

IT'S ALL ON PAPER

FEEL THE POWER AT GALLERY 4

"The Power of Paper," at Gallery 4 at Historic Tiverton Four Corners through July 30, includes works on paper created by 12 artists. Conceived by Chas. Hickey in collaboration with Elaine Hill and Alix

obsess over that one big purchase. The more daring big-ticket item, in the form of a commanding statement piece, can also be purchased at Gallery 4.

In viewing this show, there is a

household mail meticulously rolled and assembled by hand into organic-looking forms that suggest emergent life. Crimmins' earth-toned arrangement of spiraled forms speaks of primitive culture. The work also identifies with Nick Cave's Soundsuit sensibility and is based on the idea of radiating form referring to the organic and mathematical relationships found in nature.

Crimmins' dialogue is flavored by a sense of ecological responsibility, and her use of bills and leaflets as raw material reflects household purge tempered by the social responsibility of recycling and sustainability. The artist's ochre/burnt sienna inflected works relate a tribal feel, and her blue and white reliefs have a marine quality reminiscent of crustacean specimens displayed for decoration or scholarly consideration. Three-dimensional shadow box framed forms, which appear to be trying to travel beyond containment to exist

unfettered, are perhaps the more delightful among Crimmins' works.

Susan Strauss exhibits a variety of unframed works that communicate antiquity and tribalism. The strongest are "Bronze Tapestry Container"

GALLERY 4
3848 MAIN ROAD
TIVERTON FOUR
CORNERS
TIVERTON, RHODE
ISLAND

THROUGH JULY 30



Jaynie Crimmins, *Artifact Series Untitled 2*, shredded household mail, thread, armature.

Campbell, this exhibition is weighted toward small and mid-range artworks. It tests the waters on this year's ease of purchase, and is meant to encourage experimentation among collectors who might

first impression of fascination about compelling tiny works made into larger constellations of low relief by Jaynie Crimmins. Her artworks in three separate series included in this show are made of shredded

and "Panel Fragment." Her medium is acrylic and oil stick on paper, and the pieces have a shape vocabulary reminiscent of Elizabeth Murray. Strauss' accordion-pleated works are also notable. Overall, her works on paper relate nicely to those of Crimmins, which have been set in counterpoint to abstractions by Joan Jardine. Jardine's "Somewhere in Time I" and "Somewhere in Time II" have a "Chariots of the Gods" feel, quite different in tone from "Insolation," which technically bridges Jardine's dual aesthetic mastery of representation and abstract imagery.

Plein-air landscapes, modernist in flavor, have been included by curator Hickey with John Irwin's effortless, bright watercolors of familiar beach scenes. Hickey divides time between Tiverton and New York City, so he draws upon a diverse range of friendships and relationships with artists whose works he has selected to enrich this show.



Light-as-air, wire slip dresses, made by sculptor Susan Freda, are embellished with papier mâché. Natural in tone, these forms visually lead into a suite of watercolors by Scott Williams. "The Power of Paper" also features Brenda Wrigley Scott's over-size, acrylic-on-paper ebulliently plumed bird portraits. The color in Wrigley Scott's work flows in visual sightline toward the continuation of the show in an adjoining gallery, where several vivid Harry Nadler collages are on view.

Nearby, Helen Sturges Nadler's sea/land composition shows strength in its fluidity and assured character,

There are two photographers included in the exhibition. "Red Ball" and "Evening Entering" by James Robbins represent archival photography. Bobbi Carrey's prints are created as camera-less photography, with a Man-Ray-like eroticism and a similar sense of materials experimentation. Carrey also has included cyanotypes, whose compositions are at once contemporary and Victorian-inspired; the sense of collage in these prints has an eeriness that Hickey says was captured without computer manipulation.

TOP: Gallery view of "The Power of Paper" including works by Brenda Wrigley Scott, Scott Williams, Bobbi Carrey, Harry Nadler and Susan Freda.

BOTTOM: Joan Jardine, *Insolation*, oil on paper.

| Suzanne Volmer



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