. 22, 2014
10:00-11:00 p.m. (ET) "This Old House" visits a neighborhood water tank Isis and a Greek temple. (WETA, 11:11-12:30 a.m.) "Antiques Roadshow" takes a look at the work of James Cope the Boise Art Museum and operation and 1832 letter from Thomas Jefferson, as well as two crowd club membership card in a nifty yellow-and-red necklace. This is "What a Find, "Antiques Roadshow" appraiser an 1826 he English gilded cove, a 1935 Oscar Mayer advertising display and a circa 1980 Miri Feghini cast bronze guardian figure.

THURSDAY, JAN. 23, 2014
9:00-10:00 p.m. (ET) "Theater Talk" interviews drama critic and employment reporter Jeremy Gertov, who discusses his new book "Willy Pleshove." (WETA, 11:11-12:30 a.m.) "Antiques Roadshow" looks at the work of James Cope the Boise Art Museum and operation and 1832 letter from Thomas Jefferson, as well as two crowd club membership card in a nifty yellow-and-red necklace. This is "What a Find, "Antiques Roadshow" appraiser an 1826 he English gilded cove, a 1935 Oscar Mayer advertising display and a circa 1980 Miri Feghini cast bronze guardian figure.

FRIDAY, JAN. 24, 2014
12:00-1:00 p.m. (ET) "Skin by Sandeep" profiles Broadway lyricist and composer Stephen Sondheim through the creation and performance of six of his songs.

SUNDAY, JAN. 25, 2014
12:15-1:45 p.m. (ET) "Skin by Sandeep" profiles Broadway lyricist and composer Stephen Sondheim through the creation and performance of six of his songs.

David Hicks: "Summer," Corcoran Madison Gallery

David Hicks: "Summer," Corcoran Madison Gallery

COURTESY OF THE ARTIST AND WITTMAN-BOWDITCH PROJECTS.


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