

ARTIST HOLDS PREVIEW

'Steel Life' Moves Outdoors

By SARAH CASH

An Atlanta artist may have the answer to the problem of space which galleries sometimes have in showing massive sculpture.

Carley Craig actually has a trial run or preview of her latest sculptures in her own garden and home. In the multi-terraced, ivy-carpeted grounds her "Steel Life" has an effect that cannot be easily emulated.

For instance, how could a gallery create the 11:30 a.m. sunlight or the shadows of dusk? Birds and squirrels contribute to the movement and mood of the welded steel. A bird bath, its support made of the spike from a farm harrow, topped with a bird in flight, could hardly function in a gallery.

"I LIKE to get the reaction of my friends before sending work to the galleries," Mrs. Craig said. "I work without deadlines and I may be working on at least a dozen sculptures at the same time." She does all her own welding and bending and some pieces take several months to complete.

A former dress designer, she finds that certain pieces of metal suggest particular designs. She finds beauty in the junk metal shops ("I never do anything ugly," she said.) She utilizes every scrap of metal, she never wastes even a fallen leaf in her garden.

"I use all leaves for the benefit of the trees and the shrubs," she said. "I never have to spray them, either." She has even pruned, or sculpted, as it were, some of the cedars and shrubs, she said, to give them freedom of



DINING TABLE HOLDS FIGURE FRAMING ARTIST, OUTDOORS
Mrs. Craig Likes to Get Friends' Reaction to Work

movement. The trees, appearing as guardians of the welded steel, are as up-reach-

ing as the garden and art itself. One tree stump, which is the remnant of a tree which had to be removed, is the base for one of her pieces.

There is a compulsion for the visitor, as he or she crosses the footbridge, to wade in the stream and remain barefoot to feel the moss of the paths or the miniature ferns as they fight for survival amidst the thickly populated garden.

On the top level of the garden is the wagon-wheel gate and collapsible fence (which Mrs. Craig built herself). Here she was being thoughtful of her dogs, who need more freedom, too. Up high, it serves as a sort of backdrop and divider

from the lower levels to the house level.

INSIDE, one is able to observe the growth of the artist from painting to collages and on to sculpture. The house, too, has as much sculpture as can be shown—there's even a woman reclining on the bed—for the opening of the show. Room furnishings are constantly shifting to make room for more or to lose others for galleries and shows.

It's almost impossible to look at a catalogue listing of a show or even a signature on art to know the personality of an artist. Here, too, lies another advantage in the outdoor and informal home show-

ing. It is interesting to note her profound love of dance. She found she needed to know more about it so several years ago participated in a dance group. Several designs were used by the Atlanta Contemporary Dance Group and she even designed masks for the company in one number.

MRS. CRAIG claims she isn't an articulate person with words, but "if I am a compassionate person it will be communicated through my work. If I am a secure person I will say this is my sculpture. Just as a dancer can convey instantly an outgoing, out-reaching feeling or turned-in, shriveled-up emotion, so I can use an up-reaching curve of steel or stone to give the viewer the same feelings."

SCULPTING in steel or copper seems to be Mrs. Craig's favorite. She left collage when it became a little heavy for her to communicate and no longer adequate as a visual language.

Many of the friends calling are those who have one or more of her works and wish to add another to their art family.

Most of the designs are constructed to move and make sounds at the touch of a finger or a breath of air. Their basic materials are old and weathered steel, copper and occasionally bronze. The metals have been recast and twisted curved and bent into subtle forms. Sometimes she uses an abstract white cement figure in her smaller work, with delicate or decorative objects.

Just outside the dining room window is "The Bird in the Bush," which for a long time was just a bush. One day, she decided it needed a bird. Cardinals and other birds have a special liking for the work. Beauty of sculpture outdoors, Mrs. Craig said, is that each has certain moods at different hours of the day.

As the hour approached for the show's opening, Mrs. Craig showed no tension or anxiety. Instead, she moved from one figure to another, gently touching or re-adjusting its position, reassuring it of a new role or telling of its past and character, rusted, molded, moving into eternal circles of figures. Steel Life was now on its own, to share its beauty or spirit with new admirers.



Wexner's Wexner's Wexner's Wexner's Wexner's Wexner's Wexner's

You are invited to a showing of the *Abbie Dattilo* Collection by *Stella Wexner*

Wexner's Wexner's

ARTIST HOLDS PREVIEW

'Steel Life' Moves Outdoors

By SARAH CASH

An Atlanta artist may have the answer to the problem of space which galleries sometimes have in showing massive sculpture.

Carley Craig actually has a trial run or preview of her latest sculptures in her own garden and home. In the multi-terraced, ivy-carpeted grounds her "Steel Life" has an effect that cannot be easily emulated.

For instance, how could a gallery create the 11:30 a.m. sunlight or the shadows of dusk? Birds and squirrels contribute to the movement and mood of the welded steel. A bird bath, its support made of the spike from a farm harrow, topped with a bird in flight, could hardly function in a gallery.

"I LIKE to get the reaction of my friends before sending work to the galleries," Mrs. Craig said. "I work without deadlines and I may be working on at least a dozen sculptures at the same time." She does all her own welding and bending and some pieces take several months to complete.

A former dress designer, she finds that certain pieces of metal suggest particular designs. She finds beauty in the junk metal shops ("I never do anything ugly," she said.) She utilizes every scrap of metal, she never wastes even a fallen leaf in her garden.

"I use all leaves for the benefit of the trees and the shrubs," she said. "I never have to spray them, either." She has even pruned, or sculpted, as it were, some of the cedars and shrubs, she said, to give them freedom of



DINING TABLE HOLDS FIGURE FRAMING ARTIST, OUTDOORS
Mrs. Craig Likes to Get Friends' Reaction to Work

movement. The trees, appearing as guardians of the welded steel, are as up-reach-

ing as the garden and art itself. One tree stump, which is the remnant of a tree which had to be removed, is the base for one of her pieces.

There is a compulsion for the visitor, as he or she crosses the footbridge, to wade in the stream and remain barefoot to feel the moss of the paths or the miniature ferns as they fight for survival amidst the thickly populated garden.

On the top level of the garden is the wagon-wheel gate and collapsible fence (which Mrs. Craig built herself). Here she was being thoughtful of her dogs, who need more freedom, too. Up high, it serves as a sort of backdrop and divider

from the lower levels to the house level.

INSIDE, one is able to observe the growth of the artist from painting to collages and on to sculpture. The house, too, has as much sculpture as can be shown—there's even a worn reclining on the bed—for the opening of the show. Room furnishings are constantly shifting to make room for more or to lose others for galleries and shows.

It's almost impossible to look at a catalogue listing of a show or even a signature on art to know the personality of an artist. Here, too, lies another advantage in the outdoor and informal home show-

ing. It is interesting to note her profound love of dance. She found she needed to know more about it so several years ago participated in a dance group. Several designs were used by the Atlanta Contemporary Dance Group and she even designed masks for the company in one number.

MRS. CRAIG claims she isn't an articulate person with words, but "if I am a compassionate person it will be communicated through my work. If I am a secure person I will say this is my sculpture. Just as a dancer can convey instantly an outgoing, out-reaching feeling or turned-in, shriveled-up emotion, so I can use an up-reaching curve of steel or stone to give the viewer the same feelings."

SCULPTING in steel or copper seems to be Mrs. Craig's favorite. She left collage when it became a little heavy for her to communicate and no longer adequate as a visual language.

Many of the friends calling are those who have one or more of her works and wish to add another to their art family.

Most of the designs are constructed to move and make sounds at the touch of a finger or a breath of air. Their basic materials are old and weathered steel, copper and occasionally bronze. The metals have been recast and twisted curved and bent into subtle forms. Sometimes she uses an abstract white cement figure in her smaller work, with delicate or decorative objects.

Just outside the dining room window is "The Bird in the Bush," which for a long time was just a bush. One day, she decided it needed a bird. Cardinals and other birds have a special liking for the work. Beauty of sculpture outdoors, Mrs. Craig said, is that each has certain moods at different hours of the day.

As the hour approached for the show's opening, Mrs. Craig showed no tension or anxiety. Instead, she moved from one figure to another, gently touching or re-adjusting its position, reassuring it of a new role or telling of its past and character, rusted, molded, moving into eternal circles of figures. Steel Life was now on its own, to share its beauty or spirit with new admirers.



Wexner's Wexner's Wexner's Wexner's Wexner's Wexner's Wexner's

You are invited to a showing of the *Abbie Dattilo* Collection by *Stella Wexner*