

# Creative energy connects separate venues

## REVIEW

### "Gas Food and Lodging"

[www.gasfoodandlodging.net](http://www.gasfoodandlodging.net)

Exhibition includes:

### "Imagining Escape"

Through Friday, 10 a.m.–6 p.m.  
Monday–Friday, Ernest G. Welch School of Art and Design Gallery, Georgia State University, 10 Peachtree Center Ave., Atlanta. 404-651-0489, [www.gsu.edu/artgallery](http://www.gsu.edu/artgallery).

### "Going South"

Through March 18, 10 a.m.–4:30 p.m. Mondays–Fridays, Rialto Center for the Performing Arts, 80 Forsyth St. N.W., Atlanta. 404-651-1234, [www.rialtocenter.org](http://www.rialtocenter.org).

### "Traveler"

Through March 4, 10 a.m.–4:30 p.m. Mondays–Fridays; noon–4 p.m. Saturdays–Sundays, Dalton Gallery, Agnes Scott College, 141 E. College Ave., Decatur. 404-471-5361, [daltongallery.agnesscott.edu](http://daltongallery.agnesscott.edu).

### "Shelter"

Through March 5, Noon–4 p.m. Wednesdays, Fridays, Saturdays, Eyedrum Art & Music Gallery, 290 Martin Luther King Jr. Drive, Suite 8, Atlanta. 404-522-0655, [www.eyedrum.org](http://www.eyedrum.org).

**THE VERDICT:** A roundabout trip that's worth making.

By JERRY CULLUM

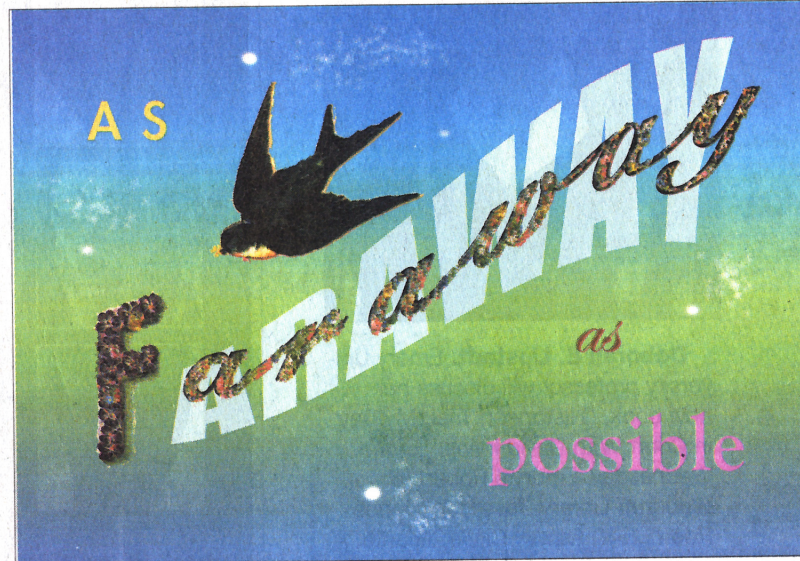
For the Journal Constitution

"Gas Food and Lodging" is an overall title for four shows that start from different places but make unexpectedly overlapping journeys.

At Georgia State University and the Rialto Center for the Performing Arts, Cathy Byrd chose "Imagining Escape" and "Going South" as her takes on the topic. Lisa Alembik took a broad approach to the theme of "Traveler" at Agnes Scott College, and Karen Tauches and Robert Cheatham encouraged an anarchically open exhibition at Eyedrum, in "Shelter."

It's illuminating, then, that the lines of connection aren't within these separately organized exhibitions, but across them. Pam Longobardi's "As Far Away as Possible" fantasy at GSU rhymes emotionally not only with the South that Ruth Dusseault envisions at the Rialto, but with Corrina Mensoff's wall-inset porthole with video ocean at Agnes Scott. Mark Burleson's escape-route suitcase at GSU is strangely akin to Susan Cipicic's survival kit for the soul at Eyedrum, since the objects in both represent psychic and physical safety. Ariadna Capasso, Patricia Tinajero-Baker and Damian Keller's portable sleeping platform and documentation of the lives of homeless men and women (at Agnes Scott) rhyme intimately with the actual hut for the homeless built by the Mad Housers cooperative at Eyedrum, and with other imaginative temporary shelters there.

Reading the shows cross-referentially reveals major themes, none of them planned. The escapism of tourists



"As Far Away as Possible," a wall installation by Pam Longobardi, is part of "Imagining Escape," at Georgia State University through Friday.

shades into the real escapes of émigrés, and literal homes for the unhoused sit next to booths for seekers of a spiritual homeland. (At Eyedrum, Tauches and Jenn Brown cover both bets, with a reconstructed spiritualist tent and a cozy enclosed bed.)

Some of the most wonderful pieces have their own idiosyncratic perspectives: Examples would include Michael Murrell's tepee of wooden oars and suspended metal canoe at Eyedrum, or Alejandro Aguilera's astonishing cubist wall drawing of landscape with travelers, combined with sculpture to fill a gallery at Agnes Scott.

Agnes Scott has many poetic

approaches to the notion of those who journey, but two of the most evocative involve literal travel. Nene Humphrey's "Weaving Geographies" both documents the land and culture of the Miao people in southwest China and creates symbolic fabric sculptures that address the spiritual resonance between Guizhou province and her native Wisconsin. Hormuz Minina's video "Circles, 10/24/2000" demonstrates that the most dreamlike moments occur when one returns home. (His camera accidentally recorded Hindu women dancing; the images struck deep chords in his mind and later emerged as a dream.) The result is a slow-motion



In "Penance Machine for Operation Gatekeeper" at Agnes Scott College, Richard Lou covers a U.S. Border Patrol uniform with tiny nooses.

meditation on inexplicable moments that haunt the imagination.

Equally haunting for opposite reasons is Richard Lou's "Penance Machine for Operation Gatekeeper," a U.S. Border Patrol uniform covered with 1,000 miniature nooses. Finding similarities between the lynchings of yesteryear and the casualties inflicted at borders, the Milledgeville professor creates a suit weighed down by small markers of lives cut short.

Eyedrum offers more oblique commentary on society and politics, from Satchel Mallan's hexagonal dwelling capsule to Evan Levy's curious game of cards, mirrors and a house-shaped cartoon marked "Rutabagas."

One way or another, we are all in transit. "Gas Food and Lodging" becomes an uneven but useful vehicle to help us understand that more deeply.