



Larry Mullins' "The Sugar Beet Evenings" in oil and oil stick on paper.

## Written word becomes a visual link in national show

By Judy Birke

**NEW HAVEN** — "Rhythm/Gesture/Metaphor," the national exhibition running through May 22 at Creative Arts Workshop, is a presentation of very personal imagery, of narratives filled with coded information and elusive messages.

The show's 44 works by 21 artists are both abstract and representational, rendered in a variety of media and techniques.

The purpose of the exhibit is to explore concepts that reach beyond traditional artistic boundaries, primarily

### Art Review

- **Show:** "Rhythm/Gesture/Metaphor"
- **Place:** Creative Arts Workshop, 80 Audubon St., New Haven
- **When:** Through May 22, 9 a.m.-5 p.m. weekdays, 9 a.m.-noon Sat.
- **Admission:** Free
- **Info:** (203) 562-4927

to create a distinct visual format that blends the intrinsic shapes of words and text with more traditional artistic elements like color, form and composition.

Selected by California artist Squeak Carnwath from submissions by 231 artists, the works in the exhibit are based largely on intellectual concepts, yet clearly reflect personal feelings and experiences. Most often the written word becomes the link to the artist's most private expressions, revealing information about inner histories and concerns.

Much of the subject matter revolves around so-called everyday life and past memories, which are redefined as new realities and orientations.

In "Chronic Memory" by Kerrie Bellisario Mileski, the artist lists rows of individual words across a blackboard surface. These seemingly innocent words become charged with incendiary negative meaning when seen together. Placing her painful tale on a blackboard, a surface traditionally used to present information to large groups of people, allows the artist to bring these painful, private, family concerns to a very public realm.

So, too, in Jenny Laden's powerful, mixed-media "Agreement," one becomes privy to poignant and uncomfortable reflections written in childish scrawl full of erasures and smudges. The piece reveals a child's recollection of a troubling and confusing divorce situation between her parents. This is an especially touching and evocative piece, minimal in its presentation



"The Ivy," a collage by Bruce Kremer.

## 'Rhythm': Words enhance images

Continued from Page G1

and overwhelming in its effect.

Sue Wrbcian also considers the concerns of everyday life in a very well-done presentation entitled "Hoempome," a work that combines photography with mixed media. Hanging before a large mural print of her childhood home are a group of original poems that pay tribute to the routines of life, like watching television, going to work and doing errands, in a time when things were less complicated.

Sarah Hollis Perry pays homage to her mother and the generation of women for whom simple tasks of domesticity took precedence. In "A Mother's Journal," Perry has

knitted paper with handwritten text into a full-sized coat of lifetime memories.

Some of the artists reconfigure routine imagery to create new realities. In Hyun-Bi Yi's "Classified #1," the artist alters multitudes of classified ads into a pattern that transforms these mundane, repetitive words and shapes into a new form of visual markings.

This is a fine exhibit. Not only have the artists considered the parameters of the show's foundation and risen to the occasion, but they have done so in a manner that also works visually — a rare thing in such a conceptual exhibit.

Judy Birke of New Haven is a freelance writer and art consultant.

NEW HAVEN REGISTER