10th Anniversary Issue

BENJAMIN WILLIAMSON’S MAINE ATTRACTIONS

EDWARD KOREN’S CAPRICYOUS LINE AT BELLARMINE |
BEAUTIFUL DECAY AT THE DANFORTH | IMAGES OF THE
EDIBLE AT GALLERY SEVEN | MUSIC ON VIEW AT RIVIER
UNIVERSITY | NAVAJO WEavings AT MOUNT HOLYOKE |
PORTLAND’S GOOD THEATER | THE ELIOT SCHOOL AT 340

10 FOR OUR 10TH: CAMERON DAVIS | LAURA EVANS | KATE
GILBERT | EMMA HOGARTH | KIRSTIN LAMB | NATHAN MINER |
BEVERLY RIPPEL | GAIL SMUDA | WEN-TI TSEN | HOMER WELLS

March/April 2016
CONTENTS

TASTURES

sutured Museum: autiful Decay at Danforth

sutured Exhibition: cuopy Art at Bates

sutured Art Center: current Visions at SSAC

sutured Gallery: ast at Gallery Seven

ver Story: cee Maine Artists

EN FOR OUR TENTH

meron Davis

ura Evans

te Gilbert

ama Hogarth

stin Lamb

than Miner

erly Rippel

il Smuda

en-Ti Tseng

omer Wells

REVIEWS

Earth Theories at Wheaton

Edward Koren at Bellarmine

I Will Go On ... at Montserrat

Tseng Kwong-Chi at Tufts

Pamela Wamala at Whistler House

Jason Smith at Newport Art

Sound and Vision at Rivier University

Question Bridge at UMass Amherst

Paper and Blade at Fuller Craft

Navajo Art at Mount Holyoke

The Parkers at the Ober

In Full Bloom at the Estey

EDUCATION

The Eliot School at 340

THEATER

Good Theater of Portland

EDITORIALS & EVENTS

Welcome Statement

Centerfold: Stephanie Roberts Camelio’s Encaustic Breakaway

Capsule Previews:
Deco Japan at Middlebury, Alicia Dwyer at ArtSpace Gallery, Nan Hass Feldman at Fountain Street, Reading with the Senses at Lesley, Kathleen Swift at Long River, Alexa Horochowski at Holy Cross, Spring Photography at Three Stones, John Singer Sargent at Stamford Loft, Sprout opens at Rising Sun Mills

Exhibits

Classifieds

VOLUME 11 – NUMBER 1
MARCH & APRIL 2016

JOIN THE CONVERSATION
News feeds and more

tweet @ascopemagazine
More coverage on the zine with your social media commentary at zine.artscopemagazine.com
Sign up for the AS email blast! and have special artscope updates landing in your inbox every two weeks!

GET THE MOBILE APP!

SUBSCRIBE TO NEWSSTAND!

To advertise, call (617) 639.5771 or email advertise@artscopemagazine.com
To subscribe, purchase online at artscopemagazine.com or email subscribe@artscopemagazine.com

Published by Boston Publishing House LLC
Copyright 2016 artscope magazine
All Rights Reserved. ISSN1932-0582
artscope reserves the right to edit all material
Reproduction in part or whole without permission is strictly prohibited.

artscope Magazine
809-B Hancock Street (RT 3A)
Quincy, MA 02170

COVER: Benjamin Williamson, Spring Point Sea Smoke, photograph.

Editors:
Louise D. Silberberg, Editor
Bryan E. Silberberg, Assistant Editor

Managing Editor ANNE D'ALEY
Copy Editor ANNE D'ALEY

Art Director GAIL NEWCOMB

Design & Layout ARTSCOPE DESIGN GROUP

Printed by Boston Printing & Binding

Subscriptions:
To subscribe, purchase online at artscopemagazine.com or email subscribe@artscopemagazine.com

Cover: Benjamin Williamson, Spring Point Sea Smoke, photograph.

Art Director: ANNE D'ALEY
Copy Editor: ANNE D'ALEY

Published by Boston Publishing House LLC
Copyright 2016 artscope magazine
All Rights Reserved. ISSN1932-0582
artscope reserves the right to edit all material
Reproduction in part or whole without permission is strictly prohibited.

artscope Magazine
809-B Hancock Street (RT 3A)
Quincy, MA 02170

COVER: Benjamin Williamson, Spring Point Sea Smoke, photograph.
THE OCCUPPRINT PORTFOLIO
THE BEGINNING IS NEAR AT BATES

The highly publicized Occupy Wall Street protest in New York City's Zuccotti Park in 2011 inspired the international Occupy Movement, which advocated for social and economic equality. Although much of the media attention to various Occupy protests focused on the sensational aspects of the movement—its tent communities and virulent social media campaigns, for example—participants utilized decidedly fewer melodramatic tactics to spread their messages. Posters, signs and banners, modest forms of communication though they are, carried striking imagery and thought-provoking slogans.

“The Art of Occupy: The Occupprint Portfolio,” on view through March 16 at The Bates College Museum of Art in Lewiston, Maine, features some of the posters created and used during the protests. The Occupied Wall Street Journal, an affiliate of Occupy Wall Street, invited a group of designers and activists to curate an issue of the publication dedicated to the poster art of the movement. The Occupprint Portfolio includes 31 silk-screened posters selected from hundreds of submissions.

Posters range from simple, text-driven graphic designs to more complex, almost painterly compositions. In all of the works, symbolism is key.

“America is Broke,” by John Langdon, is a particularly clever poster. Although it consists only of black block lettering on a white background, Langdon’s placement of the text offers a subtle twist, as it could be read either “America is broke” or “America is broken.” Colin Smith’s “Occupy Everything Pie Chart” is a visual take on the Occupy slogan, “We are the 99 percent.”

Inevitably, there is also an Occupy-centric version of the now-ubiquitous “Keep Calm and...” The works on view also demonstrate that the movement is far from over.

Alexandra Ciolfelter (Savannah, Georgia), The Beginning Is Near, 2011.

SELECTO Cordyceps (Mexico City), Fight Back Worldwide, 2011.
AAR On” poster. Unfortunately, rack Miller’s poster loses any impact it may have had if it weren’t associated with the ridiculous keep calm phenomenon.

ACK TO YOUR ROOTS

Jeanne Verdoux’s “Dollar Tower” depicts a giant dollar sign being nailed off of a pediment by persons unseen. The naively drawn piece adds to the grassroots nature of the Occupy Movement. Dave Lowenstein’s “Tip of the iceberg” and Brad Ayal’s “Job Creators” take their cues from street art, with graphics that look stenciled on concrete, spray drips and all. This graffiti-style design again reinforces the urban roots of the movement.

“The Beginning is Near” by Alexandra Clafftler uses a similar approach. The black silhouette of the (in)famous Wall Street bull is depicted tangled up in red ropes. Rough outlines and variations in tone and texture give the piece dimension.

“General Strike Match” by Molly Crabapple represents the more detailed images in the exhibition. In an almost Art Nouveau style, Crabapple has drawn a woman with flowing black hair holding a match aflame with swirls of red and orange. Two grinning cats bear their fangs, their wild eyes ever watchful.

Collective Cordyceps created “Fight Back World Wide,” an evocative piece depicting a woman adopting a gesture of defiance. The woman and the women standing beside her have expressive faces that convey a multitude of emotions. The poster’s tagline, “Capitalism is the Crisis,” with its strong message of social justice, calls to mind Communist propaganda posters of the early 20th century.

Inspired by the rich tradition of mural art, “No More Homeless Deaths” by Ronnie Goodman suggests a gravitas that would be appropriate for a work of much larger scale. The monochromatic image contains myriad details, from a border of rats and biohazard symbols to multiple crucifixes. The harrowing motifs in Goodman’s poster bring certain aspects of Occupy’s cause to life in a way that words cannot.

While some of the posters have questionable artistic merit, all of them provide fascinating insight into the Occupy Movement. “The Art of Occupy” demonstrates that sometimes the humblest media can have tremendous impact.

Jamie Thompson

Jean-Paul Jacquet

Right

oil on spinning wooden cubes
24” x 24” x 78”

Paintings, murals, and sculptures
jeanpauljacquet.com ejacquet79@gmail.com
Silver Circle Gallery ~ silvercirclegallery.com