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World of possibility 'Landscapes' have a human element

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These "tender landscapes" are both outdoors and in. From the metal buffaloes of Scott Lawrence and Andrew Ross to the moss garden of Pandora Williams, the art occupies corners of the entire Agnes Scott campus.



(ENLARGE)

A delicate, introspective cosmogony finds expression in Lynn Moody's "The Nest" series.

EXHIBIT REVIEW

"Tender Landscape: Artists Respond to Human Involvement in the Natural World" Through March 5. 10 a.m.-4:30 p.m. Mondays-Fridays; noon-4 p.m. Saturdays-Sundays. Price range: \$30-\$15,000. Dalton Gallery, Dana Fine Arts Building, Agnes Scott College, 141 E. College Ave., Decatur. 404-471-5361. daltongallery.agnesscott.edu.

The verdict: Tenderly transformative encounters.

Lawrence and Ross' life-size buffalo silhouettes are drive-by charmers, glimpsed by commuters on College Avenue. Williams' intimate table of mosses rescued from a development-threatened Atlanta tract is part of the show's most spectacularly exquisite work — a Dalton Gallery room with the living plants under subdued light in the center and Williams' white ceramic sculptures set into a brilliantly lighted niche, where they cling floor to ceiling like giant moss spores.

Some of the artworks out in the landscape rival Williams' for lovely spectacle, such as Kyle Dillehay's sculptural fungi or Mario Petreina's column of plastic flowers cascading from a branch to the ground. Others are whispery and ethereal, such as Sasha-Igenue Patton's little photo pages fluttering from twigs like secular prayer flags. A few are big but easily missed, such as Gerry Sattelle's subtly wrapped tree trunk or Linda Armstrong's boxes of finds from Cumberland Island, which are set into the earth.

Numerous gallery pieces in traditional media express our creative and/or destructive relationship with the land. For technical reasons, famed Scottish land artist Chris Drury is represented by an uncharacteristically drab (but conceptually rich) interwoven This cedes most of the aesthetic dimension to painting, drawing, sculpture and photography, mostly by well-known Atlantans including Freddie Styles, Barbara Schreiber and Sandy Corley.

Katherine Taylor's cross-shaped lights in darkness add a metaphorically spiritual dimension to a show inevitably heavy on the material side of nature. Environmental threat and response is adroitly represented by Chuck Hemard's large-scale photo study bulldozed countryside and Angela West's familiar shot of her grandmother covering a frost-endangered flowering bush.

One could go on, and should, through the varied work of nearly 30 artists. Angus Galloway's listening stations offer soundscape CD, and Californian Kim Stringfellow's computer-based piece about the Salton Sea shows us how much fact can be packed in work of art. But it's impossible to sum up a show that requires a map to find Susan Cipicic's charming piece at one end of the and Hope Hilton's little photo stories scattered all over it.



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