



COURTESY DORSKY GALLERY

Colette from "The Bavarian Adventure" 1986-89 Boucher photography, paint, resin  
48 x 60"

## Colette

DORSKY GALLERY

Known for lush environments in which she herself is a focal point, Colette has progressed from a personalized mythology to a broader interpretation of art and especially, women in art.

Using herself as a primary image, Colette bridges material similarly opened up by Carolee Schneeman, Hannah Wilke and Cindy Sherman. In her latest compositions, the cultural significance of women's presentation in art is used as a springboard.

Familiar motifs are transformed into visionary metaphors designed to ease the estrangement the individual feels. Thus, a delightful sense of impromptu, unguarded brushwork resounds against the technical photographic base.

Colette has added depth by layering her surface. In her latest works she has begun to wipe the paint and let lines of it infiltrate the photo underneath, leaving more traces of the interaction between her inspirations.

This pioneering manipulation of the photographic shows Colette to have her eye on the pulse of our time. JW

When asked what comes first the poem or the picture, Fitzpatrick stated, "That's a good question... They kind of feed off of one another."

To understand his process one has to look at Fitzpatrick's drawings. He draws the subject onto a slate board with colored pencil, then sprays the slate with a fix to give the picture a shine. Then it's framed with wood. The wood frame contains fragments of words or phrases written in acrylics, ideas or notes either from poems or about them.

Poetry frames his art, but Fitzpatrick also writes poems which accompany his works. In his latest book, *The Hard Angels* (Janet Fleisher Gallery, 1988), Fitzpatrick, like Blake, brings to life his poetry with animation. For example the poem "Memphis Ghosts" about Elvis Presley is accompanied by the drawings *Memphis Tattoo King* and *Tattoo King*.