

Quinebaug faculty show accomplished, intelligent

By JANICE STEINHAGEN
Chronicle Correspondent

Seven artists, five different media. It's a diverse group, but one nonetheless connected by a strong sense of craftsmanship and intelligence and by their membership in a single college faculty.

The art department faculty at Quinebaug Valley Community-Technical College in Danielson is showing its work together as a group for the first time ever in the college's 28-year history. Despite the assorted media, photography, painting, clay, illustration and drawing, the show has a marked cohesiveness.

"Perhaps the cohesive part of it is that we are all artists," said department chairman Eric Goldberg. Prospective faculty members are judged, in large part, on the quality of the work in their own portfolios, he said.

"We're looking for not only good teachers, but good artists, dedicated artists," he said. "We're all professionals."

Goldberg's own paintings tread the fine line between hy-



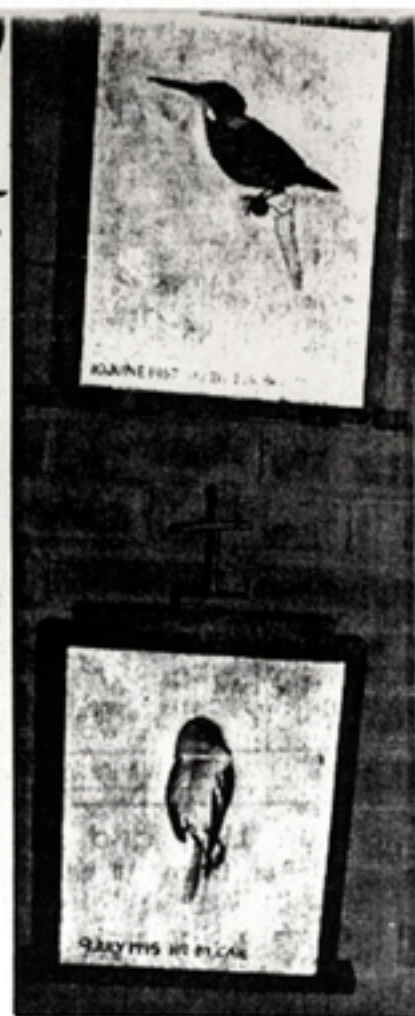
Carle M. Cataldi photos

Eric Goldberg's 'Interior with Red Chair.'

per-realism and surrealism. The detail is precise but the colors are just a notch up from reality and the settings take the viewer off into the realm of fantasy. "Interior with Red Chair" gives us a stone patio on which sits the title piece of furniture, a funky red-jungle-print upholstered chair. It presides like a throne over a view which falls abruptly into an expansive mountain scene, ac-

companied by the floating window and door frames, for an effect of transparent walls.

Painter Mark Szantyr, new this year to the faculty, uses metaphor in his work as well. His installation "The Sorrows of St. Francis" evokes a sacred space both in its imagery and in the chapel accessories (a kneeler and towering candlesticks) arranged before the painted images. Francis of As-



'Detail of 'Sorrows of St. Francis.'

sis, known for his legendary ability to "communicate with animals and birds, is shown with a halo of ghostly yellow birds circling above his head. Surrounding this central im-

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age are smaller paintings of dead birds, each inscribed with its date and manner of death, framed in wood and topped by a cross, a reference to the Catholic stations of the cross.

Clay and computer graphics artist Salem Farrell dispenses with imagery for her clay work to concentrate on the subtle effects of glazes. By dipping, spraying and pouring as many as nine layers of glaze on a single piece, she gives the surfaces of her work a transparency and richness that enlivens her pale palette.

"Emerging from Silence" employs porcelain tiles arranged on a wood tabletop in a patchwork-quilt-like pattern, with diagnosis and semicircular swathes of celadon greens, copper reds and peach-neutrals. Her computer graphics are similarly fragmented, with sections of the image transformed in color or outlined in black to enhance the sense of pattern over "picture."

Illustrator David Joly, however, is aiming directly at the sense of "picture." He shows samples of his commercial illustrations for magazines, which have a zany, "Jetsons" post-modern air and an over-the-top sense of color. "Casting Couch from Hell" depicts a purple faced devil smoking a long-handled cigarette on his half of an alarmingly small, voluptuously red love seat.

Shirley Bernstein uses heightened color in an entirely different way in her oil pastel drawings of sunset-illuminated clouds. Her signature drawings, which seem to be lit from within the clouds, are joined by an interesting pair of woodcuts printed from the same plates in differing palettes. "Sky Over Willi, Sooner" gives the viewer a cool pastel sky; "Sky Over Willi, Later" brings on the approach of night, as the pale purples deepen and the breezy clouds take on a sense of mystery.

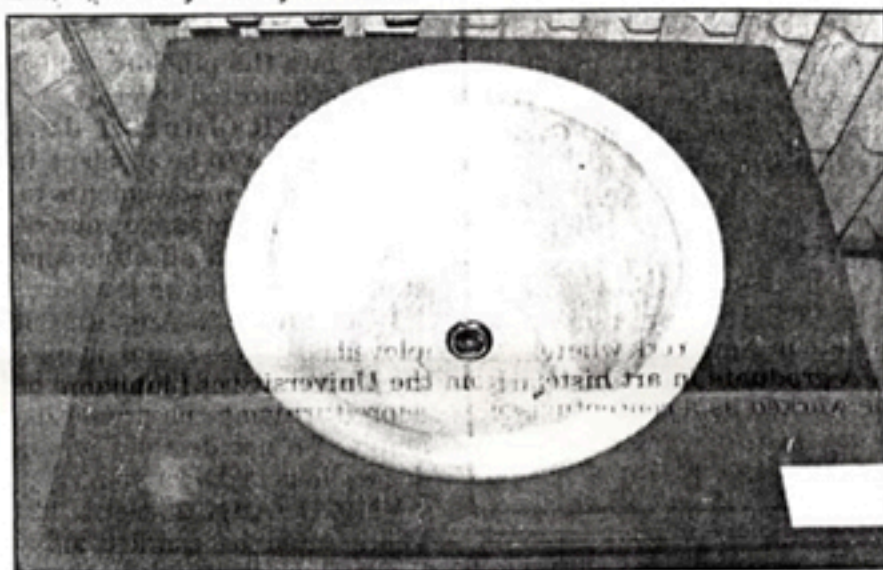
Photographer Elizabeth Parry, a new teacher at the college, presents altered images



Elizabeth Parry's 'Prayer Cards.'

"Prayer Cards," which again refer to Catholic imagery, are small prints edged with copper foil, scattered on a tabletop. Each card portrays a pair of hands in differing gestures, interlaced with what could be thorns, strung beads or branches, suggesting suffering or imprisonment. The soft focus of the images adds to their mystery and other-worldliness.

The faculty show will run through Dec. 10 at the foyer gallery on campus, located at 742 Upper Maple Street. Hours are Monday through Thursday 8 a.m. to 9 p.m., Friday 8-5 and Saturday 8-3:30. The opening reception, snowed out last week, has been rescheduled for Friday from 6 to 7:30 p.m., with music by the Hanover Consort.



Salem Farrell's porcelain sink.

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WEEKEND