

arts magazine

OCTOBER 1976
Volume 51 No. 2
Established in 1926

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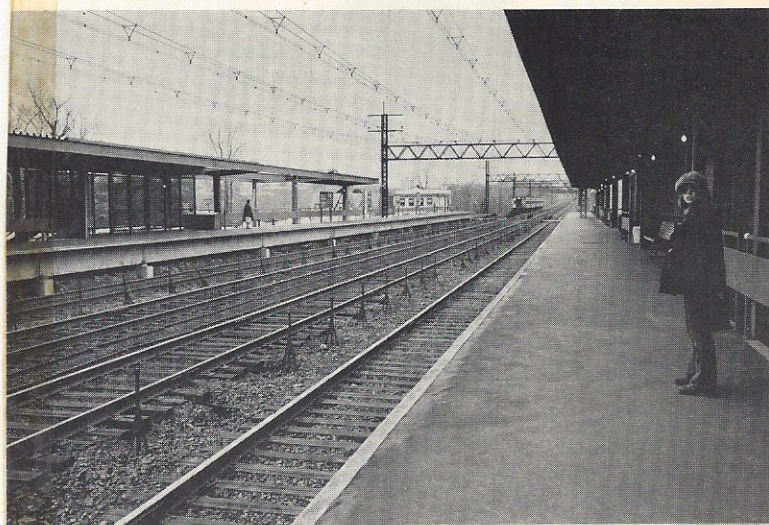
CAROLEE THEA

Trips along commuter rail lines form the source material for Carolee Thea's searching exhibit. Beginning with (re)creations of typical commuter routes (Mt. Vernon to Golden's Bridge, January 12—Penn Central R.R. Harlem Division) transmitted in the form of linear map tracings, Thea plays in the fullest sense with the translation of one time/space experience into the form of another medium. An experience which for many, of unhappy necessity,

becomes habitual, is given new perspective when the notation it is symbolized by (the map tracing) is systematically, visually, redefined and recycled.

Partly due to the consistency and range of the graphic/conceptual (re)examination undertaken, the nature of both drawing and that which is drawn from is called into question. What does a line mean in terms of passing greenery, and the movement of a human being from one point in time and space through and to

others? In general, these works read as direct descendants of a trip, but periodically manipulation frees them of our usual understanding of symbolic reference, and symbol *becomes* event. Accompanying photographs of encountered scenes serve as counterpoint, and as way stations toward the understanding of two states of being. (14 Sculptors, September 25-October 13)



Carolee Thea, *A Scheme to Annihilate Magnificent Distances*, 1976. Photograph. Courtesy 14 Sculptors Gallery.