

WEDNESDAY
October 16, 1991
The Saratogian
Saratoga Springs, New York

Liv

Grey showcases 4

From Maria A. Hall's geometric stainless steel pieces to Marjorie White Williams' 16-foot high "Mohican Mother," every work exhibited at the Ann Grey Gallery's latest show is mon-

umental in its own way.

Guest curator Beverley Marianni, who founded the gallery and directed it for three years has brought Hall, White Williams and Mary-Pat Wager t



(Staff photo by Clark Bell)

FINISHING TOUCH — Marjorie White Williams installs her sculpture, "Mohican Mother," at the Ann Grey Gallery. The sculpture is part of the exhibit "Four Sculptors/Four Visions."

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women, 4 powerful visions

gether for "Four Sculptors/Four Visions." The show opens tomorrow with a reception from 7 to 9 p.m.

The women, graduate school classmates at the State University of New York at Albany, all studied with sculptor Richard Stankiewicz. Their styles



are extremely different, but each woman uses her medium with strength and confidence — and when one is working with stainless steel or bending sheets of steel into shape over wood, this strength is physical as well as aesthetic.

"It's hard physical work and I think that's what all of us like," says Mastrianni. "He (Stankiewicz) had a lot of women students, and he taught us all how to make knots and weld."

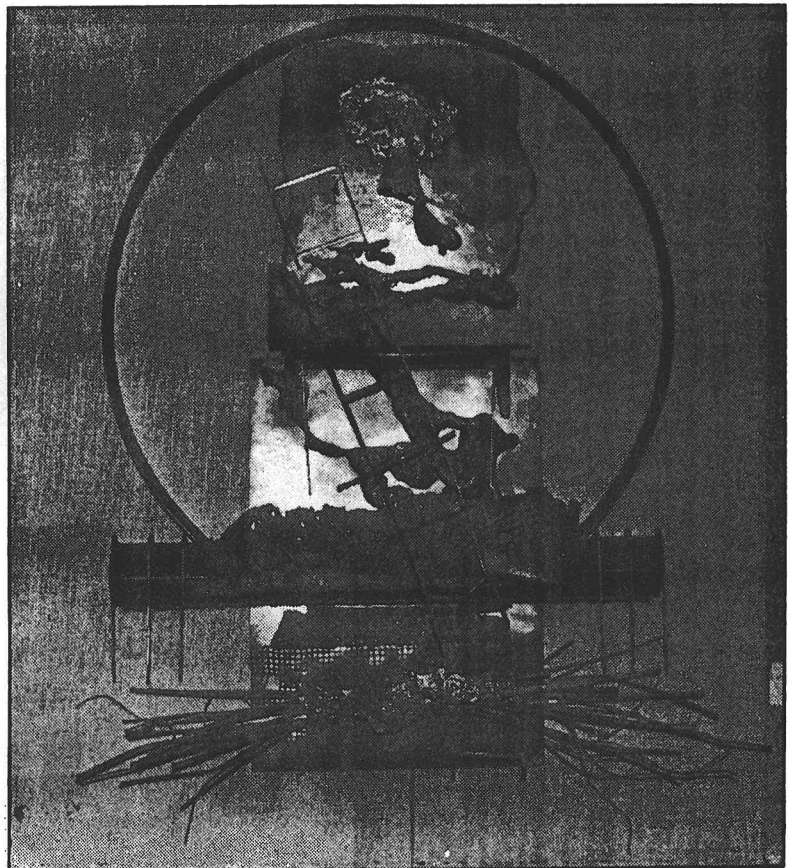
And as Stankiewicz encouraged the women to undertake this work, he helped them approach their own artistic goals without directing them. "He was very interested in having us work very hard at clarifying our own vision," says Mastrianni. "He very rarely gave his opinion about a work. 'Is that as clear as you can make it?' he'd ask."

The Saratoga Springs resident's latest series is "Sea Sketches," sculptures of mahogany and stainless steel wrested into groups of sail-like, rolling curves. "I went on a long sailing trip and got very sick," Mastrianni explains her inspiration, "And I'm originally from the prairie."

"Sea Sketches 11" and "Sea Sketches 14" are included.

Marjorie White Williams, a Skidmore College graduate, works in her Altamont basement, braving the 5,000 to 9,000 degree temperatures her laminating machine emits. Her cheerful demeanor contrasts with the darkness of her work.

"Mohican Mother," a totem-like figure of stacked plywood, is



(Staff photo by Jeff Couch)

ALLEGORY — Mary-Pat Wager's assemblage "Spacial Leap."



Aisle seat

By Anne Harding

a mourning woman holding a dead wolf cub in giant, upcurved hands, her empty womb signified by a gaping hollowness in her cylindrical body.

"I like the glue oozing out (between the wood), especially in the subject that's not especially light-hearted, the weepiness of the glue is particularly appropriate," White Williams says.

"I felt it was very timely, with so many young people thinking twice about having families."

Totally different is the pure geometry of Maria Hall's work. The Delmar-based Hall is showing three of her stainless steel sculptures with sparsely watercolored monoprints that echo their

right angles. The sculptures have a lightness and motion that contrasts wittily with the density of the material.

Mary-Pat Wager is showing four of her works made of found objects and cast metal. "I have friends that drop off piles of rust outside my studio," she says.

"Almost every work that I have has sort of an emotional connection," Wager, who works in East Greenbush, says.

The self-portrait "Displaced Person" refers to a time in Wager's life when she was suffering chronic pain. Making connections of coiled metal between a free-standing lower body and a framed cast of Wager's face surmounted by wings, the work looks at the old problem of spirit versus flesh in a literal, honest and powerfully personal way.

The show continues at the Ann Grey Gallery through Dec. 7.

Anne Harding is features editor of The Saratogian. Aisle Seat appears Wednesdays and Fridays.