

'Expoblitt' Exhibition just right for Tumbling Waters with 'Flag,' 'Tumbling Water' featured

by
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The Rita Blitt exhibition of abstract sculpture and drawings showing at Tumbling Waters Museum through Aug. 23 seems destined to have been shown in this particular place. If one didn't know better, it would be logical to assume that Charles Brannon, director and curator of the museum, had commissioned the artist to create these works specifically for the flag museum at 131 S. Perry St.

"Expoblitt" was, in fact, conceived as a result of a speech made by Mrs. Blitt at the International Congress of Vexillology in Washington, D.C., last June.

When Brannon heard an artist speak enthusiastically about the movement of flags and water as the inspiration for many of her works, he certainly had to try to get some of these works to be shown here.

The result is a retrospective study of paintings, drawings, collages, suspended sculptures and standing sculptures. The collection covers the years from 1963-1978, the last few drawings and collages having been created especially for this show.

Appropriate names

Two large paintings from 1963, "Flag" and "Tumbling Water," are strong acrylics, brilliantly colored, full of movement and influenced by the abstract expressionists.

"Flag 1," a suspended sculpture from 1965 of painted canvas over metal created in three parts to illustrate the many shapes a flag can assume as it flies in the wind, is an example of some of the theories of cubism taken from a flat surface and applied to a mobile sculpture.

The viewer sees a flag blowing away from its mast from three different points of view instead of a

face with the planes as seen from three different angles; the idea is the same.

The acrylic on papier mache suspended sculpture "Tumbling Water," piece from 1968 is a curcular having a rough micro-surface and smooth macro-surface done in aqua, white, yellow, blue and green.

Plastic rivers

A large smoky grey plexiglass has become a series of undulating plastic rivers in "Aquablitt 2" which the artist allowed to be brought to Montgomery for the exhibit only because Brannon went to pick it up with a U-Haul.

This piece was heated in a 14-foot oven used for making acrylic domes. Mrs. Blitt, her husband and her daughter each were assigned a corner of the sheet of acrylic before it was removed from the oven. When it came out, they had to push, shove and lift as planned before the material cooled and hardened. The result is a fine example of contemporary sculpture whether or not you see it as a translated image of "white water."

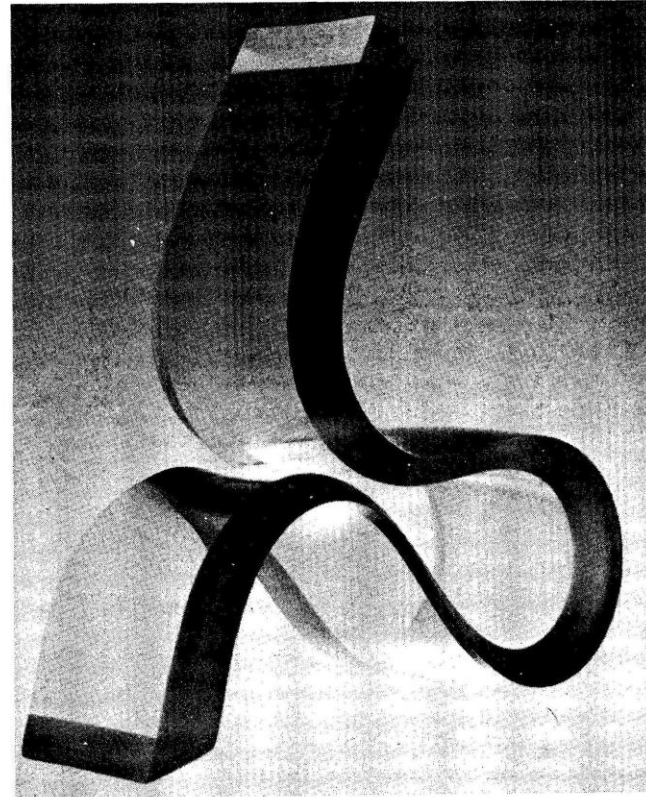
Other outstanding plexiglass works are the "James Bladwin Flag" (1972) of jagged stripes with sawed and broken edges of bitterness and "Struggle for Survival" (1976) which has a bent six-point star encircled with the barbed wire of the Holocaust.

The flag and tumbling water drawings are hung with the collages of torn red, white and blue paper and make a fun grouping.

Wall sculptures

The wall sculptures consist of paper and two curved lines, one drawn with crayon, the other formed by an acrylic sheet which relates to and balances the drawn line.

Certainly the most memorable hanging sculpture and the one exuding the strongest emotion is the



'Expoblitt' item

"John F. Kennedy Flag" (1968). This acrylic paint on celastic work uses the Kennedy quotation "Ask not what your country can do for you..." stabbed, gouged and burned into the plasticized fabric to form the flag's stripes. The rough brown-edged stars give the appearance of having been shot through the material with a small caliber weapon at close range. The flag sculpture is

part of the permanent collection of the John F. Kennedy Library being built in Boston.

The picture accompanying this article is from the "Stablitt," or standing sculpture, series created from half inch acrylic sheets. This particular "Stablitt" is about 30 inches high. Rita Blitt's flowing plastic forms are clear frozen beauty.