

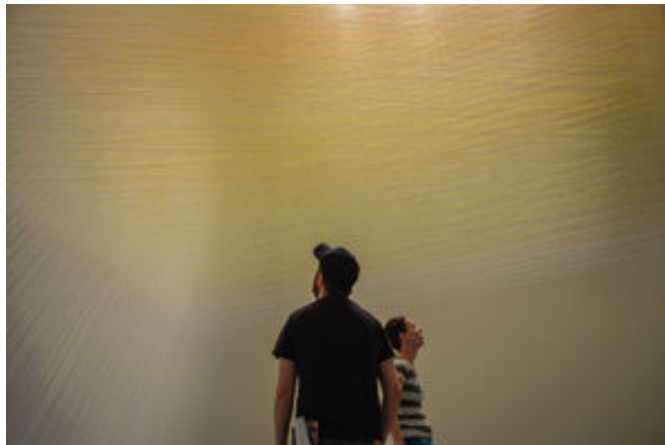
THE NEWS RECORD

CAC reshapes history, space with pair of new exhibits

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Upon walking into the Contemporary Arts Center's newest exhibits, *Based on a True Story* and *Unmade*, most would find themselves within unfamiliar territory.

What appear to resemble lost artifacts and refurbished woodwork in *Based on a True Story* are actually brand new products that were birthed by artists Duke Riley and Frohawk Two Feathers.



Madison Schmidt | Photo Editor

Chris Gurchiek, left, and Brittany Schoner admire the 18 miles of cotton thread used to portray Anne Lindberg's 3D depiction of the depth of space and sound at the Contemporary Arts Center.

Riley combines what he calls “populist myth” and “reinvented historical obscurities” with avid field research, “participatory craft” and “museological display.”

Two Feathers is a Los Angeles-based artist and historian who is credited with reimagining 18th century colonial history through a “fictive cast of slaves, revolutionaries, militiamen and aristocrats.” Together, the two of these artists have created a blend of both historical and contemporary art with an infusion of personal ideals.

Two Feathers takes an interesting approach within his art, using an increasingly visible presence of subjects and stories that once lived outside recognition and official records. One of the more arresting pieces was a drum on which he carved, “This Beat Gets The Snakes Out. This Beat is For Victory!” (2012).

Combining old ideas with new product results in a very contemporary outcome that not only presents a historical concept, but also a brand new form of artwork. Viewers are then brought into Riley's take on Lubberland, a hobo community in an underground waterway in Cleveland, Ohio.

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In 1930, 30 percent of America's population was homeless due to the Great Depression, and Lubberland was a place for the homeless to live. Riley hopped trains to further understand the concept of Lubberland and homeless America. He portrays this lifestyle in "An Invitation to Lubberland" (2010), where he uses brick, mortar, rock salt, antique railroad spikes, whiskey, water and video projection to assist in depicting the loss of the homeless.

Artists Anne Lindberg and Saskia Olde Wolbers work together to create another new CAC exhibit, *Unmade*, where each have chosen to work within a surreal manner, creating beautiful visuals and audio that help to launch the viewer into another form of thought.

In Wolbers' installation called "Placebo," a video is largely projected depicting what appears to be a warped and surreal variation of changing hospital scenes. Each visual is so aesthetically pleasing, moving as if it were dripping or melting, perhaps devolving. A voiceover is simultaneously played — a story of two lovers lying next to each other in the hospital after being in a terrible car crash. The artwork is very stirring and also stimulating.

Anne Lindberg's installation, "cadence," is a beautiful work that creates its own experience. An 18.75-mile thread made from Egyptian cotton is brought back and forth between two walls on either side of the space, with colors ranging from yellow, orange, red and white. The piece took between 30 and 35 hours to make according to Jamie Thompson, CAC education curator.

Lindberg's installations had ripped off the plaster in other buildings displaying her work because of the tautness of the thread, according to Thompson. Thompson said that was not the case at the CAC, and that the plaster was reinforced.

Zaha Hadid, the CAC's architect, didn't design the building in favor of classical work, such as hanging painting, Thompson said. The walls are rough and angular and discourage such use. Artists respond by pushing back — not necessarily working against the space but with the space.

Both Based on a True Story and Unmade will be on exhibit until March 22, 2015. Admission to the museum is \$5.50 for students, but free after 5 p.m. on Mondays.