

Spatial relations on exhibit

Georgia Sculptors' Society show at the Lyndon House

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By Melissa Link

Correspondent

Andi Steele's "Veil."

Elissa Eubanks/Staff

Although Athens is teeming with all manner of cafés and shops eager to offer wall space for art exhibits, the town's sculptors have a much harder time finding appropriate environments in which to present their art to the public - especially when such work crosses beyond the limits of tabletop display.

The Georgia Sculptors' Society has found the perfect venue in the Lyndon House Arts Center's upstairs atrium gallery for "Fresh Assortment," a collection of new work by sixteen of the group's members.

Leaning toward the abstract, the show is an impressive collection of pieces that mainly draw upon the influences of contemporary conceptualism.

The show-stopper is certainly Andi Steele's site-specific installation that occupies the open-air porch just off the gallery. Constructed only of fishing line and screw eyes, this delicate yet powerful piece is a brilliantly minimalist series of parallel lines which emanate from a single corner of the space and fan across to each window frame. Set against the glorious upper-level view of the distant foothills, not only does this vertigo-inducing piece create a skewed backwards perspective, it also goes a long way in deceiving the viewer into an irrational perception of depth.

Ashley Ott's "Resting 1," an overhead paper hammock, is among the exhibits at the Georgia Sculpture Society show at the Lyndon House Arts Center.

Elissa Eubanks/Staff

Another piece which takes full advantage of the space's magnificent architecture is Ashley Ott's "Resting 1." This human-sized hammock/cocoon form is suspended just overhead against the backdrop of a huge picture window. Fabricated mainly of translucent paper, dozens of tiny, udder-like bags dangle from the form's underside, offering a subtle allusion to issues of fertility, fecundity and metamorphosis.

Other outstanding pieces include Geoff Calabrese's collection of some three-dozen ceramic heads titled "Wall World," Joni Younkings-Herzong's dangerous and beautiful "Recollections: Costa Rica," Theresa Marie Sporer's toy-bedecked "Dress," Jnel Iglesias' untitled construction of masking tape craters and Richard Herzog's giant cowbell-like "Mop."

'Fresh Assortment' Work by the Georgia Sculptors' Society

When: Through Jan. 24

Where: Lyndon House Arts Center, 293 Hoyt St.

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Geoff Calabrese's "Wall World."

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