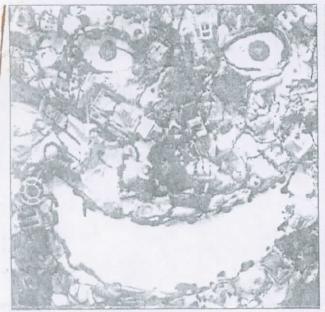
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The styles used by Martin Johnson in Forty-four Four by Fours (left) and David Szafranski in High Visibility Barrier have little in common, but both artists won \$10,000 Northern Telecom fellowships.

## Artists recycle discards for varied effects

By Janet Kutner Arr Criffic of The Dallas Morning News

ARLINGTON - The recycling process is so deeply ingrained in our consciousness that even people with totally different impulses do it almost by second nature. This can

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produce some odd results when the people in question are artists.

Take the wildly different styles of David Szafranski, Martin John- and discount stores. son and Lynn Marshall-Linnemeier, the artists who are subjects of the "New Works Fellowships: Northern Telecom." About the only thing the three have in common aside from their recyling tendencies is the fact national telecommunications com- of much value was produced. pany that sponsored the competition among artists in the South.

deals in pure abstraction, despite his unusual choice of nylon lawnchair webbing, flocked ribbon and theater tickets as materials. And though his "paintings" are made by a weaving process not unlike that children use to make looped potholders, the exacting overall pat- Cabin. terns he achieves are as effective as the most carefully rendered oils-oncanvas

Adhering to the strict format of a grid, Mr. Szafranski creates myriad texture of the material itself, he can produce dazzling optical illusions or sensuous seas of color. In short, he can, through ingenious manipulation of lowly materials, create tightly integrated compositions canvases found in major museums throughout the world.

ductive simply don't apply in the intentional, of course, because the case of Martin Johnson, a Virginia role Ms. Marshall-Linnemeier has Beach, Va., artist who carries excess assumed requires her to deconto the extreme. His section of the struct history as she knows it and show is a virtual clutter of broken fabricate it anew

Adhering to the strict format of a grid, Mr. Stafranski creates myriad effects. Depending on the color and texture of the material itself, he can produce dazzling optical illusions or sensuous seas of color.

toys, kitsch souvenirs and other miscellanea that he has accumulated from junk shops, flea markets

Jammed together into dense wall reliefs or cacophonous sculptural Arlington Museum of Art exhibit tableaus, these discards serve as harsh reminders of our consumer culture. Although some semblance of order is attempted, chaos reigns and the visitor feels as though he that each won a \$10,000 fellowship has stumbled upon the remnants of from Northern Telecom, the inter- a lost civilization in which nothing

Atlanta artist Lynn Marshall-Linnemeier doesn't recycle things so Dallas artist David Szafranski much as memories. Accompanied by elaborate texts that are partly works of literature and partly her own creations, her hand-tinted photographs are complex narratives relating to her African-American heritage and to the fictional characters such as Topsy from Uncle Tom's

By blending painting, photography and literary sources, Ms. Marshall-Linnemeier blurs distinctions among artistic categories in an effort to enrich the layered meaning effects. Depending on the color and of her artworks. But her link to the storyteiling tradition of the South is so strong that she often allows the written word to dominate the visual image, forcing viewers to read their way through her art.

She has a tendency toward visual that are just as deserving of the overload as well, and some of her term "high art" as the minimalist photographs are so heavily embelphotographs are so heavily embellished with decorative motifs and symbolic elements of a surreal nature that they detract from the cen-Terms like minimalist and re- tral focus, Much of this effect is

If Mr. Szafranski comes off as the strongest talent here, it's not simply because his work is the easiest to assimilate. His is a truly eccentric vision, and he displays an uncanny ability to come up with fresh solutions to staid compositional problems. The fact that he uses massproduced materials merely makes the challenge that much greater.

A man of many talents, Mr. Szafranski successfully juggles two careers, one as a chemical engineer and the other as an artist. He also runs Gray Matters, the gallery he started here several years ago, which is consistently one of the liveliest venues in town. Few area artists are as deserving of the Northern Telecom award.

The touring exhibit was orga nized by the City Gallery of Contemporary Art in Raleigh, N.C., which invited three other institutions to participate — the Arlington Museum, the Cheekwood Museum of Art in Nashville and the Nexus Contemporary Art Center in Atlan-

Each nominated 20 candidates for the three fellowships, which were awarded by a national panel of jurors. In addition to recommending Mr. Szafranski, Arlington Museum director Joan Davidow also nominated five of the eight artists named to honorable mention. Each of those artists - Helen Altman, Jesse Amado, Otis Jones, David Mackie and Marcos Rosales - is concurrently showing a small sampling of works.

## **III EXHIBITION INFORMATION**

"New Works Fellowships: Northern Telecom" is on view through Jan. 7 at the Arlington Museum of Art, 201 W. Main in Arlington. Hours are 10 a.m. to 5 p.m. Wednesday through Saturday. Admission is free. For more information call (817) 275-4600.