

# A diversity of visual voices

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The diverse visual voices of 31 artist members of the Windham Regional Arts Council blend together in the group's 18th annual exhibit, showing through Aug. 31 at the University of Connecticut's Jorgensen gallery.

Most of the work is two-dimensional, so the handful of sculptural works make an immediate impression on the viewer. David Corsini's several surreal assemblages, which marry ani-

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'Silk Mill Falls,' Leonard Rudolph

## Diversity marks annual WRAC show

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mal skulls with rusty tools and scrap metal, call to mind the bizarre creations of the sadistic Sid in the film "Toy Story." Corsini's "Genetically Modified" incorporates a pair of scissors, a tined, rake-like tool and a skull into a menacing "animal" form. William Stallman also exhibits three-dimensional assemblages.

More abstract and serene (although easier to miss because of their dark colorations) are the freestanding sculptures by Jay Ames, who works in wood, metal and acrylic. "Blue Dance" employs a metal framework with planes of a terrycloth-like texture; "Love and Order" swirls open shapes in midnight blue. By contrast, Ames' relief sculpture "Freedom Flight" pops off the wall with an exuberant palette and a checkerboard pattern.

On a much smaller scale, Barbara Katz sets her lonely, diminutive clay "Wanderer" in a wood shadow box, heightening the figure's sense of isolation from the viewer. There are many such small gems in the exhibit, remarkable even among an array of pieces several times their size. These include Aline Hoffman's fine, sensitive contour line figure drawing "Morning Stretch," Sandy Hale's 2½-inch square black and white platinum prints of the sights of Venice, and two works by Pat Levesque, who depicts the faces of people riding public transit. "New Orleans Streetcar" is painted in oil and ink on a warm toned birch panel, and arrays the detached faces of anonymous riders against the enclosure of window and ceiling.

A number of photographers are represented: Richard Sallee and his extreme close-ups of red clover flowers, enlarged to epic proportions; Priscilla Bakke and her color photographs of the autumn woods; ghostly multiple

exposures of UConn's Horsebarn Hill, printed in pale neutral pastel by Mary Perry; and the nearly abstract "View from Clingman's Dome" with layers of increasingly pale mountain ridges by Leonard Rudolph.

Four faces in evident agony by Andrew Facchinetti use collage and soft relief sculpture to enliven the painted forms. "Puffy Head" is painted and stuffed with tissue; "Musica" employs musical scores in a mosaic-like collage to create facial planes.

The adjacent collage, "Cielo, Hielo y el Mar" by Harriet Mead, couldn't be more different in tone. The artist employs bits of mirror, shards of blue and aquamarine glass, and torn bits of watercolor (or perhaps photographs) to fashion a serene, abstract landscape.

Some artists use less than typical means to achieve their desired ends. Maggie Kendis creates her images using oil monotype printing, which gives the appearance of pastel or chalk drawing. And Annie Wandell presents life size, life shaped companion portraits of herself and her late husband seated on directors' chairs at the beach.

There's a wall full of watercolors in a range of styles, from the fine texture and light hand of Norman Conn's seascapes to the florid, exuberant still life with cloisonne and cyclamen by Barbara Timberman. The sensibility runs the gamut from Regina Snyder's academic-style painting of a figure in a studio setting to the pure design drawing "Study of Cornstalks" by Georgianna Rivard-Bravo. And in some pieces, like Shirley Bernstein's dramatic oil pastel sunset "Maasai Mara," the line between representational and abstract is straddled with aplomb.

The gallery is open during weekdays during regular box



ABOVE: William Stallman's 'Butterfly.' BELOW: 'Study of Trees in Early Winter,' Norman Conn



office hours. Sunday the WRAC hosts a panel discussion of the creative process with young and established artists at 7 p.m. in the gallery.

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