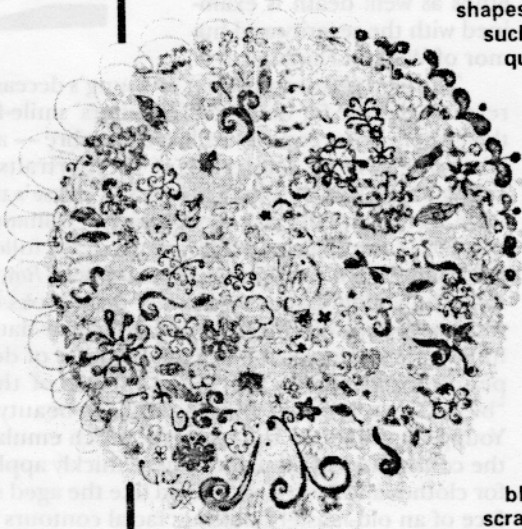


ART PICKS OF THE WEEK

MAURA BENDETT, SEE-THRU

Although Maura Bendett's new works are models of compositional control and even concision — the four pieces in the room are all more or less perfectly circular, while the odd work out mimics the fluid logic of a climbing vine — they do very funny things and conflate some goofy incongruities. The vinelike work, green and festooned with little buds, graces the interior of the elevator shaft, for which it was clearly conceived. The other works may be entirely self-contained, but they comprise myriad individual cut-out forms, each suspended from the wall separately but equidistant from one another and all advanced outward to the same extent. The bulk of the cut-outs are floral shapes, but rings, stones, seeds and oceanic motifs such as lobsters and sea-horses spice each bouquet.



Downstairs, four younger Seattle artists may or may not determine an école de Western Washington with their fascination with mass media and the individual's struggle to communicate in the cybernetic age; but each displays technical mastery, wit and poignancy. Carol Bolt proves especially versatile, hanging peculiar, engaging multiple-exposure photographs including hand-drawn notations on the wall while also presenting lists of made-up words at a study desk. (Bolt invites us to provide definitions for her loopy but logical neologisms.) Sean Miller combines paint and collage (including images and phrases downloaded from the Internet) in his decorous bite-size canvases; John Kieltyka blows up frames from found film footage, scratches, subtitles and all; and Bethany Taylor chains stones to tiny paintings of clouds — a cipher for Seattle itself.

—Peter Frank

Maura Bendett's *East of the Sun and West of the Moon, 1997*