

## THE ARTS

# Roots

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with rusty nails. His "Landscape Collage" series affixes dragonflies and butterflies to hand-colored paper by embedding them in splattered wax, highlighting the fragility of the insects' ineffable gravity-defying beauty.

Mary Beth Sanderson embraces the freedom of creating mixed media paintings by applying paint in thick, heavy brush strokes to a mirror, creating a wide ring of cracked peach paint encircling a teal, aquamarine and black center that looks like a massive unblinking eye. In "Rain through Vein," she uses straight pins to attach tiny wax paper shreds to the pale surface of a dusty pink painting, simulating

the delicacy of white rose petals.

Photography dominates the Stillmore Roots Show, however, with the majority of the artists using the camera to create visual poetry, chronicle the majesty of nature or offer insight into alternate worlds.

From Desmal Purcell's vivid, primal images hung in pristine, meditative natural settings to Bryan Ghiloni's black and white digital print series documenting the pockmarked and hooded faces of people sleeping on the subway, the exhibit showcases the remarkable versatility of the medium itself.

Anthony Faris turns his camera to a wooden bench at an unknown bus stop, exhibiting 72 silver gelatin prints which chronicle the antics on the bench from 9 a.m. to noon. Like time lapse photography, an analog clock

mounted to a brick wall above the bench ticks off the time of day as people whisper, smoke, think and laugh while waiting for the bus. The print series documents an extemporaneous sense of community that forms in a most unlikely place.

Brandon Tatom creates a series of saturated color photographs, each of which are hung in four individual glass panels pushed together to form one composite image. With equal dexterity, he focuses the viewer's eye upon a single shimmering cloud reflecting off the armored exterior of a glass office building and upon a stand of trees captured in silhouette at sunset as the sky radiates an electric tangerine glow.

"This is art that should satiate all the senses," says Purcell. "There are no limits."