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Microfibers

By Edith Newhall
For the Inquirer

Sue Spaid, a nationally known art writer and independent curator, has assembled a three-artist exhibition for Locks Gallery that bucks at least one prominent art-world trend.

As Spaid puts it in her essay for “Microfibers,” the works of Danielle Bursk, Caroline Lathan-Stiefel, and Laura Watt aren’t of the “slice-and-dice” or randomly assembled persuasion, but born of intention. They’re carefully, almost obsessively made.

That said, Lathan-Stiefel’s netlike constructions of found materials and pipe cleaners, Bursk’s drawings of forms built up of thousands of splintery marks, and Watt’s vividly colored paintings of kaleidoscopic patterns, are much larger and more forceful than you might expect.

Spaid’s identification of an art of infinite parts makes an intriguing theme. I wish it had been fleshed out with a few more artists.



Laura Watt’s “Monkey Brain” (2009), in oil on canvas, is among her works at Locks Gallery through Jan. 16.

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