

philosophical intensity, she celebrates the capacity of the human will to achieve interpersonal union on the one hand and contact with a supreme being on the other. The overall configuration in space invites you to sweep your vision upward from the ground beneath your feet to the sky above.

Another figurative form, "Equinox" by Jeff Blumis, vibrates with excitement, immersed in a pose of dynamic flux. Twisting and reaching every which way, the semi-abstract female image in bronze bends her energies to achieving new dimensions of self realization. At the same time, she maintains a precarious measure of equipoise in a world that fails to accord her as much welcome as she might wish it would.

Stepping up to Carol Eisner's "Torque" in welded steel, you feel as if it wants to break loose from its perch and fly aloft. However, this is not to be. Apparently forever, its fate is to stay anchored to the earth, no matter how much it wishes it could rise and effortlessly float away. The metaphorical implications regarding the quest for freedom are abundantly self evident.

"Pair Bonding," a carving in stone by Alan Jay Glenn, consists of serpentine elements coiling, uncoiling and recoiling right in front of you. It's a strange, somewhat eerie phantasmagoria, charged with elusively unmeasurable currents of internal energy.

A playful assemblage of scrap metal bits and pieces welded together, the "Feathered Hat" of Dina Wind is a delightfully humorous orchestration of controlled order and flowing rhythms. It's especially surprising to see how heavy chunks of steel can take on a remarkable lightness in their incarnation as connected pieces of a fanciful artwork.

A distinct degree of contrived absurdity inhabits a construction by Robert Motes titled "If Docks Could Dream." Graced with huge pairs of wheels that grab your attention at first sight, you soon discover the artwork isn't going anywhere. Much as the work hints at a desire for motion, its ultimate destiny is a condition of suspended immobility.

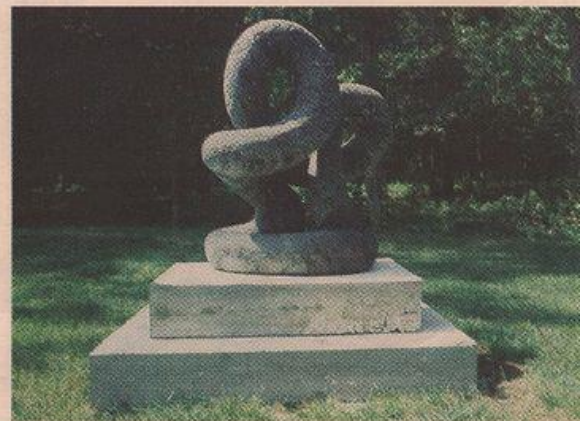
A similar sculpture, "Silly Rolling Column" by Dan Millspaugh, is an offbeat combination of a classically fluted column attached to such pieces of modern building materials as a small section of "I" beam, metallic spikes, woven mesh and a steel grate, all standing on a small platform with tiny wheels attached. Aside from references linking the past with the present, it maintains an erect stance, silently mediating between the surrounding landscape and some adjacent buildings.

Another upright complex, assembled from discarded industrial steel components, all painted the color of rust, "Ghost" by James Nestor, is a stark presence generating a multiplicity of meanings. First, it suggests a mysterious looking auxiliary control facility, providing radar-like guidance for the military aircraft that frequently fly overhead, into and out of nearby McGuire Air Force Base. On a deeper level, it implies a potential for the breakdown and dislocation of modern technology. Though its components are still functioning, they may well be destined to pass by and by into a state of deterioration and abandonment. Perhaps the age of steel will then be superseded by a new stage of development, its character known today only to the tide of the future.

The exhibition on the Burlington College campus will run through May 15, 1999. For more information about the show and travel instructions if needed, call Leslie Kaufman, director of the annual Sculpture Garden at 609-894-9311, extension 7212. She may also be reached in Philadelphia at 215-413-9126.



Included in Alan Edmunds' exhibition, "The Family Album," are the offset lithographs EFAI, above, and HFA II, left.



Alan Jay Glenn's "Pair Bonding," above, is among the nine new sculptures recently installed at Burlington County Community College.

Campus is ideal setting for outdoor sculpture

Both the setting and the space of Burlington County College are superbly suited to showing highly creative artworks of monumental scale, out of doors. Located off Route 530, a short distance east of rural Pemberton, N.J., its campus is currently playing host to the latest version of the Sculpture Garden series, presented here regularly for the past 10 years.

Nine new pieces have been installed. Selected by David Furchgott, president of International Art and Artists of Washington, D.C., they join the existing group of permanent holdings and examples on extended loan from exhibitions held in previous years.

"Devotion" by Shahin Atigeh is filled with a spirit of prayerful meditation. A kneeling figure with upraised arms, lost in the depth of an emotionally colored contact with realms of