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## ART EVENTS

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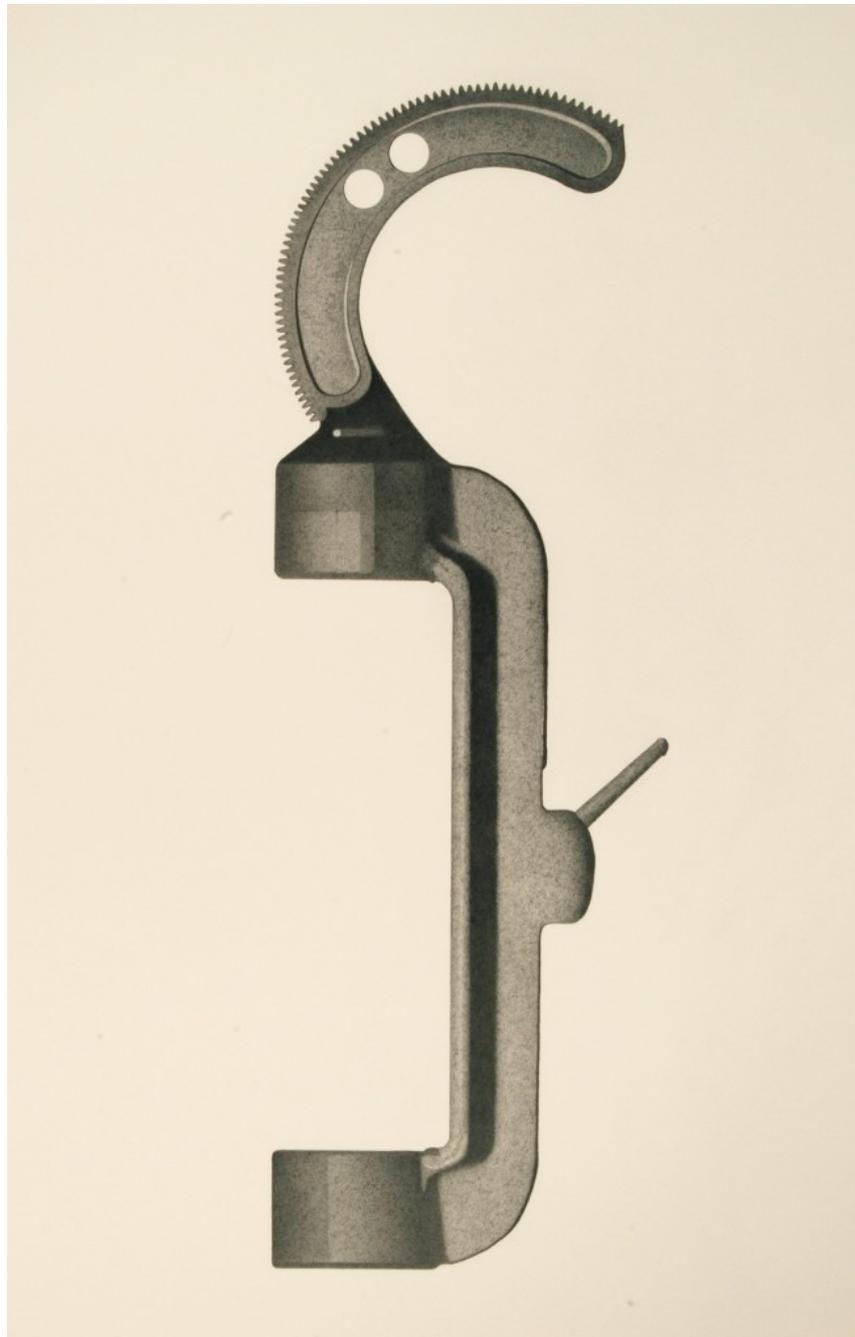
July 2015

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## DRAWN at 215 College

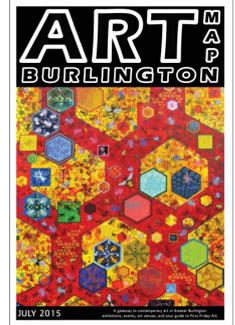
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by Christopher Byrne

215 College Cooperative Artists Gallery took a step in a new direction in January with their first juried show, DRAWN. The impetus for the show was, in part, to respond to requests from artists in the community for opportunities to show at the gallery, as well as taking a step to fulfill one of the gallery's missions to build a network to connect with other artists and the community. A committee of four gallery members handled the nine-month planning and application process. They selected as juror, Mildred Beltré, an Assistant Professor of Drawing at the University of Vermont and an artist who works in drawing and printmaking.

Beltré is also a recipient of a New York Foundation for the Arts grant and she was a resident fellow at the Lower East Side Printshop in New York City. Beltré said that in selecting the finalists, she was "interested in showing a range of kinds of drawings,



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but...ended up choosing...work that surprised, delighted, or otherwise caused [her] to linger for a second look.”

Sherri Rigby LaPierre received the Juror’s Award for her 2009 piece *Paper Shadow* (paper thread and graphite on paper). LaPierre’s piece steps out of what is traditionally considered “drawing”, in that it is a three-dimensional piece, with threads of paper looking like a knitting project that was put down briefly. Beneath the paper thread are thin lines in graphite that act like a shadow cast by the paper thread, or perhaps represent the paper thread that is yet to be. Another interesting aspect to this piece is that it is monochromatic: both the paper thread and the base paper are a cream color. The graphite lines and the shadows the threads cast provide the only contrast.

Two of the more whimsical drawings in the show were by cardiologist Mark Heitzman, whose two pieces *Prosthesis* (graphite on paper, 2009) and *Sex Fetish* (graphite on paper, 2009) (image left) show a fantasy of mechanical pieces that could be real, combined in ways unthought of. *Prosthesis* shows an elegant hand attached to a bar that is attached to a large piston and gear—an unwieldy replacement for an arm. *Sex Fetish*...who can say? A hook with a serrated edge on the outside is attached to what looks like half of a vise grip.



My favorite piece in the show was Mary Lamboley’s *Circuit* (charcoal on ink on paper, 2007). The work shows what looks like the interior of an art gallery with large paintings and fine furniture. A city landscape is in the background. On closer inspection one sees an elk to the left and further to the left, at a 90 degree angle, the preamble of the original U.S. Constitution. Looking to the right side of the drawing, we see John Adams’ signature. Lamboley is exploring ambiguities, the actual and the potential. The drawing is layered both visually and symbolically. Lamboley says the art gallery in the drawing doesn’t exist, but is based on the French Pavilion at the 1904 World’s Fair in St. Louis. The elk is a connection to the land and the Native Americans who lived on what became the World’s Fair site. The U.S. Constitution can be seen as a symbol that brings these elements together.

The work of these three artists is a small sample of the full body of work on display at DRAWN. Beltré said in her juror’s statement that the work chosen represented “much of what is vital and relevant about drawing: immediacy, craft, and a desire to communicate.” Indeed. Burlington is well served by juried shows such as this. I look forward to seeing more work by these artists in the months ahead.

Hours: Friday Noon–8PM, Saturday Noon–6PM, Sunday Noon–4PM, or by appointment.

**215 College Artists’ Cooperative Gallery**  
215 College Street, Second Floor  
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[www.215collegegallery.com](http://www.215collegegallery.com)

**ARTMAP #15**

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