

# ART

## Art Workers' Coalition

The opening of the Atlanta Art-workers Coalition's first show in its own gallery space at 972 Peachtree was a night to remember (and not only because a serious fire was blazing a few blocks away, filling the night with heavy gray smoke and screaming sirens). Four artists presented multi-media pieces incorporating projected images—the work was temporary, existing only for that night and was not, unfortunately, documented with photographs.

Empty store fronts along the once infamous "strip" were used for the pieces. Called "Projected Fronts," all were exciting, grounded in surrealism, pulling the viewers who stood along the sidewalks into the work.

Maurice Clifford's piece was the most theatrical with flowing, changing "characters" like some silent ritual play. Straight (non-costumed) men watched a flickering gray TV picture as though oblivious to the masked creatures cavorting, dream-like behind them.

Julia Fenton continues to work in an autobiographical vein, using what can best be described as "clues" to her life. Viewers had to bend or kneel because part of the window had been covered with paper on which was projected parts of letters, texts, etc. Looking past this depiction of the literal we found fragments, symbols: a wedding gown, scattered photographs. An overhead projector produced images flickering like half-buried memories over the scene.

Judy Henson's piece was based on night and day, using three real windows in a store front: on one side was a room in daylight, on the other side the same room at night. In the window in each room, via projected slides, things constantly changed.

Dan Talley's piece was the most visually powerful. Against a bright, white front, Talley's silhouette (rocking in a rocking chair) was projected above the viewer. Below, three hand-colored black-and-white slides flashed words—related but disparate, enigmatic ("...like a loaded revolver" vs. "...like a useless toy...")

Inside the gallery space (and continuing through November) is an exhibition of small works, with a limitation of 8" x 10" for two-dimensional works and 8"x8"x10" for three-dimensional pieces.

Small work, particularly an entire show of small-scaled art, creates a mood of intimacy and concentration. You are not going to be overwhelmed by the sheer physical presence of piece but instead you must discover what the work has to offer.

For such a diverse group of artists, the work is generally of high quality. Among the stand-outs is Barbara Schreiber's "Another Mount Royal Hallway," a tiny interior of hazy gray/blue pastels that manages to convey a sense of space and light. Katharine Dahl's surrealistic assemblage consists of a plexiglass rectangle sitting on a mirror. To the right are dried rosebuds attached to the interior gears of a music box (it plays "Close to You"). When you wind it up, the blackened blossoms turn, changing the imagery as their reflections vary. A long, rectangular box sits on

top, housing a petrified frog, watched over by a tiny man with a camera, all standing on an onion peel reflected in an oval mirror to the rear of the box.

Callahan McDonough's work shows constant growth and is taking on a sureness and polish. Her "Moon Tree" is seven squares (three suspended in two columns from one on top that hangs from a straight pin). The gray, hand-made paper looks like pieces of lava or charcoal or something ancient with irregular holes near the center revealing mottled swirls of paint.

Jane Seville's untitled porcelain piece surprises with its one blue and five, pale gray rolled forms. Stacked and tied with satin ribbon, they look like rolls of felt or some other soft material.

Gail Whatley continues her exploration and combination of textures: a tiny, round, perfectly symmetrical pot sits on an irregular, roughly-formed base. Lifting up the top of the pot reveals a satin interior on which sits the speck of a red "jewel."

John Sanders' mixed-media piece resembles a detail of a Pollock painting made into three-dimensional sculpture

Egle Gatin's "Notebook Page" invites the eye to "read" tiny, gold-colored fibers placed at irregular intervals on a grid. Marcia Cohen also uses a grid on her "Slate..." work, a small blackboard sitting on a piece of molding with bright bits of color floating through white and a purple left edge pulling the eye out of the composition.

Overall, it is an excellent show, and I hope, an example of the kind of exhibits the AAUC will continue to be involved with.

—Sherry Baker