

Kennedy Museum of Art

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Rita Blitt's drawings and sculptures emerge from a struggle to contain natural forces within the fluidity of line and form. The forces that drive her work are those of hope, passion, and serenity. These emotions find expression in organic shapes, with flowing movement stemming from the creative process itself. Drawing with two hands, she has said it feels as if she is "dancing on paper."

Her drawings are not merely studies for her sculptures, but show a synthesis of two- and three-dimensional imagery. Moving from paper to such materials as aluminum, steel, acrylic, and bronze allows her to translate her original concept from one medium to another. The sculptural pieces vary in scale from 40 inches to nine feet. Placing the larger works outdoors reinforces their relationship to nature. In her monumental piece, *Inspiration*, the curvilinear human form appears to be dancing with the wind.

The element of dance in her work begins with her technique and continues through her use of line, negative space, and surface. The movement of line in *Serenity* makes reference to the act of dancing as well as to the curve of a dancer's body. Dancers often relate to one another through implied space, as do the forms of Blitt's *Black Box* sculptures. In *Three Forms*, only two of the silhouettes are concrete, while the third appears through negative space. Blitt furthers the allusion to dance by manipulating the surface of the metal to create a glimmering, exhilarating texture.

Rita Blitt's sculptures and drawings embody a powerful energy delicately balanced by the serenity that emanates from her body of work as a whole.

Inspiration for Black Box I, 1989.

Ink on paper, 30" x 22".

