



"Etruscan," a mixed media work by Stacie Speer Scott

## Continuum

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as well as energetic background colors such as coral, golden yellow and sky blue.

"Continuum" also contains work by Harren in the best Pennsylvania Impressionist tradition — a snow scene, "Pine Run Road," redeems recent winter weather all on its own. His "Lambertville Flea Market" is set on a sunny day, showing people browsing among used picture frames and old chairs. It's a definitive rendering scene of a landmark that should be a magnet for painters, if it isn't already.

Harren brought in Petrosky, whose works could not be more different than Harren's poetic representation-ism. Petrosky's lively abstracts include "Big City," a composition executed in a candy-colored, folk-art sensibility.

Artists, by nature, take ideas and forms to new levels in their work at large, as well as in individual expressions.

So by working backward, this critic divines Kreves is a highly accomplished potter who stretched that boundary to devise extremely detailed installations, and Susan Moloney is a talented painter with a knack for three-dimensional shadowbox compositions.

Kreves incorporated numerous elements, including scent, into "Craving Nature," which takes the form of table settings of moss, twigs, faux rocks and other objects in what the artist calls "a feast of non-edible nourishment."

Yavelow, Kreves' daughter and the youngest artist in the exhibit, explores space, form and tension in a series of works wrapped, cocoon-like, in thread and string.

Moloney offers several works, the most vivid of them the mixed-media "Desensitization," which references King Kong against a background of repetitions of the phrase "after repeated exposure, your emotional response will diminish."

Moloney's work, however, has the opposite effect, as does the annual return of "Continuum."

The New Hope Arts Center is on the second floor at 2 Stockton Ave. Information: 215-862-9606; NewHopeArts.org.

"Hello Nellie," acrylic and oil on masonite, by Jennifer Finch

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## MOVIE REVIEW: '3 DAYS TO KILL'



Kevin Costner stars as a CIA assassin in "3 Days to Kill," a race-against-the-clock adventure from director McG.

## This action thriller travels a tired track

**Grade:** C  
**Starring:** Kevin Costner, Amber Heard, Hailee Steinfeld, Connie Nielsen, Tomas Lemarquis and Richard Sammel; directed by McG  
**Running time:** 113 minutes  
**Parental guide:** PG-13 (intense sequences of violence and action, some sensuality and language)

By **BILL WINE**  
CORRESPONDENT

If only Ethan Renner was as skilled at handling family business as he is at the killing business.

But, oh, the life of a CIA agent. "3 Days to Kill" is a shallow action thriller with an uneasy mix of brutal fight sequences and sentimental family-reunion scenes.

Kevin Costner stars as Renner, a killing machine of an agent who has long since given up trying to juggle family and work. Once he determined it was impossible, he simply gave up. Eventually, he left his wife and daughter, for which they still resent him bitterly.

Then the trained assassin finds out he has a terminal disease and only months to live.

He is offered an experimental drug that could save his life by a mysterious operative (Amber Heard), who seems to be from another planet, keeps turning up, and with whom he has a hellish relationship.

But in exchange for this medical help, he must agree to that overused

narrative convenience: one last mission.

He has been assigned to hunt down a ruthless terrorist while looking after his daughter — by himself because his wife is out of town — for the first time in a decade.

What Renner wants at this stage of his life, as he nears retirement, is more of an active relationship with his estranged wife (Connie Nielsen) and teenage daughter Zoey (Hailee Steinfeld), whom he has more or less protected over the years by keeping his distance.

But that distance has robbed him of a relationship with his child — one he obviously wishes he had — and with his wife, as well.

His latest issue is the medicine he's taking causes hallucinations at critical times that do not exactly make his work any easier, to say the least.

The one-final-mission thrust — which is so tired, it should be banned from screenplays for a few years — gives the film a been-there-done-that tiredness early on that it occasionally rises above. But not enough.

The director, McG ("This Means War," "Terminator Salvation," "We Are Marshall," "Charlie's Angels") — whose real name is Joseph McGinty Nichol — with his pause-giving résumé, works from a script by Luc Besson (who co-wrote "Taken," which this resembles in outline) and Adi Hasak based on a story by Besson.

McG takes an almost sadistic delight in the fisticuffs and gunplay.

The film and its makers seen enamored of the violence that's never more than a moment or two away. Which is why the film registers as a glorified shoot-'em-up, punctuated by equally obligatory incendiary explosions.

Costner, who handles the fight scenes quite well, is in the midst of what certainly feels like a second-act comeback that aspires to but falls short of what might be called the Matthew McConaughey maneuver — which, in the latter's case, involves quality projects that are artistically embraced.

But it can be said that although Costner hasn't quite reinvented his cinematic self, he has put his star is back in play. This lead role comes on the heels of a couple of effective supporting performances in "Man of Steel" and "Jack Ryan: Shadow Recruit."

And Costner's track record travels with him: This is, after all, the star of "Dances with Wolves," "JFK," "The Untouchables," "Bull Durham," "The Bodyguard" and "Field of Dreams," just to name a few.

And his comfort and presence in the lead role remains obvious and effective.

Expect to see a lot of him as he's got a number of high-profile films in the can: five in 2014 alone.

But that's later.

For now, "3 Days to Kill" offers a daze of kills to those with two hours to kill.

Bill Wine is a film critic for KYW Newsradio. His reviews can be read at [cbsphilly.com/movies](http://cbsphilly.com/movies) or heard two, three and four times a day on 1060AM.

## LaLa

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reluctant to have us leave his cab; the waiters at our restaurant in Little Italy who were so solicitous to please and lingered at our table, laughing and bantering with us — especially amusing was the one who saluted my hearty appetite with a high five and an enthusiastic "Now that's the kind of woman I love"; the men on the train ride home who injected themselves into our conversations, eager to share in our giddy, good humor: We did nothing to invite their interest.

Instead, the more immersed we were in our own fun and pleasure, the more irresistible we became.

I needed that reminder — and not because I'm ready to date. Having just ended a long-term relationship, romance is the last thing on my mind. What I do need is time to heal. Then, when the days no longer begin and end and string together with thoughts of him and us, the possibility of anyone else stepping into that space won't seem so unfathomable.

But what I took from all those moments is when I am ready, moving on won't have to be a struggle. Well-meaning friends have tried to buoy my spirits with all kinds of support in recent weeks, but when some of them tell me how difficult it will be to start dating again, how hard it is to find someone decent and how

disappointing and frustrating the entire process can be, I want to turn and walk away. Perhaps that's been their experience and I don't want to discount that. But I'd rather not be daunted by their attitudes and beliefs.

I don't expect dating to be a chore or a challenge, nor do I subscribe to the notion a good man is hard to find. If anything, my work as a wedding officiant has proven otherwise. Every time I'm with a couple who shares how they met — so often in a moment neither expected — and am gifted with a glimpse of the ways love has blessed and expanded their lives, I am reassured this is no elusive fantasy.

Even the relationship I've just ended serves as a reminder of the deep and satisfying love it's possible to find when we give up the hungry, arduous search and commit, instead, to pursuing what lights us up. For he would often say it was how happy I looked dancing in my own world the night we met that drew him to my side.

I will grieve the loss of that partnership, and I know there will be days where sadness and longing are my only companions. But I will also be open to the magic life bestows and the joy that is a natural compass for steering me onward. Sometimes it feels like the only true armor against a world, cruel and chaotic and bent on convincing us we'd do better to settle for less.

Life in LaLa Land appears every other Sunday in the Life section. Naila Francis is a feature writer at Calkins Media. Phone: 215-345-3149. Email: [nfrancis@calkins.com](mailto:nfrancis@calkins.com). Twitter: @Naila\_Francis.

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