

New York Takes a Look at Sandviken (English Translation)



"Easy on Eyes." From a series of photographs in which women writers (here, Dorothy Parker) are quoted from writings about men that women like to rest their eyes on. The artist is Jeanette May.

An all women's, artist-run gallery in New York started in 1972, must be feminist? No, not at all, at least not A.I.R. Gallery in Brooklyn which has been invited into Sandviken's art halls.

The exhibition includes 18 artists. It is called "Vestige: Traces of Reality." The theme is well chosen for artists who examine what can be found behind or underneath our normal reality.

Obviously, female experiences are not hidden in this exhibition.

Jeanette May focuses on beautiful men, who are unfortunately occupied. There are no women in these staged photos, but traces like a pair of red shoes, a dress or a second glass. She calls the photos *Easy on the Eyes*, and at the edges of the pictures she quotes female authors such as Dorothy Parker as they describe men a woman might enjoy looking at.

The effect is doubled because you can imagine that these men, absorbed in the moment, are observed by their women who have stepped away for a while and now see their men somehow, from the outside, like another woman.

But love can also be looked at from within. Ann Pachner depicts hearts in four small prints, shows how the red finally is integrated into the blue. Perhaps all love has a blue spot somewhere at its depth.

Nancy Lasar depicts in her drawings, classical French still-lives with vases, bowls and flowers, but her pictures seem to just have been started before thoughts and associations pull her pen

towards a dense and seemingly aimless exploration, like an illustration of the struggles and joys of creativity.

With more determination, Regina Granne directs her attention in *War Games*, where she traces the routes of stealthy and hard to detect fighter planes with threatening arrows towards a target shown on world maps. USA is a country almost constantly at war and perhaps it comforts some to look at reality as a game, but this virtual world is linked to flesh and blood.

Does it have to do with the system? Catherine Mosley has in three works (*Dot/Dash*) captured a slightly seductive pattern that leads your thoughts toward tables, computer ones and zeros or the grid of city streets. A similar theme is captured in Daria Dorosh's suite about pattern (*The Grip of the Grid*) where everyday life, fashion, computers and art is shown with comic book like visual language. "OMG" (Oh My God!) exclaims the little doll when she tiptoes across the keyboard and sees that the computer screen contains a digital grid.

A completely different pattern is captured by Liz Surbeck Biddle in the suite *Aura*, a concept said to describe spiritual energy, but here it may have more to do with many colliding auras (such as in an artist's collective?).

Searching for more concrete trails, Barbara Siegel traces objects such as rocks and corals (*Details*). These usually invisible details tell of something that existed, disintegrated, weathered and scattered. Perhaps there are still traces of the magnificent mountain in the gravel; perhaps the details cannot be separated from the whole, which after all consists of details.

Back in reality one may require a passport. Louise McCagg has with *Altered States* walked ahead and made a passport as a book with X-ray photos of the passport holder's brain complete with small red arrows. The title can be interpreted as being in a degraded condition or state. A good idea if EU or USA X-rayed our brains, for then we could reject everyone with the slightest subversive thought.

Translation of review in the Swedish periodical *Arbetarbladet*.

Published June 20, 2011

Writer: Lars Halvarsson

<http://arbetarbladet.se/kultur/konst/1.3621465-new-york-spanar-in-sandviken>

Arbetarbladet is a social democratic newspaper, published in Gävle, Sweden since 1902.