

## Exhibits delight with lightboxes, wardrobe malfunctions

PHILLIP VALYS | Forum Publishing Group | June 17, 2009

Just in case you didn't already erase [Janet Jackson's](#) infamous [Super Bowl](#) incident from your noggin, one exhibit piece promises to rehash all those lurid memories.

Appropriately dubbed "Wardrobe Malfunction," Steven Sylvester's pitch-black ceramic, metal-wire-enmeshed piece captures every raunchy detail of the singer's dress, right down to the metal rivets and a certain star-shaped ornament.

Sylvester's ode to the diversity of women's roles via dresses and the post-feminist identity joins two other exhibits just launched at the [Coral Springs](#) Museum of Art, 2855 Coral Springs Drive.

The three simultaneous exhibits, running through Aug. 15, include "British Women Silversmiths: Private Collection of 17th to 19th Century Pieces," Sylvester's "Art of the Form: Contemporary Clay Art" and the main attraction, "The Light Fantastic: Contemporary Irish Stained Glass Art."

Among the cross-section of women's ceramic dresses is "A Summer Dress," a prop-heavy mélange of summer garb bound by a chicken wire mesh of ceramic butterflies, a straw hat and a gleaming spade hovering above the dress. But Sylvester's chef attention-grabber is "Cha Who Lee," a garish dress studded with shredded strips of acrylic-painted plastic bottles fastened to an all-black mannequin's bust. The multicolored plastic strips dangle like a flowing gown, as triangular wooden blocks glued to the bust and black-and-white curly sticks jutting out from the neck suggest an art deco-esque theme.

"We can do a lot of exciting things with the trash one throws away," said Barbara O'Keefe, Coral Springs Museum's curator. "The 'Cha Who Lee' is a perfect art form that also offers a commentary on environmentalism."

Dotting the walls is "The Light Fantastic" collection, a series of lightboxes backlighting crafty stained glass assembled by 12 [Irish](#) artists. Touring [the United States](#) as the first exhibition by the Crafts Council of Ireland, the glass panels seek to homage the country's Celtic Revival. Donna Coogan's "Hands Take Over" is part-poetry, part-dedication to the human heart. The lead-infused glass panel reveals a heart split into four pieces, each representing a passion for its roundness and beauty, and her deceased father, who passed away during heart surgery. Others, like Patrick Muldowney's "The Song of Wandering Aengus," recall and pay tribute to the turn-of-the-century Irish literary revival thanks to poets like William Butler Yeats.

Dozens of authentic silverware utensils stay in display cupboards and display cases, part of a private collection of pieces soldered and hammered by all-female silversmiths for British monarchs like Charles II and Queen Victoria.

Chanikua Morrison, a summer camp teacher from Sunrise-based Oakland Academy, thought her group of 42 students appreciated 300-year-old fine utensils such as goblets, tablespoons, sugar tongs and salvers.

"I just wanted the kids to see some art that isn't made from crayons or paper for a change," said Morrison. "The artist's works, I hope, will be really inspiring to our students."

The trio of exhibits runs through Aug. 15. For information, call 954-340-5000 or visit [www.csmart.org](http://www.csmart.org).