

The Figure, Disfigured and Reconfigured

ART REVIEW

In the current two-artist exhibition at Artamo, **Teri Blodgett** and **Metrov** bring a revised eye to nudes

'MANIPULATIONS — TERI BLODGETT & METROV'

When: Through Oct. 3

Where: Artamo Gallery, 11 W. Anapamu St.

Hours: Noon to 5 p.m. Tuesday through Sunday

Information: 568-1400, artamo.com

BY JOSEF WOODARD

NEWS-PRESS CORRESPONDENT

Thematically, nude is the watchword in the current two-artist exhibition at Artamo Gallery, but figures are altered in various ways. There is an underlying acknowledgment of the undying validity and technical malleability of the timeless figure's iconography.

Here, the artist known as Metrov goes shamelessly digital in his mash-up art, mixing distorted female nude forms with critters from pop culture and a sense of design alluding to agitprop posters and surreal postage stamps. Coming from a very different perspective, the Nap-based multimedia artist Teri Blodgett draws on conventional photographic ideals as well as a taste for subtle adornments and defacements post-darkroom, making her photographic work hands-on — maybe even anti-digital.

Metrov's "A5" series of prints is part of a general celebration of Artamo's fifth anniversary, which kicked off with a group show featuring artists who thematize the number five. In this context, though, bouncing off Blodgett's nude studies, our eye is drawn more to the airborne nudes serving as centerpieces in the imagery.

These faceless, flying nudes are set to a psychedelic-cum-pop-cultural context, with somehow criminal-looking Mickey Mouse faces in the mix. The sum effect is giddy and a bit dreamlike, a post-surreal veneer over imagery taken deftly out of context.

In contrast, Metrov's large acrylic and pastel-on-wood piece "Okada San 8.35A" also draws on the hip visual buzz of a mash-up style, but in the more "real" and tactile painting, sans digital paintboxing. Here, an Asian woman's face, fragmented and abstracted à la Cubism and Warhol, combines rough splats of paint and Daffy Duck's features to stir up the iconographic pot.

Compared to Metrov's extroversion, Blodgett's art appears almost demure. The artist has shown her huge, emulsion-smearred canvases in this gallery in the past, but her current focus is on photography, with a few caveats. She calls her series in the show "Objects of Desire," which focuses on two young nude models (who happen to be her daughters-in-law) and who the artist captures in fairly familiar, traditional poses.

But the process changes in post-production, as the artist alters the images in various ways. Works such as "Two Girls" and "Female Torso" have a distressed faux antiqued surface character, while the subtle hand-tinted color of "Corrie" graces only the model's lips and eyes. The in-camera manipulation of "Double Exposure" results in an impression of ghostly motion and doppelganger personae.

All in all, Blodgett approaches the business of photography in a relatively straight, classic way, but then pushes outward in her re-imagining phase. Likewise, artistic norms are pushed around in a friendly and accessible way.



'OKADA SAN 8.35A,' METROV

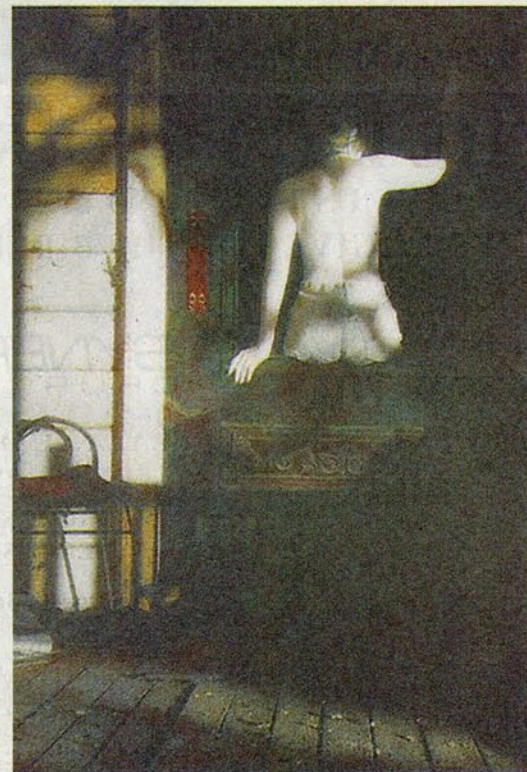
Courtesy photos



'A5-NUDE 11,' METROV



'GENRE V,' TERI BLODGETT



'NUDE STILL LIFE,' TERI BLODGETT