

Show Includes Arresting Works

By JOHN KRUSHENICK

The sculpture of Phyllis Mark will be on view at the Fort Wayne Museum of Art until July 29. Two other works are in situ at the Performing Arts Center and a third is at Lincoln National Life.

Review

The smashing piece, "Steel Drawing," should have been in a gallery room by itself. I am aware of Mark's interest in transformation, with all the concomitant kinetic concerns she has mentioned, but more is not necessarily better, for more can become a visual bore.

"Aluminum Rays," an enlarged version of Mark's "Octagons," is also an arresting piece that hints at space travel and the just scratched frontier of the universe beyond. It, too, should have a room to itself.

Secret codes are always fun and

Mark's alphabet is just that. Of course, if you don't have the code, the translation of verbal semantic image into visual hieroglyphics could prompt a cursory glance and dismissal. Speaking visually and not semantically, "The Chateau Hardware" and "September" came off as plastic translations of poetry.

A total of 56 pieces, plus jewelry plus an edition of poetry make it a very busy showing. My advice to Mark, whom I understand installed the exhibition, would be to exclude at least half of the pieces. The hungry eye should be tempered by the discerning eye.

I was looking at the rest of the works very perplexedly until I came to Mark's piece "Shadow Glide." The image of a parrot on its swing popped into my head and the story of the Emperor's Nightingale followed. I felt I had the key to my perplexity. "Steel Drawing," "Aluminum Rays," and "Sail Structure on the museum lawn were made for people who know what art is about and all the other polished, turn-table wind-chime pieces are for emperors to buy."
