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If the old adage "the things a man does speaks louder than what he says," is true of the world in general, it holds a special truth for the creative artist.

What an artist or sculptor says through his art speaks to the world of what turns him on or hangs him up. His art is his dialogue with his fellow man and describes loudly and clearly his external and internal vision of the world.

Carley Craig's new medium - sculptings with visual excitement as well as added sensory dimensions of movement and sound - are unique in structure and multi-dimensional design, and they speak with wry humor of an exuberant outreaching and inner searching.

The artist discovered at an important juncture in her artistic growth that painting and collage were no longer adequate as a visual language.

It became clear that the movement always present in the composition of her paintings was moving forward into a physical third dimension as well as backward into illusory space. Her collages were becoming progressively thicker, heavier "reliefs."

Finally, the psyche binding them to the two dimensional picture plane catapulted them out into three dimensional space.

The result: Free standing elements demanding a whole new concept of media, technical know-how and sound structural engineering.

Returning to school, Carley Craig gathered information on sculpting media, new and traditional and a sampling of the craft trades involved in constructing and holding together free-standing forms.

"For me, metals that could be worked directly without intermediate steps of molding and casting, were the best language," said Carley Craig. "These could be manipulated by brute strength with the help of a few simple tools and then welded or braised together to achieve a fluidity of movement that defies the material."

Most of the Craig sculptings 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, brass and occasionally bronze. The metals have been recut and twisted, curved and bent into subtle forms gently moving. Occasional additions of small abstract white cement figures accent a mood or complete a meaning.

One piece of sculpture, "Introspection", made of three five inch strips of richly oxidized steel, leaning into partial circles that move in and out of each other, was chosen by the Atlanta Contemporary Dance Group for a recent concert.

Another piece entitled, "...Make a joyful noise" is a lacy pyramid of steel rod with hanging pieces of circular metal. This, too, was used by the dance group and the circular metal pieces resonated to the touch of rings worn by dancers.

Carley Craig's interest in expressing movement and dimensions in her painting led her to an intimate investigation of many areas of the dance.

Observing first as a spectator, she found it necessary to participate in the art to understand the forces and tensions involved in dance movement. She began the formal study of dance at a time when even professionals take a less active role in the art.

This intimacy with the kinetics of fluid movement has led Carley Craig to the new kinetic sculpting.

Asked about her feelings when she left an established, familiar method of artistic expression for new fields, she said, "Looking back in even this short retrospect, I see the urge toward growth and expanded horizons as a stronger one and a healthier one than clinging to an established style and reputation and an established market with its accompanying financial security. It is definitely more hazardous, but infinitely more full-filling. It is like adding a new language with grammar and rhetoric to the expression of one's own lively inner thoughts and feelings."

Carley Craig has been an established artist for many years, with many one woman shows to her credit. Her paintings, now in art collections throughout the country, are being joined by her new sculptings.