

# All for ONE

## Six installation artists achieve linkage at Mills Gallery

To the whirl of model trains humming along a circuit of tracks, six artists' installations sprawl across the open space of the Boston Center for the Arts' Mills Gallery. The pieces range from Linda Price-Sneddon's candy-colored extravaganza of pompoms, pipe cleaners and yarn,

ing, watching the watchers and humanizing the cold electronics. This Big Brother is winking, not threatening.

Such is the mood of "Making Ends Meet." Although quite diverse aesthetically, the six participants share a freewheeling attitude toward this project and each other. They play with scale, materials, subject matter, physical space in an effort to create something greater than the sum of its parts.

Separately, the installations offer glimpses of the output of a half-dozen lively artists working today. Together, the pieces might be a bit rough around the edges, but in that roughness, they offer insight into a concept central to this millennial moment. Interdependence is a necessary aspect of life. From the cellular level to the geopolitical, a thriving world requires coexistence and cooperation. Six creative types linking in real time.

### Visual Arts

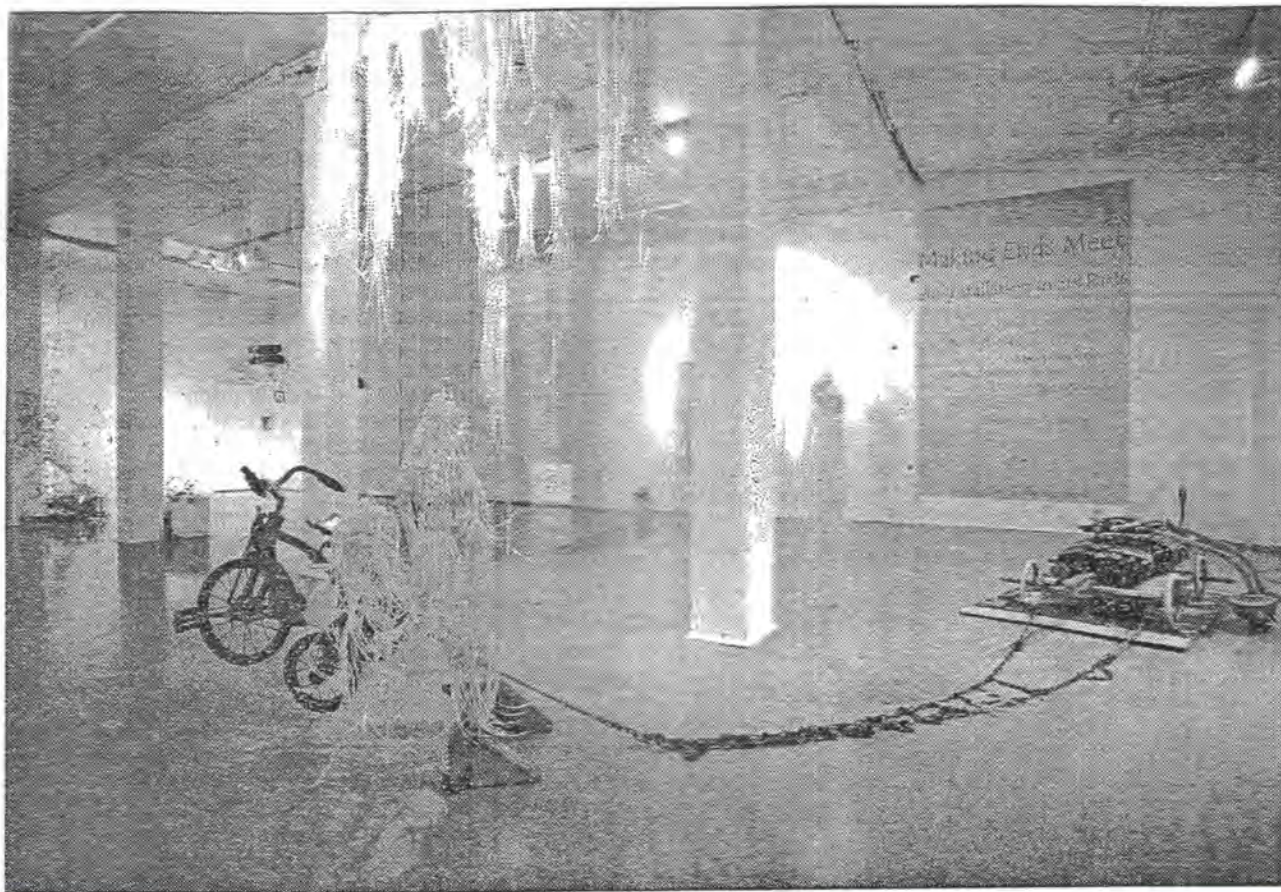
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which resembles molecules writ large, to Bruce Brosnan's harder-edged wooden construction, projected in vivid blue and green onto the gallery walls and ceiling.

Meandering between these two works, a potpourri of humble ingredients coalesces in four other installations. At the front of the gallery, Mick O'Shea has placed his toy railroad amid a suburb's worth of subdivisions. Each home in the land he calls "Artworld" is constructed out of a postcard announcing an art show, folded to resemble a tiny house. A barely airborne tricycle pulls a makeshift wooden cart in Daniel Stupar's nearby contribution. Sharon Louden has knotted skeins of antenna wire to form a forest of dangling jellyfish shapes. Two TV monitors run Traci Wile's surveillance videos from floor to ceiling. Visitors who happen to drift into eyeshot of Wile's two surveillance cameras end up on-screen, too, further blurring the boundaries between art and daily life. Each video features a blinking eye in the background; it is all-see-







**MIX AND MATCH:** Among the installations sharing space and a theme are the dangling jellyfish shapes of Sharon Louden's 'Bushes' and Daniel Stupar's 'Requiem (A Raft for a Rock),' above. Brightly colored panels enliven Bruce Brosnan's 'Fold,' below. Mick O'Shea's 'Artworld' takes viewers on a model train ride through tiny subdivisions, top left.

What's the connection? That's for viewers to decide as they explore "Making Ends Meet: An Installation in Six Parts," at the Mills through Jan. 21. As much as this is a show of individual visions, it is also a chronicle of collaboration. The exhibition's friendly spirit challenges the notion of artists as isolated stars, engineering their own tours de force. Here, three men and three women have conceived their own offbeat installations, then brainstormed links to connect the pieces to one another.

Sometimes the ties are easy to spot. Brosnan's wall painting repeats the colors of two cans of paint that form part of the landscape in O'Shea's art suburbia. Louden's proliferating pink "Bushes" flutter in the air currents, and a tiny electric fan sends breezes through Price-Sneddon's yarn-encrusted environment. A larger fan, meanwhile, spins O'Shea's color-wheel whirligigs, which are positioned atop bottles not far from the corked bottle in Stupar's elegiac "Requiem (A Raft for a Rock)."

Wile's TV screens capture what is going on at the rear of the gallery — where Louden's and Price-Sneddon's pieces sprinkle color and movement

After three years at the Boston Center for the Arts, curator Shelly Bancroft is leaving in December to move with her husband to New York. During her tenure, she has organized a number of thoughtful and innovative exhibitions, including "Emblem," "Popular Science" and the monochrome "Polar Bear in a Snowstorm."

The past year has been a rocky one for staff at the BCA, as 11 have left. Director Susan Hartnett has announced she intends to depart within the next year. Art viewers who have come to expect fresh programming from the BCA will be disappointed to learn there are no current plans to fill Bancroft's position.

