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TERRI FRIEDMAN

For the past twelve years, Terri Friedman's work has been an expression of her fascination with bodily functions combined with the earth's natural elements. These natural elements of air, light, and water serve as metaphors in a language used to create artificial constructs of biological functions. While maintaining the artist's commitment to an organic language, the bright, steady results of Friedman's explorations, which are included in *Glow*, luminously convey the exhibition's theme.

Granama is Pregnant (2) suggests the human body turned inside out. The three-dimensional work includes a three-foot Plexiglas globe, partially filled with water, electrical cords covered in a long, tight fitting knit cap, power underwater lights, and a pump-activated spray device. The covered cords resemble an umbilical cord entering the globe from the outside. Here Friedman combines her passion for the natural element, water, with breath and fertility. Water ejaculates intermittently against the interior surface of the globe and cascades down its walls in a self-inseminating manner. Breathing timers sound off a consistent pattern of inhaling and exhaling, providing a breath-life for the sculpture that convincingly leads the viewer to believe the work is alive. Without these breaths, the object would die. The underwater lights shine with a warm radiance, as if they were emanating from a heated body.

Drink in the Ozone (yellow), *Sometimes You Think I'm Still Growing*, and *Spine* become translucent backdrops for Friedman's sculptures. Colored transparent acrylics in organic shapes are sandwiched in clear Plexiglas sheets that are mounted four inches away from the surface of the wall. When lit by overhead gallery lights, colorful shapes are cast on the wall behind the work, creating a complete second image of light alone.

In these wall pieces, the multicolored arrays of organic, Jello-like forms are entertaining and amusing, as they appear to be trapped, squeezed, and moving in their container. They metaphorically evoke a vision of bodily fluids at play. This sickly sweet dynamic brings an aesthetically pleasing experience to an unappetizing bodily function.

Made with transparent acrylic paints poured upward and downward onto Plexiglas, *Sometimes You Think I'm Still Growing* investigates the boundaries between these colliding fluids, affected by density and volume of the color. One can begin to imagine the influence of ingested fluids as they come into contact with the body's content. The subtle edges, formed by collisions of material, create visually dynamic transformations.

Friedman's work provokes an internal experience in the viewer's body that is similar to the work itself. As one looks over the complete body of work, a sense of someone working with private knowledge of human internal conditions emerges. These plastic abstractions of underwater mechanics and luminous wall pieces stimulate the senses as sound engages our hearing, while color and shape arouse our vision.

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