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Visual Arts



"Taking Me Away From All This" is what painter Kate Kretz calls this work, one of her intriguing portraits of women at Callanwolde Fine Arts Center. Richly detailed narratives of love and loss, their scenes of the present allude to emotionally charged events in the recent past.

Flesh and fabric help portraits of young women come alive

By Glenn Harper

FOR THE JOURNAL-CONSTITUTION

The young women in Kate Kretz's works recline on couches, beds and automobile seats, and they often seem to be sleeping or pretending to sleep. The light reflected from a gas pump, bedsheets, clothes and skin is bright and precise, but unlike the Photorealists, Kretz uses these repeated motifs of flesh and fabric to tell stories.

The titles are unusually important for the stories she tells. In the large painting "3:15," for example, a young woman lies facing the viewer, apparently naked under rumpled bedsheets. The intensity of her open, staring eyes and the brightness of her frontally lit face and the sheets around her body are emphasized by the deep night shadow of the rest of the room, a darkness that emphasizes the time glowing on her digital alarm clock: 3:25. Like all the paintings in this show, the calm scene in the present points toward emotionally charged events in the recent past.

"Ten Ways to Win Him Without Losing Yourself" depicts a sleeping woman in the back seat of a car, with her jeans rolled up under head as a pillow. The title offers a psychobabble platitude

REVIEW

Kate Kretz

Through Feb. 16. Callanwolde Fine Arts Center, 980 Briarcliff Road N.E. 404-872-5338.

THE VERDICT

These beautifully rendered portraits of young women reward the viewer's close attention with moving stories of love and loss.

as an ironic counterpoint to a casual sexual encounter. Other scenes set in automobiles are equally skeptical about relationships between sexes.

These portraits are of solitary young women who have just begun to realize that they can't depend on even those who have been closest to them. Kretz's stories of love and loss, resignation and self-reliance are richly portrayed in deep blue night skies, the intense color and detailed pattern of her fabrics, and the complex lives of her characters.

Glenn Harper is the editor of Art Papers.