

New England's Culture Magazine

artscope

11
12 | 12

STRANGE GLUE: COLLAGE AT 100

BOSTON DRAWING PROJECT AT SALVE REGINA | VERMONT TREASURE
SABRA FIELD | ORIGAMI AT KEENE STATE | BIENNIAL FEVER:
AMHERST AND THE CENTER FOR MAINE CONTEMPORARY ART |
BEHIND THE SCENES WITH CONNECTICUT'S CITY CANVAS PROJECT

November/December 2012

Free or \$5.99 mailed copy

artscope

November & December 2012
Volume 7 • Number 5

FEATURES

boston & surrounds 13

Encaustic Art at the Mills Gallery

New England Animation All-Stars at Wheaton College

Create II & Community Threads at Holy Cross

Stephen Jones' Hats at PEM

Nancy Diessner at Mount Ida

Anthony Quinn at Narrows Center for the Arts

beyond the borders 32

Folding Paper: Origami at Keene State

Amherst Biennial 2012

Locating Place at Salve Regina

Barbara Swan at UNH

Sabra Field at Gallery 2

Center for Maine Contemporary Art Biennial

Maine Women Pioneers at UNE Portland

Cover: Anna Fine Foer, *Tower of Babble*, 2011, collage, watercolor on Arches, 24" x 20".

artscope magazine
809 B Hancock Street
Quincy, MA 02170
617.639.5771

For advertising, call 1.617.639.5771

For a subscription, call 1.617.639.5771

email us at info@artscopemagazine.com

or log on to artscopemagazine.com

with interactive blog coverage at

blogspot.artscopemagazine.com

Published by Boston Publishing House LLC.
Copyright ©2012 *artscope* magazine.

DEPARTMENTS

welcome 6

cornered 7
Christopher "Kip" Bergstrom in Hartford

featured college 8
Earth & Alchemy at Mass College of Art & Design

featured gallery 10
Collage at 100 at Thompson Gallery

centerfold 30
Judith Klausner's *Toast Embroidery #1 Egg on Toast*

artist spotlight 37
Marjory Dalenius

business 49
The alchemy of art

capsule previews 52

Ekua Holmes at Nesto Gallery
Petersborough Art Colony at Sharon Arts
Silvermine 90th Anniversary
Site Specific at Chazan Gallery
Henrichs & Rabe at the Powers Gallery
Josh Simpson at MCLA
Ahmed Alsoudani at Wadsworth
Self/Fabricated at the Art Complex
Urban Intersection at Quidley & Co.
Keyvan Asgari at Touch Art & Craft Gallery

exhibits 56

classifieds 60



page 16



page 34



page 44

All rights reserved. ISSN# 1932-0582
artscope reserves the right to edit all material.
Reproduction in part or in whole without permission is strictly prohibited.

COLLAGE AT 100 – STRANGE GLUE (TRADITIONAL & AVANT-GARDE COLLAGE)

Thompson Gallery
Garthwaite Center for Science and Art
The Cambridge School of Weston
45 Georgian Road
Weston, Massachusetts

Through November 20

What are some of the many attractions of collage? You may well come up with some of your own when you visit the current exhibit at the Cambridge School of Weston's Thompson Gallery: "Strange Glue: (Traditional and Avant-Garde Collage at 100)."



Anna Fine Foer, *Tower of Babel*, 2011, collage, watercolor on Arches, 24" x 20".

History buffs will be delighted to learn that collage can be traced to the year and the season that Picasso slapped a patch of oilcloth industrially printed with a chair-cane design onto canvas in his Paris studio.

Did Picasso know that by appropriating a piece of the world, insignificant in

itself, he was igniting a trend? Maybe not. The story goes that Braque, looking over Picasso's shoulder, was the first painter to initiate a series of collages. When Picasso saw what his studio-mate had wrought, he caught up with a series of his own. And the rest is a rich and varied history.

I love the irony of Picasso "catching up" with anything. Of course, once he did catch up, he could salve his ego with the satisfying vision of every art movement henceforth scrambling in his and Braque's footsteps.

Turn left as you enter the Thompson Gallery and you'll see contemporary collage that embodies the earliest legacy of Picasso and Braque and their fellow cubists. The foreign materials most cubists appropriated from the world to eke out their painterly visions possessed, logically, sturdy and prominent corners.

Jeanette O'Connor's "Collage XXXV," 2010, pays homage to cubism's staunchly geometric legacy by combining cardboard, book-cloth, found papers and fabric in a collage that honors both the crumbling, fading ephemerality of these materials as well as their ability to hold a straight edge. Delicately impinging on each other's hues and contours, they seem to be the soft body of memory assembling and reassembling itself with a doggedness that can both wound and salve.

I discovered here also a sneaking pleasure in the subtle violence of ripped edges, the subversion of materials originally purposed for other ends to the artist's will. My eye followed these divagations with

the sensitivity of a surgeon's finger following the uneven edges of a fresh wound or testing the strain factor in a newly sewn suture. I waver between describing this compulsion as abnormal or maybe just "strange," as in the cautionary title of this exhibition. Putting one's nose too close to the "glue" of inspiration perhaps?

In any case, the legacy of futurism, embodied so breezily, so humorously, in Cecil Touchon's "Well-Heeled Nude Ascending a Staircase (Fusion Series #3125)," permitted this viewer to shake suspect fantasies and purely exult in the seamless ease with which humanity ascends both a real and a metaphorical stairway. And with high heels, too!

One hand and arm extended languorously forward, the planes of her body interwoven as fluidly as an



Jeanette O'Connor, *Collage XXXV*, 2010, cardboard, book cloth, found papers, fabric, 5" x 4"



Cecil Touchon, *Well-Heeled Nude Ascending a Staircase (Fusion Series #3125)*, 2011, vintage magazine papers on watercolor paper, 18" x 12".



David Grainger, *Glenn Beck in Ice*, 2011, watercolor, Bristol paper, gaffer tape, mounted on foamcore, 24" x 19".

athlete in full stride, Touchon's nude ascends with a confidence that invites the viewer to stride right along beside her. How "American" an antidote to that super-subtle Frenchman Marcel Duchamp's "Nude Descending a Staircase," which scandalized the good citizens of Manhattan with its planar combustion at the 1913 New York Armory Show.

Would abstraction, would collage, have been embraced decades earlier by the American public if only Duchamp had led his dis-integrated nude up the staircase? Another interesting puzzle of history posed by this virtuosic collage, which seems to both spoof and honor human ambitions.

A further shade of satirical humor gleams from every gracefully rounded niche of Anna Fine Foer's intricately crafted "Tower of Babble." Foer's collage embodies the narrative impulse that would stretch collage outward from the tightly constructed epiphanies of the cubists through the fluttering but still highly contained concision of the futurists. Massively referential, Foer's tower ascends from a broad and solid base toward a progressively narrowing pinnacle that flirts precariously with a luring sky. It's a daring bet that mankind's vaulting ambitions can outwit the

physics of weather and gravity in one giant leap.

I'm about to affix my signature to a certificate of inspection for this impressive work when some impulse nudges me to peer yet closer at the many colorful niches that decorate its confident, upward-marching spirals. I recoil abruptly. Collage has struck again!

Each niche of Ms. Foer's painted tower holds a picture-perfect cell-phone. I imagine the crazy quilt of rings constantly emitted by these various mechanisms and suddenly the whole project tilts askew. The sky lounders yet more violently and those surrounding stone quarries, on closer inspection, seem to pass carelessly close to the tower's foundations.

I rip up my certificate of inspection into a "collage" of disgruntlement and pass on. I've learned that collage can cast a powerful illusion only to reward the lingering viewer with sudden disillusionment.

My gait wobbles as I approach "Glenn Beck in Ice," by David Grainger. I chuckle to see this opinionated talk show host about to suffer a fate far worse than simple disillusionment: he's sinking! The biggest ice floe in a warming arctic sea, mouth open in

mid-tirade, a pinkly outraged Glenn Beck, jagged fissures tearing at his famous profile, is about to join the very phenomenon he so vehemently denies.

I amble on, Glenn Beck's unhappy descent bubbling in my ears, relieved that I don't deny climate change. I decide, then and there, that collage is a perfectly suited medium for skewering mankind's many follies.

Then, just as I'm thinking, smugly, that I've skewered the one and only definition of collage, I find myself standing on the quaking ground before Kelly Hider's "Whirling Dervish." Subtly flabbergasting, delightfully arresting, this inkjet print of a digitally scanned collage demonstrates that this art we imagine as all paper and scissors exists quite nicely without palpable edges and even without palpable content.

Searching for traditional "content" in this scanned eruption of pink and white petals, I find myself as baffled as the varicolored dogs who are either providing inconstant motive power for the floral apparition appearing just above them or simply searching in their wayward 'doggy' way for inspiring scents.

Maybe collage thrusts its crafty provocation in so many different directions you just have to be there to nose out for yourself where collage begins and ends — if ever.

Maybe, like curator, teacher and collage artist Todd Bartel, you'll decide that the reach and roots of collage can only begin to be explored in three successive exhibitions — of which "Strange Glue: Collage at 100" is the richly provocative, widely ranging first.

James Foritano

CURRIER
MUSEUM
of ART

Printmaking
in the
Age of
Rembrandt

SEPTEMBER 29, 2012 - JANUARY 6, 2013
Sponsored by People's United Bank, Shaheen & Gordon, P.A.
and R.C. Brayshaw & Company, Inc.

Jan Dirkszoon Both, *View of a Stone Bridge*, 1640s, etching, 7 3/4 in. x 10 7/8 in. Currier Museum of Art.

150 ASH STREET, MANCHESTER, NH 03104
web. CURRIER.ORG tel. 603.669.6144