



Shared Spaces

The upgraded Studio 33 was unveiled during Vermont Open Studio Weekend on Saturday and Sunday. 1. Kathleen Fiske's work "Twin Trees." 2. From left, Rachel Kahn, Deborah Rice and Fiske are three of seven artists who make up Studio 33, a cooperative studio. 3. Rice sketches using pastels. 4. Sheryl Trainor's work "Horse, Horses, Horses." 5. Visitors tour the studio as some of the artists look on.

Rick Russell Photos



New Art In Old Setting, Old Ideas In New Art

By Curt Peterson
Standard Correspondent

As a tour group wandered among a babbling brook, surrounded by lush spring grass dotted with hundreds of bright yellow dandelions, Hall Foundation Art Museum docent Susan Piccoli talked about the museum's new exhibit, "Redefining the Sublime," which features pieces expressing the modern juxtaposition of man and his environment.

The venue itself, an immaculately restored 1700s Vermont farmhouse and barn, provides a contrasting background for artworks created in the 70 years since World War II.

In the Hudson River School art movement of the 19th century, Piccoli said, "man was depicted in landscapes as miniscule and overwhelmed by nature. Nature was sublime and terrifying at the same time."

The artists employ various creative media that would not have been available to Hudson River



Left, Katie Soule and Michael Stradley listen to docent Susan Piccoli as they enjoy Ai Weiwei's "Oil Spills" installation. Right, a globe head by artist David Wojnarowicz.



Curt Peterson Photos

School artists. For example, there are two pieces that are plaster-of-Paris caricatures of men's heads covered with a collage of pieces of world maps and displayed as distorted globes. One might think the artist, David Wojnarowicz, is showing how political boundaries not only affect man's mind, but guide it from within it as well, that nationhood and geography

have become an environment both defining and threatening at once.

The exhibit, Piccoli said, was put together by Joel Sternfeld, 72, a Dartmouth College graduate and noted photographer in his own right, who is now teaching photography at Sarah Lawrence College in Bronxville New York. The works on display were gathered by Sternfeld from the Hall family

and Hall Art Foundation collections, and he personally supervised the installation.

Artists' exhibited works, 67 in all, include paintings, installations, video, digital displays, photographs and even a latex overlay made from a wall rubbing.

Katie Soule and Michael Stradley both came from Bennington to see the exhibit. Soule teaches at

Bennington College and is a sculptor herself. Stradley is trained as an architect and teaches at Bennington as well.

World-famous Chinese artist Ai Weiwei, a political prisoner in his own country, created a striking installation piece from porcelain called "Oil Spills," a series of oversized thick, shiny globs that are positioned on the hardwood floor of the house gallery. The stark reality of man's exploitation of nature's fossil material against the natural grain of the wood is obvious.

In one large gallery room the wood floor is largely covered with thick pieces of Cornish slate of random sizes and shapes. Piccoli explained the artist, Richard Long, did not number the pieces when he first laid them out. For installation he prescribes only the dimensions of the borders, and leaves arrangement of the pieces to the installer.

"Of course they use photographs from the original installation,"

Piccoli said, "but each time it's put together it is going to be original to some degree."

She said the raw materials challenge the artist and his subsequent followers to arrange nature uniformly for their own aggrandizement and thereby express the way nature resists man's arrogance.

Tony Matelli's work "Weed" appears in two of the galleries and translates into nature's insistence on invading man's space. Lifelike and made of green painted bronze, brass and steel depicting various kinds of unwanted vegetation, they seem to be thriving and growing from under the baseboards in spite of human attempts to exclude nature from our indoor environment.

In another innovative work Bruce Nauman's "Setting a Good Corner" plays on a video screen. A farmer struggles to drill a hole and set fencing corner posts on some desolate and scruffy-looking land

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Entertainment/Arts

NEW ART From Page 1C

using an auger mounted on a farm tractor and his own muscle power.

"The artist insists that his work be played at full volume," Piccoli said, describing the piece before she turned up the sound. As the video proceeded, it was obvious the land was not giving in easily to the farmer's mechanized or physical strength.

Eberhard Havekost used two old postcards as a basis for his juxtaposition work, "The End". One postcard bore a picture of people hiking in mild weather, and the other a picture of skiers riding a lift across snowy terrain. Piccoli pointed out a thread hinting at a climate change theme in several of the works, and said that, by joining the two scenes using oil paints, Havekost seems to be showing how man's environment is changing his relationship with it in spite of his desires otherwise.

The indoor tour ended with a 15-minute video by Sternfeld himself that ties the theme together with disturbing clarity. Called



Richard Deacon's permanent outdoor exhibit, made from welded steel, called "Untitled." Curt Peterson Photo

"London Bridge," the video follows a traditionally dressed gondolier paddling his little craft around man-made Lake Havasu in Arizona, including a few Italian arias sung under the displaced and reconstructed London Bridge. From that almost serene setting he rows past a beach littered with gaudy powerboats, drunken revelers and

exhibitionists enjoying affluence in a surreal and unauthentic Eden filled with plastic and loud trashy music.

There are three permanent outdoor installations at the museum. One, an untitled welded steel sculpture by Richard Deacon, is said to "combine organic and biomorphic forms with elements of engineering."

Piccoli described it as "the same loop linked together in three different positions."

The first exhibit one sees on arrival is "The Incredible World of Desire," a colorful steel ladies' slipper almost 20 feet tall, fabricated by Marc Quinn.

Beyond that stands a huge piece by Icelander Olafur Eliasson called, "Waterfall," a framework made of piping and supporting a tiered, perpetual cascade rising from and splashing down into a man-made pond. A real waterfall some 75 yards

away forms a beautiful background for the piece.

The Hall Art Foundation was founded in 2007 by Andrew and Christine Hall, who restored and converted the farm into a museum for rotating exhibits from their collection. Hall was a commodities trader and he and his wife have collected contemporary art for many years. Some of their pieces are on display at the Massachusetts Museum of Contemporary Art in North Adams, at the Ashmolean Museum of Art and Archeology in Oxford, England, at Schloss Derneberg, an exhibit in the home of the Munster family in Germany, as well as selected pieces on loan at other venues around the world.

The Reading exhibit will be open until Nov. 27. People wishing a tour should contact the Hall Art Foundation directly.

JAZZFEST From Page 4C

virtuoso Maestro Giora Feldman, and jazz trumpeter Tom Harrell.

Maple Jam, based in the Burlington area, is Vermont's own a cappella jazz octet specializing in close-harmony vocal arrangements of sweet love songs and swinging big band favorites. They draw inspiration from The Swingle Singers, the Real Group, Singers Unlimited, and Pink Martini, among others.

The Keene Jazz Orchestra is led by Scott Mullett, a first-call tenor saxophone player in the Boston area. Mullett has played and toured with some of the top big bands in the world, including those of Woody Herman and Artie Shaw.

Interplay Jazz, in addition to exciting performances throughout the region, holds its acclaimed summer jazz camp just after the JazzFest wraps up, and Fred Haas and Sabrina Brown will feature some of their

stellar faculty in a special set. Haas has performed with Oscar Peterson, Ray Charles, Pat Metheny (who calls him "a totally world-class saxophone player"), Milt Jackson, Don Cherry, and countless others.

The New England Conservatory in Massachusetts produces some of the leading voices in the music of today and tomorrow. Their Honors Jazz Ensemble, coached by the Jazz Studies and Improvisation department faculty, performs traditional and contemporary instrumental and vocal jazz repertoire.

And Frydaddy needs no introduction. From their home base at Skunk Hollow to endless one-nighters throughout the area for almost 30 years and opening slots for national acts, Carlos Ocasio and the boys feature covers ranging from James Brown to Santana and soulful originals.

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