

Wiseman show teases

By Tammy King
of the Daily Courier

The words "let only the eager, thoughtful and reverent enter here" are engraved on panels of James Lilly's triptych "The Triumph of Prometheus."

The same may be said about the Wiseman Gallery's newest exhibit, in which Lilly's work is prominently displayed: Let only the eager, thoughtful or reverent enter there.

Lilly's series of triptych paintings (a set of pictures, designs and carvings hinged so that the two side panels may be folded over the central one) as well as surreal multi-textured book art by Alisha Golden prove that sculpture can be more than an assemblage of clay or steel, that politics can be poetic, and that newspaper headlines are more dramatic in paint than in print.

The artists have shaped abstract sculptures that convey concrete emotions, and ancient art forms that relay contemporary messages.

Review

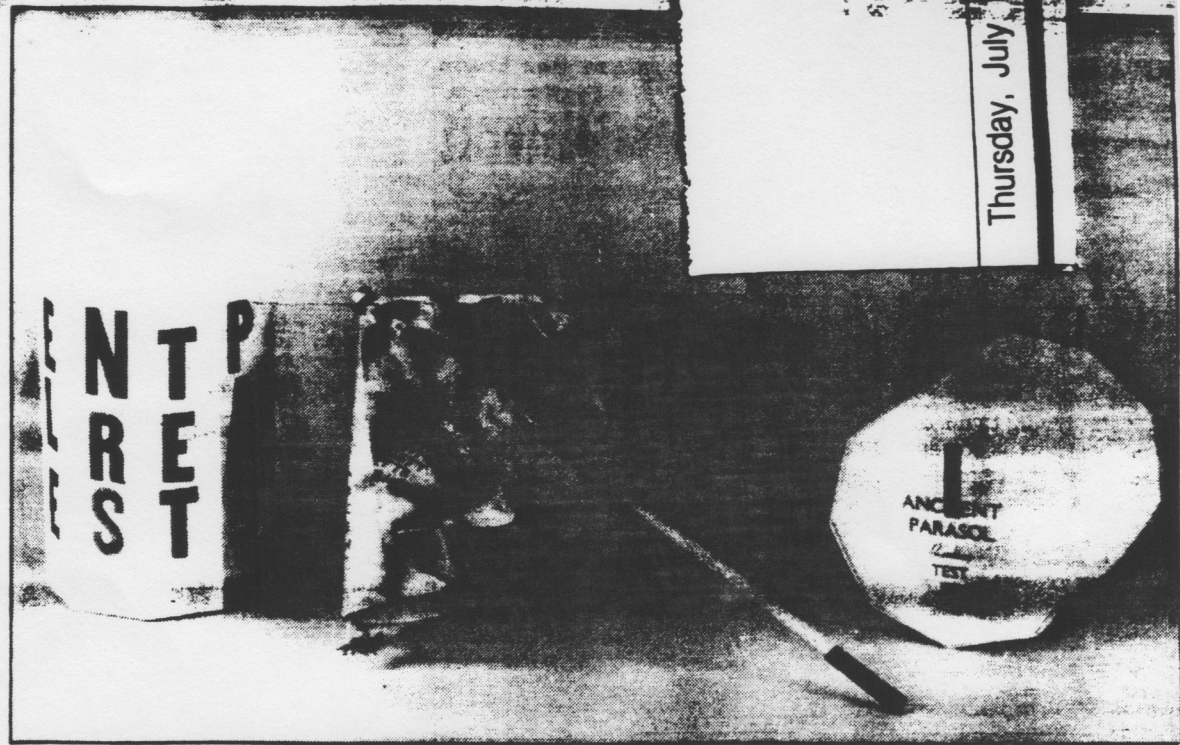
Lilly, a Seattle artist, uses his three-dimensional constructions of acrylics on masonite and wood to convey political and sentimental themes.

"I ask the viewer to examine the individual elements of each piece with the hope that they will be incited to draw their own conclusions concerning their relationships," Lilly says in an artist's statement.

His most thought-provoking and timely piece is a triptych titled "Media Altarpiece: A Whole New Ball Game." In the center panel, a section of a football field is placed smack-dab in the middle of a map of Saudi Arabia and the Persian Gulf region. On the side panels, a New York Giants football helmet, Scud missile, football, gas mask, helicopter, urth-down marker and grenade are head-to-head in a battle for the viewer's attention.

Lilly reminds us that football and around-the-clock war coverage had millions of Americans sitting transfixed in front of their television sets.

Golden, a Berkeley, Calif., printmaker, crafts miniature books of watercolors and linocuts, accordion folds of silk screen and calligraphy, and Xero-



Berkeley artist Alisha Golden bends paper and printed matter into new meanings.

rox and letterpress into paper sculptures, creating a bridge between her art and her writing, she says.

"I am a printmaker working with sequenced, interrelated prints, and a sculptor who works with folded and cut paper," she says in her artist's statement.

"In creating a book, my intention is to sharpen our awareness of life in a humorous or ironic manner by combining the written word with the picture."

She also is a poet who echoes the political, social and cultural landscape around her through short stories, folk tales and poetry, of which we get only a teasing glimpse.

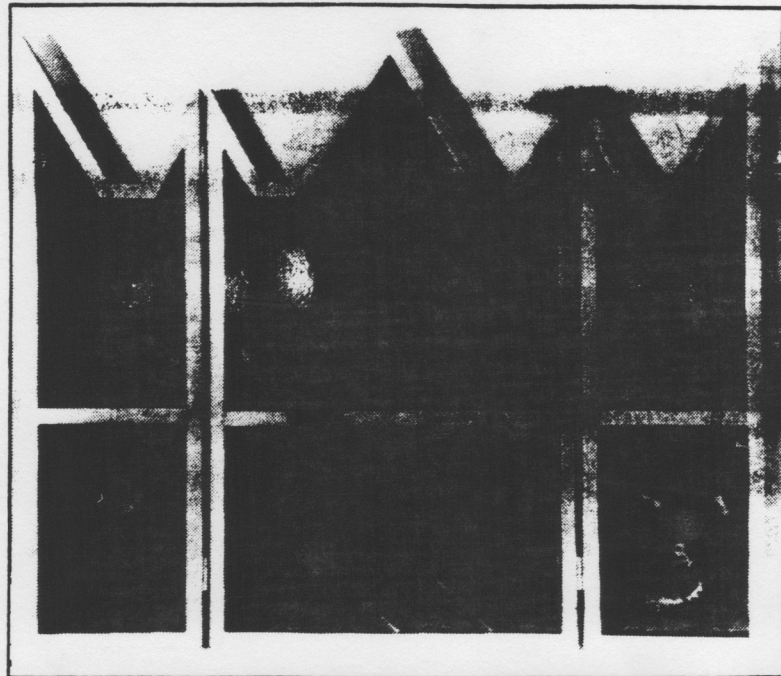
"Landmine" tells horrific tales of man's cruelty to man (and woman), and then asks if beating another human being to a pulp should be punishable by death.

"The world is sick, so let's dance," says one of her characters to another who has bitten off his feet in a series of prints called "The World is Sick, She Cried."

In another work, "Four in Transport," the words "memory needs no glass, it cuts" jump out.

In "Magic," she teases again with: "They began to circle like curious lions, sucking at each other's words."

After these and others, the viewer wants to do more than



James Lilly's triptych "Ozette" provokes thought.

peek into her private collection of engraved musings and watercolored memories. One wants to pick up each book, rifle through each page and each accordion fold for the rest of the story

Golden quotes Ursula K. LeGuin in one of her book sculptures: "When you start screaming, you have stopped asking questions."

Golden asks questions in teasing, whispering, miniature

books.

Also exhibiting in the Wiseman Gallery Annex is RCC student Mike Pittman, who will show his mixed media drawings from instructor Pat Enos' drawing class.

The midsummer exhibit will continue through July 28.

The Wiseman Gallery, located on the Rogue Community College campus, is open from 8 a.m. to 4 p.m. Monday through Friday.

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