



Barbara Timberman's 'Irises and Poppies'

A collage of artworks

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One organization, many diverse directions — the Windham Regional Arts Council's 21st annual show at the University of Connecticut's Jorgensen Gallery presents the works of its member painters, sculptors, printmakers and photographers as a collage of approaches to the field of representational art.

Interestingly, among the most abstract images are works of photography. Richard Sallee's translucent close-up photo of a flower petal in "Calla" is a case in point, as is the chevron patterning of Sue Marie Lipsky's "Les Vignes de Monbazillac," a landscape of cultivated diagonal rows of vines punctuated by the lone vertical stand of trees. Pat Miller's photograph "Lifeguard Chairs of the Gods — Seattle," on the other hand, courts the surreal with its tongue-in-cheek title; huge red metal dockside structures looming over stacks of freight boxes do, in fact, look like seats for massive creatures of some sort.

The show is thoughtfully arranged, making connections between pieces that have obvious or not-so-obvious connections. One wall features most of the show's printmakers; "Ship's Graveyard," a lithograph by Julie Rogers, hearkens back to the style of book illustrations of the 1930s and is joined by her equally affecting woodcut "The Carpenter." One of Shirley Bernstein's trademark sunset oil pastels, "Twirling Clouds," is flanked by four hand-colored photos of Church Farm by Carolanne Markowitz. Bernstein's vivid blues with judicious touches of peach play nicely off Markowitz's heightened, intense color choices. This grouping is further augmented by Joan Washburn Cole's landscape-like monoprints.

On an adjacent wall are assembled a collection of classical nudes and portraits. Janine Gugler presents images of Yoruba natives in traditional headgear; Ruth Davega Gunn and Shirlee Sheathelm both show images of nudes, the former a painting and the latter a drawing. Roger Crossgrove's male nude photograph incorporates fractured reflections, along with a paper strawberry.

A handful of mixed media pieces punctuate the show. David Corsini's found-object sculpture "Lovers" employs inter-connected ice tongs as an icon of togetherness. John Revell's striking "Sun God" evokes Native American motifs in a bird-like form, with deeply incised wood and polychrome inserts and wing-like appendages. Eric Spencer's "Lone Pine Formations" borrows Native American motifs more directly with its buffalo skull, feathers, hairlocks and sandstone formations

Weekend



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Two works that illustrate the variety of creations currently on display at the University of Connecticut's Jorgensen Gallery. LEFT: Andy Jones' 'Spring Orchard;' RIGHT: Carolanne Markowitz' hand-colored photograph of the Church Farm. The show, sponsored by the Windham Regional Arts Council, runs through August.



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reminiscent of Monument Valley.

Irmgard Rees' two mixed-media pieces are as different as possible: "Study in Red" is a minimalist fiber art relief, constructed of knitted, crocheted and wrapped threads, while the cast silver forms of her "Necklace and Pendant" are far more complex and organic.

The wealth of landscapes in the show offers something for every taste. Roberta Bates' "Silver Street Storm, Coventry" is a small pewter gem, with its soft gray snow clouds looming over the buildings below. Sylvia Zajac uses silver with brown in her fluid "Reflections," to evoke rivulets of water descending a waterfall. Arthur Rovozzo's palette is more pastel and washed-out, using flecks of soft yellows, peach and greens to contrast with purple-gray in the tree trunks. Collette Butterick goes a more abstract route still, using every conceivable shade of green in her "Mozart in the Woods #3," ignited by deep blues and vivid yellows.

And "Patagonian Pasture" by Carl Lindquist conjures the surreal,

with its lone seashell seen from ground level on a seemingly barren desert plain.

Barbara Timberman takes a highly detailed, precise and high color intensity approach to her "Irises and Poppies." Patricia Browne's watercolor "Victorian Eave" focuses on a gingerbread detail at the peak of a house and on the striking shadows it casts. Kristen Haddad's "The House" is a touch more sinister: her garish yellow house is punctuated by windows of shattered mirror glass.

"Baltimore Painter" by Thomas Salter is a cheery, abstracted view of an artist in a wide-brimmed yellow hat and vivid orange-red garment, turning away from the viewer to work at a canvas. And the evocative "Family Portrait" by Gordon MacDonald presents a vintage-look grouping of wistful, Seventies-era children softened by a faded, sympathetic palette.

The Arts Council members' show continues through Aug. 31. Jorgensen Gallery is located on the lower level of Jorgensen Auditorium. Hours at the gallery are daily 9 a.m.-5 p.m.