

SANART  
CONTEMPORARY ART  
AND CULTURE NEWS  
AGGREGATOR /  
VISUALIZER

Tria Gallery presents *Interior Perspectives*, featuring works by artists Sandra Burns, Tricia Wright and Lynne Allen, through July 2, 2010.

Despite the disparate media and styles employed by these artists, their work is nevertheless connected by the universal theme of Home and the physical and psychological interiors thereof. As a photographer, Ms. Burns deconstructs and reconstructs the spatial relationship between body and structure without photographic manipulation. Tricia Wright's paintings explore decorative interior and exteriors, while her mixed media work utilizes everyday objects to convey both the simplicity and beauty in ordinary daily chores. *Hook, Line and Sinkers*, a neon piece by Ms. Allen, openly expresses her thoughts about her everyday world.

One's relationship to Home, particularly a woman's relationship, is often fraught with incongruity. These three artists use the physical materials of the domestic environment as metaphors for the psychological interior. Pattern and repetition play a central, defining role in their work, suggesting interior beauty, or routine, or perhaps even the bars of a gilded cage.

Sandra Clark Burns states that her work "roots in the relationship between past interior environments and the systematic chaos

that can occur within.” She explains:

It’s the fragment of resistance between a structure and the action taking place that I find intriguing. The repetitious aspects of my work are a utilization of accumulated imagery that continually compiles upon itself. It is within this accrued imagery that an act or performance is emitted and documented.

Burns received a BFA from Parsons School of Design and an MFA from the Yale School of Art. She is currently a Lecturer at the Yale School of Art in the Department of Sculpture. In 2008-09 she was an artist in residence at The MacDowell Colony and the recipient of the Chenven Foundation Grant. She has received an artist grant from the Connecticut Commission of the Arts and the Vermont Studio Center Clowes Fellowship. Burns’ work has been shown and collected throughout the country. This is her first exhibition in New York.

Tricia Wright states that her work draws on “our complex, often ambivalent, relationship to the Home,” and employs the physical materials of the domestic environment as metaphors for the psychological interior:

Pattern plays a central, defining role in my work, and has its roots in my background growing up in England in a culture with a long tradition of decorative interiors. My sources are primarily wallpaper and textile designs, often from the 60s and 70s, chosen for their potential to conjure personal and cultural associations and – paradoxically – for their generic, mass-produced anonymity.

Born and raised in England, Wright received her degrees from Hertfordshire College of Art and Design, and the Camberwell and the Chelsea Schools of Art in London. She moved to New York ten years ago, and now runs a full time studio on the Hudson River, regularly exhibiting her work in solo and group exhibitions throughout the New York area and on the West Coast. She is the recipient of numerous residencies and awards, and a frequent lecturer and panel member throughout the region on general topics of art and color theory. Her work can be found in the United States Embassy; the Hove Museum of Art, the 20th Century British Art Collection in the U.K. Corporate collectors of Wright's work include Alliance Bernstein, White & Case, Metromedia International Group, Kent County Council, and the University of Wales. David Bowie is among the many personal collectors of her work.

Lynne Allen works in different media, including photogravure, miniature glass objects and neon sculpture, all of which she infuses with a unique sense of style and humor. In Interior Perspectives her neon sculpture, Hook, Line and Sinker, is on display as a complement to the work of Tricia Wright and Sandra Burns. It amusingly evokes the all-encompassing, mechanized nature of running a Home. Allen writes that the neon sign "is a kind of lure, seducing the viewer under false or misleading pretenses." She adds, "Things are not always as they seem, and we are not to believe appearances, even in art."

Allen received her MA from the University of Washington, a Master Printer Certification from Tamarind Institute in Albuquerque, and her MFA from the University of New Mexico.

She has had numerous solo exhibitions and dozens of group exhibitions. Her work is in the permanent collections of museums and corporations throughout the world, including the Whitney Museum of Art, the Museum of Modern Art in New York, the Victoria and Albert Museum in London, the Corcoran Museum of Art in Washington D.C., Johnson & Johnson Corporation, and countless others. She is also recipient of numerous awards, honors, fellowships and residencies.

**POSTED: JUNE 1ST, 2010**

**CATEGORIES: ARTCAT, NEWS**