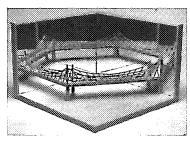
# REGIONAL REVIEWS

Maine/Massachusetts

June Fitzpatrick Gallery/Maine College of Art/Portland, ME www.junefitzpatrickgallery.com

### LOST AND FOUND



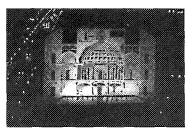
Diana Cherbuliez, *The Road to Good Intentions*, used matchsticks, mirrors, plywood, 2006.

The transformation of everyday objects into art is the topic of *Lost and Found* at June Fitzpatrick Gallery in Portland. Although using found objects as components in art was once a revolutionary idea, introduced by the arte povera movement and figures like Joseph Cornell and Marcel Duchamp, this is now a widely accepted and even institutionalized style. In *Lost and Found*, artists

appropriate from different traditions: mysteriously allegorical tableaux in the style of Cornell; installations inspired by altars; and multimedia sculptures that fall somewhere between Tinguely and Nam June Paik.

Carl Klimt's 6800 E. Baltimore St. is a mixed-media collage that consists of various pieces of garbage found at the title's location. Klimt framed his selection of trash and presents it in a salon-style arrangement. Part detective work, part veneration of the everyday, 6800 E. Baltimore St. poses an archaeology of the present. Klimt's findings point to anonymous actions that are fascinating in their defiance to reveal themselves as either mundane or exceptional.

For *The Road to Good Intentions*, Diana Cherbuliez constructed a bridge from a large accumulation of used matches. Cherbuliez fabricated two sides of the bridge and used a mirror to provide four additional imaginary lengths. The resulting form takes the shape of a fortress, but its fortifications are mere illusion. This road to good intentions leads nowhere. The masterful engineering and construction of the work transforms the matches into something more powerful than a found object. They become signifiers, and more importantly, supply an agent for something made not found: poetics. *Lauren Fensterstock* 



Richard Haas, *West Façade*, Boston Architectural College, oil paint, 6,800 sq. ft., 1975. Photo: Liz Linder.

McCormick Gallery at the Boston Architectural College/Boston, MA www.the-bac.edu

### RICHARD HAAS: MURALS

Richard Haas painted the west façade of the Boston Architectural College (formerly the Boston Architectural Center) in 1975, but *Murals* revisits its creation. The artist is known nationwide for his trompe-l'oeil

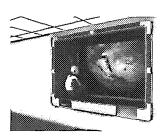
paintings that give the illusion of open space or real, physical objects. This special exhibition's etchings, prints, and Foam Cor® models trace Haas's process from blueprint to completed mural.

The watercolor-and-gouache maquettes are themselves works of art. Various ideas are tested on pieces of drywall or graph paper with notations scribbled in pencil. In the margins, Haas includes smaller images of the buildings whose elements inspired him, color swatches, and stunning before-and-after comparisons of the sites.

Three of the other murals included in the exhibit are located in Boston. Haas gave the lobby of 101 Merrimac Street a glass rotunda and fountain, as depicted in a four-foot acrylic painting. He created several proposals for the Hyatt Regency Hotel in Cambridge, including an English-Tudor wall, before an ornate Venetian façade was selected. Haas's mural at 31 Milk Street shows the building under construction, again playing with the notion of interior versus exterior.

The windowless slab of concrete of BAC's *West Façade* became Haas's canvas on which he fused Rome's Pantheon with France's École des Beaux-Arts. The white dome, Ionic columns, and recessed arches are detached to simulate the drawings of eighteenth-century architects. The parts are waiting to be assembled, befitting a school of architecture.

Haas can transform a bleak warehouse into a triumphal arch or a stuffy lobby into a vaulted galleria. He gives the gift of space—or the impression of it, at least. *Kristen I. Pounds* 



Mathieu Briand, *Ubiq, a Mental Odyssey,* installation, 2006. Courtesy of Mathieu Briand. Photo: Guillaume Stagnaro.

MIT List Visual Arts Center/Cambridge, MA http://web.mit.edu/lvac

## SENSORIUM: EMBODIED EXPERIENCE, TECHNOLOGY, AND CONTEMPORARY ART

Evidence indicates that our innate instincts have diminished as technology advances. In low-tech societies, heightened sensory ability determines a group's survival. As we rely on external alarms and protectors, we literally lose

our senses. In *Sensorium*, each artist challenges our primal response through the mediums of technology and art.

Janet Cardiff and George Bures Miller's multi-sensory installation, *Opera for a Small Room*, powerfully ignites our cognitive senses. After finding hundreds of opera records marked R. Dennehy, the collaborators fabricated an imaged narrative within a shacklike space. Cardiff and Miller construct Dennehy's barely lit, cluttered sanctuary: old books, worn furniture, remnants of loneliness where music becomes the protagonist. As the opera revels, a narrator recounts Dennehy's meager life and tragic loss. Each crescendo is punctuated by flashing lights, rattling crystal chandeliers, and the howling train that was the culprit of his destiny, alas. At the final applause, mesmerized by the work's dramatic familiarity, we become Dennehy.

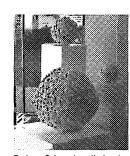
The sense of smell once led us to food, warned us of danger, and excited us to propagate. *The FEAR of smell—the smell of FEAR* confronts our learned repulsion to human odor. Sissel Tolaas blended male sweat with wall paint. Rubbing the wall expels the odor, causing an olfactory reaction while leaving the individual's mark.

Mathieu Briand replicated a simplified space station based on 2001: A Space Odyssey complete with a computer-generated image of earth floating amidst real-time cloud movement. Docking portals invite participants to wear manipulated visors to view their reality through someone else's eyes, thereby disorienting our experiential perception. Sensorium reminds us that our sensory experiences are emotionally and biologically subjective. That is, we respond to the work differently and without control. Part 2: February 8–April 8, 2007.

Grace Consoli

Provincetown Art Association and Museum/Provincetown, MA www.paam.org

### THREE SCULPTORS: BARBARA E. COHEN, IRÈN HANDSCHUH, & MARYALICE JOHNSTON



Barbara Cohen, Installation 4,

The Provincetown Art Association and Museum's relatively new contemporary wing featured three sculptors this fall in a masterful show curated by Marian Roth. Unique in their approach to animating matter, the work of Barbara E. Cohen, Irèn Handschuh, and Maryalice Johnston spiraled, jutted, and dangled, poised in ways that suspended breath and disbelief.

In her travels to Vietnam, Barbara Cohen came across sesbania, a balsa-like material grown in Asian wetlands, which Cohen now cuts obsessively into

thousands of small pieces. With her arsenal of foreign materials, Cohen creates spheres, pyramids, or a wrinkled sheet of space-time, pieces that levitate by virtue of their weightlessness.

Irèn Handschuh's statement about the lack of affordable studio space on Cape Cod manifests as a portable plein-air studio, a structure that fuses trailer apparatus with a nautical cockpit. Spilling, swinging, and nearly exploding from *The Movable Studio (with an Unstealable View)* is a selection of Handschuh's constellations of woods (lilac, oak, peach, olive, cherry), acorns, pods, and other natural elements forming galactic shapes or resembling DNA strands. Her kinetic sculptures are a meeting ground for the natural, biological, and astronomical, pointing perhaps to a singular source.

Maryalice Johnston's mixed-media sculptures adopt sacred geometry through found materials, light, and ambient sound, creating mandala-like installations that incite participation. Johnston is already revered for her sublimation of plastic, as in *Maine Bucket*, where clear plastic rods spill curvaceously from a tipped container. Artistic license releases a few strands, and they lurch away from gravity like legs on a spider, reattaching to the wall. While her more complicated installations beg for self-examination through mirrored self-reflection, there is no room for vanity in a room of such transcendent grace.

D'Ivnne Plummer



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TITLE: MIT List Visual Arts Center/Cambridge, MA: Sensorium:

Embodied Experience, Technology, and Contemporary Art

SOURCE: Art N Engl 28 no2 F/Mr 2007

WN: 0703204397024

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