

Two artists employ line to different effects

Who: David Klaren and Amy Unfried
What: 'Orchestrated Line'
When: Show hangs through Sept. 12
Where: Art Association's Theater Gallery, Center for the Arts
How much: Free
Web: UnfriedSculpture.com, DavidKKlaren.com

By Katy Niner

Line and nature. The mark of the hand and the work of the intellect.

These are the commonalities shared by two artists with vastly different bodies of work, both on display in the Art Association's Theater Gallery at the Center for the Arts.

Line defines the art of David Klaren, of Pinedale, and Amy Unfried, of Wilson. Seemingly random, their lines represent careful choreography of ideas.

"Orchestrated Line" opened last week and remains up through Sept. 12. The Art Association will host a closing reception for the show during the Fall Arts Festival's Palates & Palettes gallery walk on Sept. 9.

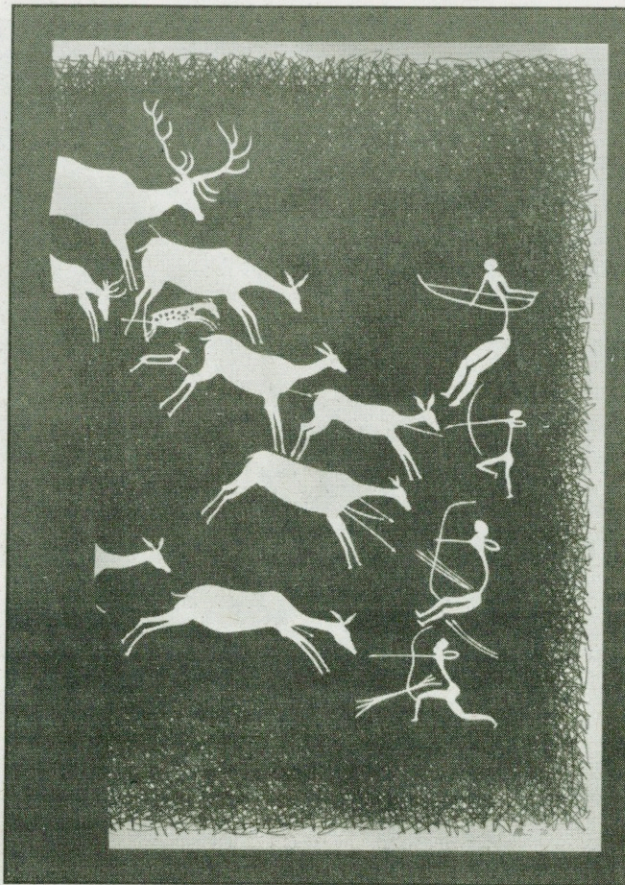
The Wyoming artists toiled alone on their Theater Gallery offerings, cognizant of each other's work but unaware of new developments. In a serendipitous twist, they both brought a lone figurative work to the center space. Now, Klaren's "Document," a hatched exploration of a petroglyph, hangs beside Unfried's "Dancing Stick Figure" series, lively figures that began as a twisting vine. The two figurative works make for a surprise orchestration.

Drawn to subversion

To Jackson, Klaren brought a series of graphite and ink drawings, a body of work that began as a divergence from his usual creative process: laborious, large-scale sculptures he constructs with found objects, from sunflower seeds to frame hardware. Having previously shunned drawing, Klaren did his first graphite piece of a question mark. What began as an exploration led to a series of finished drawings, done by hand, without masking.

His drawings ultimately employed an intense attention to detail and design that echoes his sculptural work. Although his markings appear chaotic, they coalesce to create a reverse silhouette of images inspired by art, nature and his own imagination.

"We are used to seeing silhouettes everywhere,"



The echo between David Klaren's "Document" and Amy Unfried's "Dancing Stick Figure" series (right) and was entirely serendipitous.

he said, "especially in this country where we have so much sky and light."

By creating white silhouettes against black backgrounds, Klaren inverts perspective and subverts images' familiarity: A dandelion bursts with beauty, a paint splatter seems significant. Through this visual subversion, he comments on politics and history, as in "Cathedral," the silhouetted ruins of the World Trade Center, or his aerial view of Pearl Harbor — a piece that references the enduring role of maps in his art.

Walking the line of art appropriation, he takes images created by other artists — equine sculptures by Aggie Zed and Deborah Butterfield — and makes



Unfried's 18-inch-high bronze "Dancing Stick Figures" began as sculptures of twisting vines. They are among the 16 works on display.

them his own.

Trees sculpted by nature

Unfried shares 16 of her bronze trees, formed from sticks and branches she finds on walks, topped with abstracted birds she loves: stellar jays, goldfinches, ravens, red tail hawks.

"I don't start with a lot of intent," she said. "It's very responsive to the materials."

Working with a foundry in Bozeman, Mont., she adapted millennia-old lost-wax casting methods to preserve the knotted intricacies of her wood armatures.

Her aesthetic, steeped in classical art, draws on her penchant for antiquity and the Renaissance. Each sculpture, impressionistic in style, feels theatrical. One gestures as if animated by a spring breeze.

A regular contributor to group shows around the valley, Unfried has never before shown solely her tree sculptures. When grouped together in a gallery setting, the sculptures read anew for the artist.