

# Of Myth and Metaphor, Arabesque and Line: Flights of Transformation in Contemporary Sculpture

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David Cleveland

Rita Blitt's transforming vision is more in the way of an inner landscape. Her elegant fabrications celebrate her love of dance and the spontaneous flow of movement captured in the drawn gesture. As she has said of her working method: *The real magic moment is when that drawing comes out of my hands. The process is most important, the joy of creating. I feel like I'm dancing on paper or canvas, and it is a physical thing, the movement, my joy in moving.*

Translating intimate gesture of line to the larger format of wall sculpture is not a contradiction for Blitt who has created many even larger outdoor sculptures which invoke her signature sensuous curves and ethereal harmonies of form, mirroring in compelling ways the human figure in motion. Form and impulse to form become fused—a choreographer making dances on her own body. A work such as **Haiku Harmony**, (cat. no.4) evokes an Isadora Duncan in flight, or **Romeo**, (cat. no.6) a Suzanne Farrell on pointe, arms raised, and head bent drifting enraptured across the stage. Blitt's own dance career was ended early at age 10 by injury.

As if needing to make sure her fabrications derived from the impulse to movement do not lose something in the transition, Blitt has taken to their surfaces with a grinder as if to endow them with an added layer of meaning, complimentary lines to highlight existing symmetry—a visceral afterimage of the artist's joy in simplicity and honesty. The perfect anecdote to war and red alerts.