

Now on Exhibit at: Creative Arts Workshop, Wesleyan's DAC, and Clinton Library



Sumakshi Singh's *Reflections* is an aluminum and polymer clay piece that, like her other works, finds its own space within the world.

By Jessica Libero
Special to Living

Singh and Woolridge Connect Spaces at CAW

Two winners of Creative Art Workshop's (CAW) 2003 National Juried Exhibition, *Paying Attention*, prove their distinctiveness and their universality in CAW's current exhibit of work by Sumakshi Singh and Joseph Woolridge. The exhibit, which runs until Feb 6, is a combination of Singh's notion that the whole is the sum of its parts and Woolridge's innate ability to blend African and Western tradition to create a world that is built upon both the animate and inanimate.

From Chicago, Sumakshi Singh has shown her work and earned her education in the U.S. and in India. Multilingual and skilled in many artistic forms including glassblowing, drawing, painting, and ceramics, she represents in her work an urban world view that forces the viewer to focus on the nooks and crannies of life. Her work describes the minute spaces that can often go unnoticed, but on second glance reveal the vast wonders of creation.

According to Brooklyn artist Joseph Woolridge, he "reflects the seldom-appreciated beauty that is alive in the kinds of spaces we inhabit." In contrast to Singh's work, Woolridge's paintings invite the viewer to reflect upon space combined with the existence of the spiritual world. His keen sense of the relationship between the inorganic and the sentient is illuminated in his multihued visions.

Woolridge's broad vivid strokes intermingled with Singh's ability to make the invisible visible creates the juxtaposition of two distinct worlds that manage to merge as a unifying method to teach the viewer to look beyond the obvious.

Sumakshi Singh and Joseph Woolridge: Winners of CAW's 2003 National Juried Exhibition is on display until Feb. 6 at Creative Arts Workshop, 80

songbook, it is clear to the viewer that the Asian and Asian American image was constructed in a manner that does not hold true to reality. As in the phonograph advertisement from *The New Country Life Magazine*, April 1917, for Madame Butterfly, the enchanted scene of "oriental" women in their kimonos and painted faces reflect the image of a race as one that is sensationalized and imaginary.

This informative and educational exhibit is also extremely creative and versatile. As a conclusion to the present state of affairs in this political-cultural battle, the exhibit brings into focus images from the end of the 20th-century that are distinct from their predecessors. It shows the transition from the imagination to the real, from the Americanized version of what it looks like to be "oriental" to the Asian and Asian American reality of who actually exists.

Performing Images, Embodying Race will be on exhibit until Feb. 29 at Wesleyan's Davison Arts Center. 860-685-2500.



FINE ART FORUM



Marilyn Moynahan's *Clinton Meadow*, oil, captures the vivid imagery of one of the shoreline's towns in fluid forms and depth.

Shoreline Plein Air Painters Naturalize at Clinton Library

Any artist on the shoreline can tell you about one, if not many, of the gorgeous views they have seen or perhaps created on canvas. The radiant seashore, the plethora of wildlife, or the quaint recesses in the