

Collages incorporate personal memorabilia

By Abby Luby, Correspondent

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"Sinking Feeling"

Artists frequently re-use materials from their past to create new work. Old clothes, worn diaries, chipped dishes -- fragments of one's past somehow surface from memory's basement to the upper realm of the tangible present. Reworking personal memorabilia into a piece of art reinvents one's past, an approach seen in the collages by [Lori Glavin](#) in "Line by Line," the Director's Choice show at the [Silvermine Guild Arts Center](#).

This aptly named show of Glavin's work is a series of lined collages that each vary in intensity; some are intricate, tightly woven, others are softer, looser, airy. Some work incorporates old pieces of lace given to her by her grandmother that Glavin says "gave the lace a new life." All 13 pieces in "Line by Line" are work recently completed.

Glavin, who lives in Darien, has always been fascinated with documenting her daily life and visually converting past activities from notes to color-coded marks, a sort of mapping diary. A few years ago she had second thoughts when tossing out her 30-year-old canceled checks. As she went through them, she relived what she did day by day.

"I had forgotten all the things I had done and it became so meaningful. Suddenly these checks were very dear to me and I had to use them in my art work," she says.



"Brighter Than I Thought"

Pieces of the checks appear in "Brighter Than I Thought" and "Private World," where a framework of vertical and horizontal colored lines are spatially interrupted by staccato bits of letters, numbers, scrawls and stamps. Orange and yellow slats pop out like reverberating piano keys shadowed by subtler grays and creamy whites floating the colored grid.

The grid is key to Glavin's work, where the geometric latticework becomes a vehicle for her

visual sense of organization. "It's (the grid) also a meditative thing, repetition and lining everything up. What comes out of the artwork is incredibly personal. As an artist you like doing certain things and then learning from them." Although grounded by the grid, Glavin does break away from what she calls "regimentation." She claims to "look for ways to break out of that mold." "Open Book" and "Signposts" are the beginning of that departure. Densely lined shapes flange out in sharp angles as islands in a sea of white. Both pieces are minus bits of written information and Glavin says she purposely didn't include the checks.



"Open Book"

"I'm just playing around, trying things out and having fun."

Glavin has worked in New York as a graphic designer and art director. She previously owned a design firm and held creative positions at Conde Nast and the [New York Times](#).



"Lost to Me"

Other artists being shown in concurrent shows include [Martin Kremer](#) and his exhibit "Caithness Lines," which showcases large glass sculptural works of various sizes and his first large-scale room installation; [Nancy Lasar](#) and her exhibit "Inter-Action," a multiple media work on canvas using a digital component, print and in mixed media; and "Urban Landscape," a site-specific installation by [Aleksandr Razin](#), a conceptual collage that epitomizes daily living anywhere on the planet.

Silvermine Galleries is at 1037 Silvermine Road, New Canaan. Gallery hours are Wednesday through Saturday, noon to 5 p.m., Sunday 1 to 5 p.m. Exhibits run through April 1. For information, call 203-966-9700 or visit www.silvermineart.org.