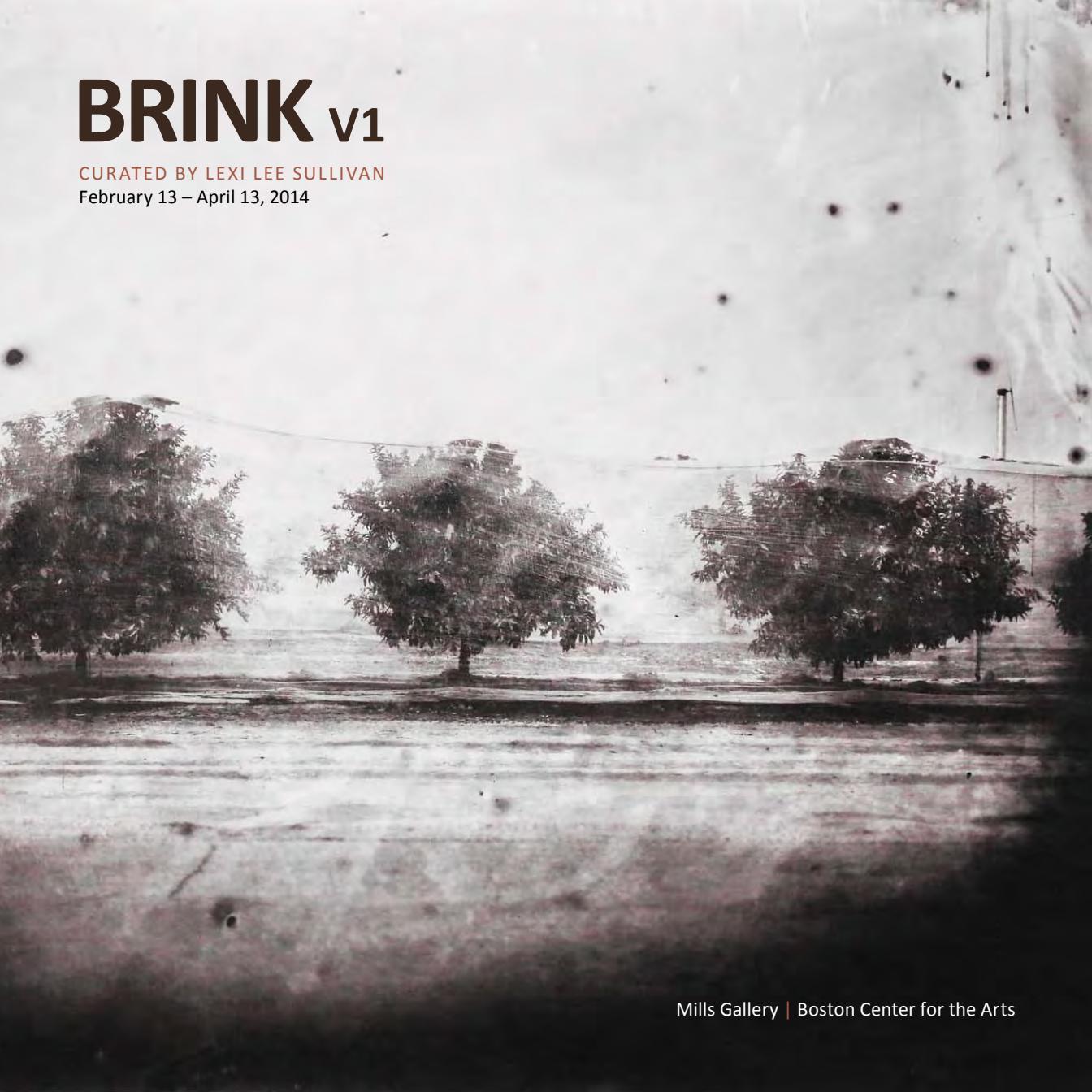


BRINK v1

CURATED BY LEXI LEE SULLIVAN
February 13 – April 13, 2014



ABOUT THE BCA

For more than 40 years, the Boston Center for the Arts (BCA) has served as a not-for-profit, multidisciplinary arts center that supports working artists to create, perform and exhibit new works; develops new audiences; and connects the arts to community. In recent years, our programming and services for artists and the community have expanded through visual arts exhibitions, theatre, dance and music performances, family workshops, artist residencies and a variety of community events.

Our two-acre campus is home to working artists as well as several non-profit arts organizations, theatres, the historic Cyclorama and the Mills Gallery. Some of Boston's most talented professionals fill our rehearsal halls, artist studios, stages and exhibition spaces every season with creative and engaging projects. We are the foundation and catalyst for creation and experimentation, and an artistic home for emerging, mid-career and established visual and performing artists.

Visual artists who have presented on our campus include Derrick Adams, Judy Chicago, William Cordova, Martin Creed, Dirt Palace, Raul Gonzalez, Liliana Porter, Javier Tellez and Anna Von Mertens.

THE MILLS GALLERY

The Mills Gallery at the BCA provides a platform for engagement with new ideas and is dedicated to presenting innovative contemporary works by local, regional, national and international visual artists and curators.

Exhibitions and programs at the Mills Gallery are free and open to the public.

Mills Gallery hours of operation

Wed 12 – 5 pm | Thu, Fri and Sat 12 – 9 pm | Sun 12 – 5 pm

**BOSTON
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ARTS**

Houseboat Press

Constellation from *72 Second Window*, *Coffee Burger A la Mode* and *Dedicated to Tom*. Installation detail of color laser prints, dimensions variable. Photo by Melissa Blackall Photography at Mills Gallery, Boston Center for the Arts, *BRINK v1*, 2014.



FROM THE BCA'S PRESIDENT & CEO

We are proud to present this catalogue for *BRINK v1*, in the Mills Gallery from February 13-April 13, 2014. Curated by Lexi Lee Sullivan, *BRINK v1* inaugurates the BCA's new exhibition series focused on introducing the work of emerging talent based in the Northeast. Each exhibition in the series will focus on a theme chosen by an invited curator to showcase gifted artists in our region, linked by their exploration of trends and ideas that have particular contemporary currency.

BRINK v1 brings together four artists and an artist collective all using photography in ways that touch on changing concepts of memory, experience and place in the 21st century. It raises questions about how we locate ourselves in the world, in both geographic and psychological senses.

We invite you to experience the work of photographers who share an engagement with itinerancy—artists who either take their cameras on the road, shoot them into the stratosphere or bring them along down memory lane—and as a result, create art that reflects on the paradoxical relationship between time's incessant motion and the apparently fixed nature of the photographic image.

With *BRINK v1*, the Mills Gallery continues its mission to support local artists and curators, and to provide a lively and active place for dialogue on current topics through art. In addition to a panel discussion and several workshops, visitors to the Mills will have several opportunities to interact with participating artists. They will be welcome to join Houseboat Press as the collaborative works in-residence in our Project Room, and to chart the progress of artist Scott Patrick Wiener's installation of solar prints, several of which will be "cooking" in the sunlight that streams through our front windows, literally coming into being before our eyes over the course of the exhibition.

We hope that you will be inspired to visit the BCA and see more of the creative work being produced every day by the artists who work, train, teach and present on our campus.

Sincerely,

Veronique Le Melle

Installation view, *BRINK v1*, 2014
at Mills Gallery, Boston Center for the Arts.
Photo by Melissa Blackall Photography.



CURATOR'S INTRODUCTION

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BY LEXI LEE SULLIVAN

Assistant Curator, deCordova Sculpture Park and Museum

The first in a series of exhibitions dedicated to emerging art in the Northeast, *BRINK v1* brings together four artists and one collaborative who explore ideas of itinerancy in their photographic practices. In Cole Caswell's western tintypes, Nelson Chan's familial portraits, Georgie Friedman's aerial abstractions, Houseboat Press' travelogues and Scott Patrick Wiener's mediated landscapes, travel is used as both process and subject. Driven by wanderlust, the magnetic pull of distant loved ones and a restless curiosity, these photographers build on the rich artistic lineages of travel, documentary and street photography. They show the influence of inspired peripatetics from Robert Frank to the Beat poets, in prints that seem similarly unrooted. Seen together, these works relay a shared interest in transience—the fleeting and the temporary. They unravel photography's hold on the documentary, which binds time and place, to investigate the spaces and places in-between.

ABOUT THE CURATOR

Lexi Lee Sullivan is the Assistant Curator at deCordova Sculpture Park and Museum, where she recently curated *The 2013 deCordova Biennial*. This summer, Sullivan will curate *PLATFORM 13: Roberley Bell* and co-curate the survey exhibition *Lesley Dill* at deCordova. Previously, she worked at The Museum of Modern Art, NY and was a co-founder of the event series *PopRally*. She received an MA from Tufts University and a BA from Williams College.

Installation view, *BRINK v1*, 2014
at Mills Gallery, Boston Center for the Arts.
Photo by Melissa Blackall Photography.





COLE CASWELL

(b. 1980 in Center Harbor, NH, based in Portland, ME)

Six months out of the year Cole Caswell lives on the road, traveling from place to place. It is part of his "unknown expedition," a creative journey that fuels his artistic practice. At heart, Caswell is a 21st century pioneer, caravanning around the United States—an approach that can be described as Jack Kerouac meets Robert Frank. Like Frank, Caswell is a photographer interested in documenting the American landscape, specifically our relationship to natural resources. In a trip to Georgia in 2011, Caswell spent time living with and photographing a number of individuals living off the land and off the grid. Their subsistence-based lifestyle is part of a neo-Thoreauvian resurgence, one that Caswell chronicled on a recent journey west, spent visiting locations as varied as fracking centers and wild mustang training facilities.

For *BRINK v1*, Caswell printed some of his most recent tintype portraits of Southwestern residents whose livelihoods are desert-dependent, including *Artifact Prospector* and *Expeditionary French Man with Donkeys* as well as views of a "worked" land. Transfer printed on newsprint and framed by the residual traces of the tintype process, the portraits of people and place play with our perceived notion of time. Tintypes are generally regarded as an anachronism, remembered as Civil War artifacts, carnival keepsakes and records of a time past. Caswell resurrects the tintype in his practice, documenting the complexities of our social landscape through history's lens. Locking our current moment in the look of 19th century

photography, Caswell invites a temporal play, pitting 19th and 21st century technologies, land use policies and different economies against each other. By printing them large in grainy newsprint, he also distances the physical tintype from its past as a precious souvenir, mediating the imagery through a visual language of advertisement and impermanence. Together they relay a view of our continually shifting and complicated relationship to labor and the landscape.

Cole Caswell received his MFA from Maine College of Art, his BFA from the Art Institute of Boston, and his Associate of Arts Degree from Rockport College and the Maine Media Workshops. He is a professor at Southern Maine Community College. His work has been exhibited at Maine College of Art (Portland, ME), Unity College (Unity, ME) and Bodega (Philadelphia, PA), among others. He currently works and lives mostly in transit, spending summer months working out of studios in Center Harbor, NH and Portland, ME and is represented by Susan Maasch Fine Art.

Cole Caswell
Artifact Prospector, 2013
UV print on newsprint from tintype original, 40x50 in.
Courtesy of the artist.

Nelson Chan spends a lot of time in airports. For the ongoing series *my Da Lu*, he travels between New Jersey and Hong Kong to photograph his parents' bi-continental relationship. Stephen and Jenny Chan have lived apart for the last thirty years, a life that allows them to simultaneously raise their children in New Jersey and operate their family-run business out of Hong Kong. This practice creates a dual reality that is a familiar arrangement for many children of immigrant parents: two homes, two cultures, two languages, two lives. Chan takes up the liminal space between these realities in his environmental portraits of Mr. and Mrs. Chan, photographing their independent and interdependent lives to explore the third space of partnership and cultural heritage.

The title of this series refers to the term "Da Lu," which is used by Chinese people living outside the mainland to refer to China. Chan adds the "my" as a possessive adjective to lay claim to his experience as a born transient, both Chinese and American, insider and outsider within each nation. Chan's *my Da Lu* is a love letter of longing, chronicling his parents' long-distance relationship while also reflecting the larger diasporic desire to reconnect. In the images where his parents are seen, they are sometimes pictured individually in the rituals of their everyday lives—drinking coffee, watching TV, paying bills—and sometimes shown together, physically connected through touch. The domestic interiors that intersperse

these portraits similarly embody human presence. A pair of bent venetian blinds, a stack of suitcases and a decorative dried flower arrangement on a carpeted stairwell become artifacts, records of daily use. Shot with an 8 x 10 field camera on color film, the photographs balance absence and presence, and the delicate dance of partnership. Seen together, Chan's portraits recount a personal narrative of cultural displacement, isolation and desire that feel palpably universal.

Nelson Chan received his MFA in Photography from the University of Hartford, Hartford Art School and his BFA in Photography from Rhode Island School of Design. He is a professor at the Salt Institute for Documentary Studies in Portland, ME as well as The College of Staten Island in New York City. Apart from teaching, he also serves as a photographic production consultant, working with artists to produce monographs, exhibition prints and digital archives. His work has recently been exhibited at 25CPW (New York, NY), Kunstlerhaus Bethanien (Berlin, Germany), and the Flash Forward Festival (Boston, MA).

Nelson Chan

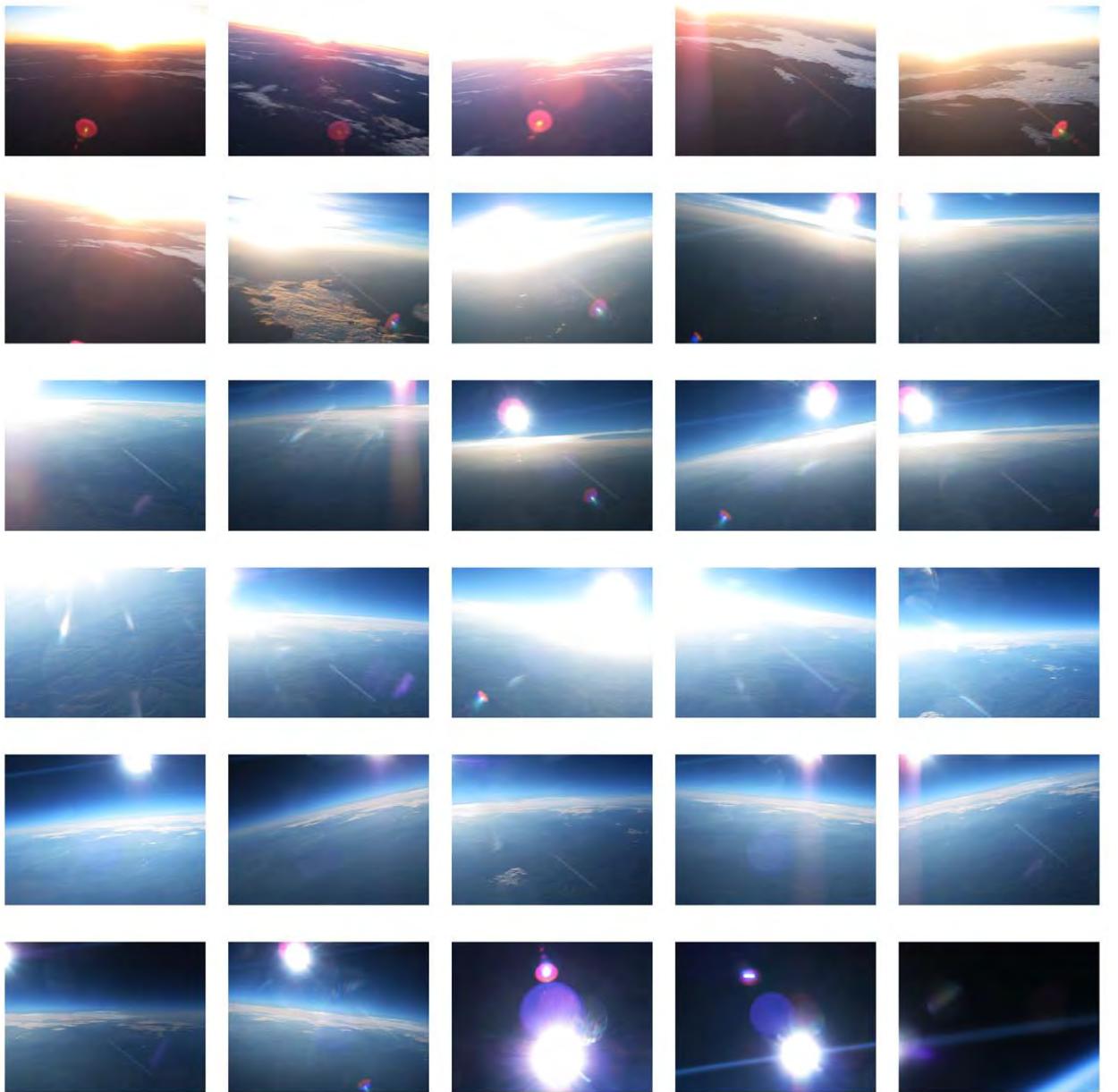
My Da Lu, 2006 - ongoing.

Installation view, BRINK v1, 2014

at Mills Gallery at Boston Center for the Arts.

Photo by Melissa Blackall Photography.





GEORGIE FRIEDMAN

(b. 1974 in Chapel Hill, NC, lives and works in Boston, MA)

Georgie Friedman is an interdisciplinary artist whose work explores the physics and poetics of natural forces, as well as our perceptions of them. In her *Flight Series*, she collaborated with engineers Chris Thompson and Justin Hamel to launch a series of cameras via high-altitude balloons, recording aerial flights up to 90,000 feet above the earth. Once a balloon reaches the stratosphere, the mounting pressure pops it, causing it to plummet until the reserve parachute deploys and safely carries it back to earth. Set to photograph at timed intervals, her camera recorded its own ascent and descent, capturing spiraling abstractions of our atmosphere guided by wind currents. The resultant photographs, presented in ordered grids, act as travel logs, as sets of empirical data from a DIY science experiment and as seductively beautiful portraits of our environment. They reveal an aesthetic informed by chance elements, with wind and weather patterns and the atmosphere's gravitational pull determining the length of the trip, the palette, and the overall composition. In these journeys, Friedman taps into a cultural fascination with exploration, charting the mystical and sublime aspects of our world.

The quiet, measured poetry of the *Flight Series* is countered by the sheer power of nature on display in *Snow Study III*. Filmed at night during the snowstorms of 2013, the video is a study in energy. The powdery flakes swirl in rhythmic patterns that mirror other naturally occurring orchestrations such as flocking birds

in flight, stark white against the night sky. Like Friedman's multi-media installations, the video is projected large-scale to immerse viewers in its otherworldly space. Viewing *Snow Study III* at this scale is hypnotic. The video is silent, but the pacing's incredible shifts from sideways sleet to a feathery dance of powder enact a compelling visual score. Both *Flight Series* and *Snow Study III* are visceral rides through the power of our natural environment, visual reminders of nature's ability to continually humble and astonish us.

Friedman received her MFA from the School of the Museum of Fine Arts, Boston in conjunction with Tufts University and her BA from UC, Santa Cruz. She is a recipient of the Massachusetts Cultural Council 2013 Artist Fellowship in Sculpture/Installation. She has taught at Massachusetts College of Art and Design, Boston College, and the School of the Museum of Fine Arts, Boston, among others. Her work has been exhibited at locations including the Peabody Essex Museum (Salem, MA), the deCordova Sculpture Park and Museum (Lincoln, MA), Carroll and Sons/Anthony Greaney (Boston, MA), the Newport Mill (Newport, NH) and The Armory Center for the Arts (Pasadena, CA). She is represented by Carroll and Sons, Boston.

Georgie Friedman
Flight VI, Ascent III (Flares), 2010
Archival pigment print, edition of 5, 24 x 24 in.
Courtesy of the artist and Carroll and Sons.

DAN BOARDMAN (b. Ontario, CA in 1984, lives and works in Boston, MA)
ERIC RUBY (b. South Windsor, CT in 1986, lives and works in Boston, MA)
DYLAN NELSON (b. Torrington, CT in 1987, lives and works in Somerville, MA)

Houseboat Press is a photographic collaborative whose members shoot, edit and produce artist books collectively. Dan Boardman, Eric Ruby and Dylan Nelson grew up in New England, New York, and Minnesota, converging in Boston in 2010 to attend Massachusetts College of Art and Design. Their mutual interests in sci-fi, road trips and bookmaking connect the three artists and inform the spiral bound artist books on display in *BRINK v1: 72 Second Window, Coffee Burger A la Mode* and *Dedicated to Tom*.

The books sit on shelves inside a constellation of photographic prints, a visual landscape that parallels their creative process. In each book, the sequence of images tells a story, and it is the collaborative's group editing process that crafts these narratives. Houseboat invites visitors to leaf through the books. As the pages turn, the overall composition of the installation shifts, building new forks in the road for the three story lines. The collaborative is also in-residence during the exhibition, using one of the adjacent galleries as a studio space where they will be creating the fourth book in the series.

Boardman's *72 Second Window* takes its title from a 1977 event in which an alleged alien radio signal was detected by a researcher working on a SETI (Search for Extra Terrestrial Intelligence) project at the Big Ear radio

telescope of The Ohio State University. The still-unexplained message lasted for 72 seconds and has captivated amateur astronomers for decades, looking to decipher its code. In his book, Boardman's color photographs—a sequence of still-lives and portraits from his travels around New England—similarly act as short bursts of information, as he investigates the uncanny in the everyday.

Ruby's *Coffee Burger A la Mode* chronicles an American road trip, where images of the interstate are uncharacteristically absent. Instead, photographs of cars, bars, diner griddles and the idiosyncrasies of rural Wyoming piece together a teenage fantasy of life on the road. Shot in a style reminiscent of Stephen Shore's road trip journals, *Coffee Burger A la Mode* draws on the literary, with an imagined protagonist who seems to blend Holden Caulfield's cynicism with Nick Adams's verve.

Nelson's *Dedicated to Tom* similarly enacts a coming-of-age narrative, but with an interior focus. The book is a portrait of a college town taken from the perspective of a recent alum. The awkwardness and anxiety of 'figuring it out,' symptomatic of most 20-somethings fresh out of undergrad, is heightened as our



Art and Design. His work has been shown at Spectacle (Jamaica Plain, MA), the Bau Institute (New York, NY), and at the Northfield Arts Guild and the Flatten Art Gallery (Northfield, MN).

protagonist wanders through the college-centric campus and town. Golden shots of the Minnesota grounds are interspersed with shots of the townies, disjunctive pairings that speak to the growing pains of adulthood.

Dan Boardman received his MFA from Massachusetts College of Art and Design, and is a recipient of the 2013 Massachusetts Cultural Council Grant in Photography. He has taught at institutions including Harvard University and Massachusetts College of Art and Design. His work has been exhibited at the Carpenter Center for Visual Arts (Cambridge, MA), the Photographic Resource Center (Boston, MA) and New Century Artist (New York, NY).

Dylan Nelson received his BA in Studio Art and Media Studies from St. Olaf College in Northfield, MN, and is an MFA candidate in Photography at Massachusetts College of

Dan Boardman
72 Second Window, 2013
 Spiral bound laser prints, edition of 25
 Courtesy of the artist.



SCOTT PATRICK WIENER

(b. 1977 in Baltimore, MD, lives and works in Boston, MA)

In his recent series, *I Want the One I Can't Have*, images of the Grand Canyon, the Eiffel Tower and a sunset in Saudi Arabia, all taken by Scott Patrick Wiener's father, become the source imagery for construction paper prints. By appropriating his father's travel photography and re-presenting them as fugitive prints, Wiener questions the authorship of imagery and memory over time.

Photography's ability to externalize memory onto object—the photograph—has long been a draw for travelers, parents and professional photographers alike. This promise, to capture an indelible image of a fleeting moment, is a faulty one. Photographs, like memory, fade with time. Wiener expedites this process in *I Want the One I Can't Have* by using non-archival colored construction paper, which shortens the lifespan of each image exponentially. To make his solar prints, Wiener first creates a transparency from the original photograph, then overlays the transparency onto the colored paper. After a week of direct UV exposure, the construction paper fades, leaving behind an imprint of the photographic subject in the original color of the paper. The result is a sun-stained etching, a positive representation of the original photograph that will dissolve within a period of weeks, depending on sun exposure.

For *BRINK v1*, Wiener showcases both sides of this process, the creation and the dissolution of imagery, by "cooking" prints

inside the gallery space. The exhibition begins with a set of twelve discrete images, which are supplemented over the course of the exhibition by their duplicate, made inside the gallery. Seen side by side, one lighter and one darker, the paired images piece together a narrative between father and son of shared, remembered and invented histories, and underscore the precarious business of memory.

Wiener received his MFA from the School of the Art Institute of Chicago and his BFA from Massachusetts College of Art and Design. He was Class of 2010 at the Skowhegan School of Painting and Sculpture and completed a 2009-10 DAAD (German Academic Exchange Service) Scholarship for Fine Arts in Leipzig, Germany. His work has recently been exhibited at the Elizabeth Foundation for the Arts (New York, NY), 92Y Weill Gallery (New York, NY) and Kunstverein Weiden (Germany). He also curated *All Our Tomorrows and Yesterdays* at Proof Gallery (Boston, MA). He currently teaches at Brandeis University and Massachusetts College of Art and Design.

Scott Patrick Wiener
Northeast United States in Forest Green
(circa 1975), 2013. UV light, inkjet transparency,
construction paper. 9 x 12 in. Courtesy of the artist.
Photo by Melissa Blackall Photography.

EXHIBITION CHECKLIST

COLE CASWELL
All works UV print on newsprint from tintype original, courtesy of the artist.

Artifact Prospector, 2013. 40 x 50 in.

Expeditionary French Man with Donkeys, 2013. 40 x 50 in.

Self-Propagating Orange Trees, 2013. 40 x 50 in.

Transient Salesman, 2013. 77 x 88 in. Unique, wheat-pasted exterior mural installation.

Breach #854, Fracked Natural Gas Well, 2014. 40 x 50 in.

Wild Mustang Training Facility, 2014. 40 x 50 in.

NELSON CHAN
All works archival inkjet print, courtesy of the artist.

Carry-on, Hong Kong, 2006. 10 x 8 in.

Dad's Blinds, Hong Kong, 2006. 11 ¼ x 14 in.

Gem, Hong Kong, 2006, 10 x 8 in.

Hands, Hong Kong, 2007. 8 x 10 in.

Morning Coffee, Hong Kong, 2007. 16 x 20 in.

Pigeon and Anklet, Dong Guan, China, 2007. 11 ¼ x 14 in.

Yellow Dormitory, Dong Guan, China, 2007. 8 x 10 in.

Anniversary Roses, New Jersey, 2009. 20 x 16 in.

Japanese Maple, New Jersey, 2010. 11 ¼ x 14 in.

Montville Sky, New Jersey, 2010. 11 ¼ x 14 in.

Tending the Garden, New Jersey, 2010. 8 x 10 in.

Sha Tin Sky, Hong Kong, 2011. 8 x 10 in.

GEORGIE FRIEDMAN

Flight II, Ascent I (Cloud), 2010. Archival pigment print, edition of 5, 30 x 30 in. Courtesy of the artist and Carroll and Sons.

Flight V, Ascent (Little Clouds), 2010. Archival pigment print, edition of 5, 24 x 24 in. Courtesy of the artist and Carroll and Sons.

Flight VI, Ascent III (Flares), 2010. Archival pigment print, edition of 5, 24 x 24 in. Courtesy of the artist and Carroll and Sons.

Snow Study III, 2013. HD video, 44 min continuous loop (no audio). Courtesy of the artist.

HOUSEBOAT PRESS

Constellation from *72 Second Window*, *Coffee Burger A la Mode* and *Dedicated to Tom*. Installation of color laser prints, dimensions variable.

Dan Boardman, 72 Second Window, 2013. Spiral bound laser prints, edition of 25. Courtesy of the artist.

Eric Ruby, Coffee Burger A la Mode, 2013. Spiral bound color laser prints with a coffee stained cover, edition of 25. Courtesy of the artist.

Dylan Nelson, Dedicated to Tom, 2013. Spiral bound laser prints, edition of 25. Courtesy of the artist.

SCOTT PATRICK WIENER

Two Waterfalls (And I've Only Lived a Couple of My Dad's Lives), 2013. *Hawaii (circa 1998 – His Waterfall)*, *Hawaii (circa 1998 – My Waterfall)*. Two archival inkjet prints, 32 x 86 in. Courtesy of the artist.

From the series *I Want the One I Can't Have*, 2012–2014, each work UV light, inkjet transparency, construction paper, 9 x 12 in. Courtesy of the artist:

Italy in Blue (circa 1989), 2012

Ormont, Germany in Black (circa 1982), 2012

Arizona in Green (circa 1998), 2013

Maine in Blue (circa 1993), 2013

Maine in Blue (circa 1993), 2013

Northeast United States in Forest Green (circa 1975), 2013

Petrified Forest, Arizona in Brown (circa 1987), 2013

Saudi Arabia in Black (circa 1994), 2013

Saudi Arabia in Black (circa 1994), 2013

Unknown Location and Date in Indigo (circa late 1970s), 2013

Grand Canyon, Arizona in Violet (circa 1985-86), 2014

Paris, France in Brown (circa 1981), 2014

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FRONT COVER: Cole Caswell, *Self-Propagating Orange Trees*, 2013. UV print on newsprint from tintype original, 40 x 50 in. Courtesy of the artist.

BACK COVER: Georgie Friedman, *Snow Study III*, 2013. HD video, 44 min continuous loop (no audio). Courtesy of the artist.

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