

CRAIG S. SEMON

Jeffrey Warmouth has a well-stocked work on exhibit at Fitchburg State College.

'New Work' on exhibit at college

Fitchburg State College showcases multifaceted faculty talent

By Craig S. Semon
STAFF REPORTER

FITCHBURG — An identity crisis next to your grocery's freezer, a spiritual journey captured in raw footage and nature as a metaphor for man's mortality are just some of the themes explored in "New Work," an exhibit showcasing the works of Fitchburg State College's communications/media and art faculty.

For "SuperJEFFUMarket," Jeffrey Warmouth created 25 feet of supermarket shelving, completely stocked with every characteristic, eccentricity,

flaw and quirk of his physique and psyche, all labeled and neatly stacked and ready for public consumption. For the FSC exhibit, he has a small version staged from the original exhibit.

"What I wanted to construct is a self-portrait in the form of a full supermarket, filled with myself devolved into packaged consumer goods," Mr. Warmouth explained.

Jeffu's "Shelled Whole Bruised Ego," Jeffuschewitz' "Kosher Style Bagel Belly," Green Jeffu's "Crushed Resolve," Jeffu's "Awareness of Mor-

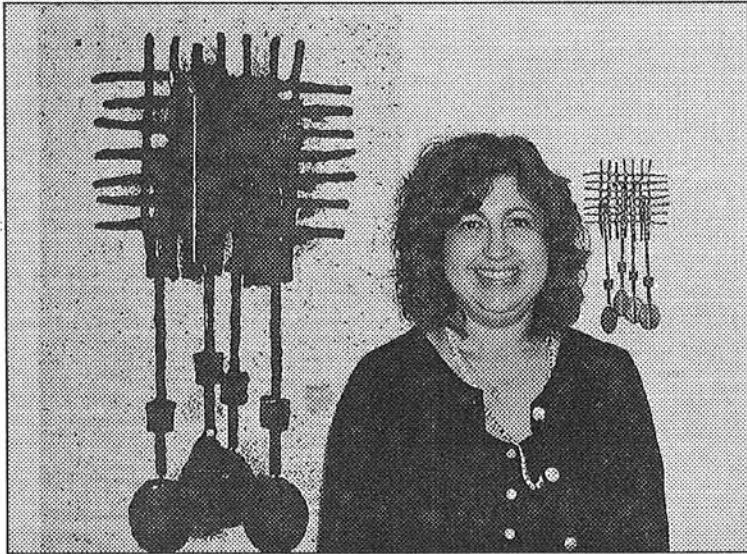
tality Mix (just add water)" are some of the peculiar product placements in the display that originally featured 2,000 cans.

Video artist Charles Roberts treats visual media as television, not as an inflated, grandiose art installation.

When it comes to video, Mr. Roberts' primary interest is the construction of identity and persona. He focuses on the confusion of language and the confusion of meaning.

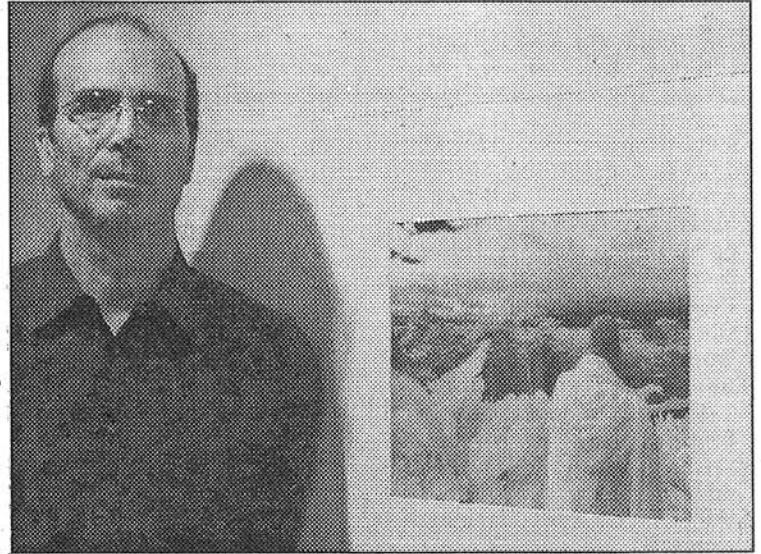
"I didn't get hurt in filming it,

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Donna Bechis stands between her artwork "song of a Muse with Sumi and Leaves," left, "Song of a Muse," part of the "New Work" exhibit at Fitchburg State College.



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Peter Layton stands beside his infrared photograph "Hindu Monk, Kauai, Hawaii," part of the "New Work" exhibit at Fitchburg State College.

'New Work' runs through Oct. 25 at FSC

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although it might look like it," Mr. Roberts said.

In his unfinished 1977 film, cinemaphile Robert Harris trekked to Northern Colombia and documented his time with a 16mm camera.

His spiritual odyssey-conceptual commentary showcased native people in lush, primitive societies enjoying the simpler things in life.

Mr. Harris said his object was to gather images and assemble them in ways that reflect internal states and to gather images that are about showing what he was looking at.

"My art represents the search and the struggle to transform the energy, spirit, exuberance and mysteries of life and nature into three dimensions," Donna Bechis said of her work.

Tapping into the inner energy of each work of art, Ms. Bechis said her works embrace and sing out loud the joy and the light of the muse within. Influenced by ancient, tribal and primitive cultures, Ms. Bechis'

organic creations go beyond time and space.

Petri Flint's main thing is landscapes, but he is not your typical painter of scenes. He's not concerned with a sense of place, but with using nature as a metaphor for the human experience. He strives to depict how things grow, decay and die — key components in what the artist calls the balance between being beautiful and being different.

"I've been interested in nature, particularly its off-peak moments, fallow periods where plants die, bend, break — sent back to the earth," Mr. Flint said.

Jon Krasner is fascinated by natural environments and digital technology, so much so that he creates art that incorporates and even complements these distinct mediums.

"Whether I'm out in the field, collecting and assembling natural materials, getting my hands dirty, drilling, nailing, gluing, smashing, hammering, or I'm using a computer with Photoshop and I'm putting material

together, it's really all the same," Krasner said.

Susan Wadsworth is interested in the concept of "three," whether it's the number of children she has, the number of arches that might show up in the background of one of her paintings or in a triptych, as in the one that's set up in the gallery.

Ms. Wadsworth's contribution focuses on "childscapes," inspired by her children and seen from a mother's point of view. Her colorful paintings are also inspired by Impressionist master Matisse and American Modernism.

"I like short, chubby forms," Ms. Wadsworth said.

In her artist's statement, Helen Obermeyer-Simmons said most of her work is based on images of family and friends. She often uses old family photographs and found objects in addition to her own landscape and portrait photography to create artworks that combine photography and photo etching.

"The images are based on memories or intuitive feelings about the past or inspired by re-

cent events and personal experiences," Ms. Obermeyer-Simmons said.

A former assistant to photographic pioneer Minor White (the East Coast's answer to Ansel Adams), Peter Layton has gone from mastering "previsualization" to diving head first into the uncharted territories of infrared film.

"Knowing the medium, knowing the material so well, controlling them to such a degree that you know what the finished product is going to be like, that's previsualization," Mr. Layton explained. "Infrared film, there's no longer previsualization. You are recording beyond the visible light range, into the invisible."

With the realm of the unknown always within arm's reach, Mr. Layton captures stark images that are often timeless and limitless, going beyond the surface of perception.

"Try to be open to seeing new things," Mr. Layton said. "Keep yourself open so you can receive more than what you're expecting to see."