

# Poet, sculptor collaborate

By Jill Hamilton  
special writer

"Affinity" is how Margo LaGattuta describes "Noedgelines," the exhibit at the Lawrence Street Gallery in Pontiac. It's a collaboration between visual artist Chris Reising and poet LaGattuta.

The tools of their respective art forms are different, but they are able to work together to explore the same themes — fear, personal evolution and healing.

"Our work has a great affinity," says LaGattuta. "It's very connected. Through collaboration, we're able to wake up our abilities. It's like sharing a mind with someone . . . there's so much trust."

"Noedgelines" features Reising's metaphorical, symbolic sculptures accompanied by LaGattuta's equally metaphorical poems. Each piece addresses a particular subject, as interpreted through the two women's art forms. The poetry and the sculpture play off each other, each adding different meanings and interpretations to the whole.

The exhibit was originally shown in 1986. The current version of "Noedgelines" features several new pieces, the most stunning of which is an untitled piece that refers to the Hiroshima legend that says healing comes after folding 1,000 paper cranes. Reising's sculpture is an altar-like structure containing a large, billowing winged heart, an old Catholic prayer book and several folded white paper cranes scattered about on the floor. The exhibit is accompanied by the sound of ethereal piano music. LaGattuta wrote two poems for the exhibit, "Getting Lost" and "Grace."

LaGattuta's poem, "Grace," refers to the moment of healing, of creative inspiration, of godliness: "trees line up in stiff rows, bare in winter, their arms reach out like quiet angels, their gesture delicate . . ."

LaGattuta, an energetic woman wearing soft, billowing clothes, says, "We try not to limit meanings because we want people to come up

with their own interpretations."

This extends to the title of the exhibit, "Noedgelines." LaGattuta says she interprets it as three separate words, as in "no edge lines." "It's about breaking down the wall," she explains why she and Reising put the words together. "We pushed the words together to make a new word. We want people to have to invent what it means."

A piece which needs less explanation is their series of four crutches (only two are on display at Lawrence Street Gallery). Each crutch represents a "stopper of creativity" — fear, jealousy, dependency and rejection. The crutch depicting rejection, for example, is covered with nails and goat hair.

"It's about taking invisible things and owning them," LaGattuta says. "That's one of the gifts of art — to make something real, give it life and then embrace it."

The "Noedgelines Anniversary Exhibition," is at the Lawrence Street Gallery, 29 W. Lawrence St., Pontiac, Tuesday-Saturday, 11-4 p.m., through April 7. For information, call 334-6716.

## Artists give Cranbrook a hand (foot?)

Cranbrook Academy of Art students, friends and alumni have contributed original works for auction for the Academy's April 7 fundraiser, "Best Foot Forward: A Foot of Art for Cranbrook." Beneficiary is the Academy's student scholarship fund. At left is a glazed ceramic decanter by Simona Alexandrov

and above is "Meatless," charcoal, pastel and acrylic by Carol Lee Concher. The event (tickets are \$150 for benefactors and \$75 for patrons) begins with a studio tour at 5:30 p.m., followed by dinner, art auction and dancing. For information, call 645-3300.

JERRY ZOLYNSKY/staff photographer

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