

Women Artists News Winter 1988/89 Vol 13, No 4

Reviews: *Outside New York*

A.I.R. Gallery, NYC

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By Elise LaRose, critic, Arts Magazine (excerpt)

*Jane Gilmor, from Iowa, satirizes the search for meaning in metal repoussè sculptures using an imagery of exaggerated body parts, animals and architectural components. *Sorry to Leave So Many Weeds*, constructed in the shape of a cross crucifies no one. Where a head might have hung, there is a florescent light. Figures falling and swimming in the metal surface derive from myths of the Mediterranean as well as contemporary everyday myth.*

Gilmor traveled Greece, Italy and Turkey, exploring the back roads and remote areas searching for linkages between our mythological heritage and the present. She staged many performances at ancient shrines, making her sculptures as records of the questions explored.

The Book of Life contains a video of ritualistic dance. A woman in a cat costume taps her heels, the repetitive movement seemingly without purpose. Mocking what might be a present-day temple hetaera, Gilmor questions the cultural construction of gender. She seems to say that human impulses toward religion are simultaneously absurd and meaningful, important and egocentric. We may laugh at the spoof on the religious pomp and circumstance, but remain frustrated by the uncertain message. Gilmor tells us we cannot glibly glorify goddess traditions without critical understanding, and clarifying our link to the past and our place in the future won't be that simple.