

New England's Premier Culture Magazine

artscope

3
4 | 15

9th Anniversary Issue



NINE FOR OUR NINTH:

**MATT BRACKETT'S DARK WATERS & GRATEFUL
DAUGHTERS AT CATAMOUNT ARTS**

**ELIZABETH ATTERBURY * DAWNA BEMIS * JOHN ECONOMAKI *
MARJORIE KAYE * KEITH MACLELLAND * VIVIAN PRATT
* RICHARD WHITTEN * CHRISTINA ZWART**

**LESLEY, DARTMOUTH & HOLY CROSS SHOWCASE ALUMNI & FACULTY
| CERAMICS EXPLODE IN PROVIDENCE, NEW BEDFORD & THE SOUTH
COAST | NORTHERN BAROQUE SPLENDOR AT THE BRUCE**

March/April 2015



THE DARTMOUTH
ALUMNI IN THE ARTS
BIENNIAL EXHIBITION
THE HOPKINS CENTER
AND BLACK FAMILY
VISUAL ARTS CENTER
DARTMOUTH COLLEGE
HANOVER, NEW
HAMPSHIRE
THROUGH APRIL 30

Matthew McCosco, Chuck
Close, graphite pencil and
graphite powder, 11" x
14".19" x 25".



Finding the Art in Dartmouth

DIVERSE
PERSPECTIVES
AT ALUMNI
BIENNIAL

Apart from poet Robert Frost, who attended Dartmouth for all of two months, one of the best-kept secrets of this small Ivy League college is its significant number of alumni who go on to notable careers in the arts. Dartmouth's second Alumni Art Biennial Exhibition, curated by assistant professor of painting Enrico Riley and his classmate, New York multi-media artist Brice Brown, presents a diverse selection of works by 13 alumni-artists in mid-career.

The works employ abstraction, figuration, conceptual approaches, politics, technological wizardry and wit. They also span several disciplines — painting, drawing, sculpture and performance, language-based installation, digital, video and sound art — all can be seen and heard through April 30 in the Black Family Visual Arts Center and in the "Top of the Hop" in the adjacent Hopkins Center for the Arts.

VOICES OF HISTORY

Hidden in a rear corridor behind the Black Center's sumptuous lobby, Anna Tsouhlarakis' 48' x 12' textual installation ambushes the viewer from around a corner. Punctuated by bundles of bound dry twigs, the bold six-inch lettering of "It is Partial" hammers out long-repressed thoughts of Dartmouth's past and present Native American students. The voices of these descendants of the original Americans literally turn a corner from protest into poignancy. They mourn the historical uprooting and loss of dignity repeated in tearing themselves from reservation life to fulfill the missionary educational legacy of the Rev. Eleazar Wheelock, 18th century founder of Dartmouth College. Calls for pride, patience and affirmative remembrance alternate with fulminations of homesickness, humiliation and despair. For many, persisting allusions on campus to the College's discredited "Indian symbol," though long officially renounced, still rankle. And one embedded comment, "WOMEN ARE THE MAKERS AND BREAKERS OF THE COMMUNITY," reveals an additional conflict of loyalty for female students who are tempted by the siren song of individualism in their elite East Coast education.

Sound as well as imagery evokes cultural memories and questions. Through an empty nearby corridor floats the voice of Janis Joplin crooning "Bobby McGee."



Slide One: Karyn Olivier, *Still Life Series (Matinicus)*, 2014, digital archival print, 11" x 15".

Slide Two: Anna Schulteit Haber, *The Black Variations*, 2015, one of a series of daily drawings, digital projection (photo by Matt Storm).

By repeating the line "Feeling Good Was Good Enough For Me," Kirsten Stromberg's remix evokes the contradictions of the 1960s' lifestyle epitomized by the singer's early death by overdose.

Even before encountering the "Laughtrack" of Catherine Ross' video, one hears its snippets of ambiguous laughter appropriated from hundreds of Hollywood movies. The clips are classified by gender. One can only wonder who is laughing at whom, or whether bias affects one's interpretations of the emotional nuances.

Among the painters, compulsive virtuosity is evident in Frank Chang's enigmatic "The Pyramids Are Just the Tip of the Iceberg," whose impossibly detailed image flips to reveal a mountain of archaic Greek figures. "Frenzied," Mark Brosseau's brilliant-hued six-foot canvas of smoothly layered acrylic inks, balances spatially ambiguous geometrics against informal curves and repetitive mark-making.

At the Hopkins Center, Matthew Jones and Torin Porter's welded structures contrast romanticism with irony. Porter's helmeted, belted and booted "Aviator," flexed at the waist with arms thrown back in a skier's arrested leap, might exude more power were his features less streamlined and his sex not sanitized. A more intellectual heroism is winked at in Jones' "Visual Model of the Extra Dimensions Proposed by String Theory." This clunky contraption of mirrors,

lenses, gears and multi-colored LEDs languished in a Stanford dumpster until the day Jones rescued and appropriated it. He champions the quixoticism of the graduate student who made it, asserting: "I still respect the effort, the inquisitiveness, and the gesture of starting out on an impossible task. And yes, I find it kind of funny, too."

White headphones on a hook, masked by a white wall, are all we see of Carrie Fucile's sound-suite, "Bell, Bingo, Shoot, Skee and Nausea." But putting them on, the driving rhythms and altered pitches of ambient sounds shock the ear with sensory overload. Perceiving this work not as "music" but "sound," Fucile admits she is "always striving for something that gets under your skin." In my own inwardly focused listening, the chaotic, churning sounds drove away outer visuals, conjuring instead hallucinatory images of a clamorous carnival. Welcome relief comes across the hall, in sound silently implied by Laura Grey's open "Book of Hours Medium." Oversized sheets of delicate tissue paper bear words stitched in colored thread. Despite a warning to the contrary, my hands itched to turn the pages and decipher the poem, which is presented upside down and backwards.

Anna Linzee MacDonald terms



her sculpture, "Same Team; Agony, Empathy, Unity, Dignity" as "an unfinished work about an unfinished work." The upended bundle of laminated fir planks and photo transfers is bound together by rope looped around cleats like vestigial limbs. This collaborative work by MacDonald with her students at a Long Island high school tracks the quality of empathic response to the racial tensions erupting around the events in Ferguson, Missouri, expressed by interviewed college and high school students. The taller planks taper into inky bulbous heads; the shorter boards end in raw, uncarved protuberances. The photo-portraits of the interviewees and the victim's mother vary in clarity and specificity, depending on the degree of empathy expressed.

Karyn Olivier's "Still Life Series (Matinicus)," an elegant set of six small, digital color prints, lights up as if by the last rays of sunset. Warm ambers, beige, and red-oranges play against cool teal, turquoise and midnight blues, with bass-notes of dark umbers and greys. Resembling the bright slabs and slashes and the push-pull aesthetic of a Hans Hoffman painting, the apparent abstraction resolves on closer inspection to photographs of actual forms — chunks of colored styrofoam, massed against textiles and polished surfaces under a raking light.

In a cooler palette of joyous pastels, Gisela Insuaste's variegated slabs, trinkets and boxes resting on the floor and climbing the wall allude to the fields, forests, mountains and vernacular architecture of Ecuador and souvenirs of her life's studies and travels. The title of her installation, "Mapeando" — the Spanish word for "mapping" — also evokes a site of fascination, the Ecuadorian Andes of her ancestral culture. A drawn "curtain" of twine grids in place a polychromed archipelago of painted plywood blobs that spreads across the wall. Its "islands" — crowded with fragments of wood, tiny figures, mirrors, a bus, basketry and swatches of indigenous cloth — cling together in a habitat of disparate meanings as perplexing and compelling as a lost culture.

UP IN LIGHTS

It is worth returning at afternoon's



Slide One: Anna Linzee MacDonald, *Same Team; Agony, Empathy, Unity, Dignity*, 2015, wood, rope, cinder block, photo transfer, 3.5' x 7.5' x 3.5'. (In collaboration with Stony Brook School students Rachel Crane, Hannah Haverty, Oluwadara Adesina, Khendrick Beausoleil, Julia Bratt, Kyle Broomes, Hannah Detwiler, Danielle Germain, Hannah Haverty and Erin Morrison.)

Slide Two: Anna Tsouhlarakis, *It Is Partial*, 2015, PhotoTex and found objects (photo by Elizabeth Michelman).

end to the Black Visual Arts Center to catch Anna Schuleit Haber's "Black Variations." This serial work is only visible at night 20 feet off the ground on the atrium wall. The MacArthur Grant recipient and former New Hampshire resident, whose work will be exhibited at the Fitchburg Art Museum in coming months, has been developing a continuing set of drawings as a work-in-progress throughout the course of the exhibition. Every day, Haber limns a simple figure drawing or abstract linear work on a digital

tablet and sends it to an intern in the art department charged with documenting the growing work. Each evening, from 5 to 11 p.m., he projects a newly looped video on the darkening wall. A glowing line traces out a mysterious contour image, completing the form and then starting over again from nothing.

The show's opening reception takes place on Saturday, January 10 from 3:30-5:30 p.m.