

City Weekly

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The end?

Where one artist's work ends, another's work begins. The installation — preparations underway at right — is at Boston Center for the Arts. **Page 10**



croft. Each building in his tiny villages is made out of paper invitations from past art shows he has done, or from paint cans and other discarded art supplies.

Rising out of one of O'Shea's villages is a giant wooden sculpture done by Brooklyn artist Bruce Brosnan, who set up a bright light to shine on his sculpture and then

This installation seeks a sense of connectedness

By David Wildman

GLOBE CORRESPONDENT

Making Ends Meet," the title of a new exhibit at the Boston Center for the Art's Mills Gallery, could be a deft pun on how difficult it is to survive as an installation artist.

Curator Shelley Bancroft, however, was more concerned with the literal translation of the title, the point being that each of the six installations in the exhibit had to physically connect one to the next.

The result is a colorful and confusing spectacle. The floor near the front of the gallery is covered with Mick O'Shea's miniature train track that winds around small uniform houses and villages. The tiny railroad then morphs into Daniel Stupar's train track made out of chains lying on the floor, precariously ridden by a strange wagon/sled/boat sculpture.

This, in turn, is being pulled upward by a flying bicycle that seems aching to join Sharon Loudon's hovering tufts of gold seaweed and Linda Price-Sneddon's hanging gardens of fluorescent pipe cleaners and ping pong balls that drape from the ceiling and crawl down the wall.

"As a curator I'm always interested in finding different ways to approach the artistic process, by providing interesting limits," explains Bancroft, who says that this will be her last exhibit after three years as curator at BCA.

Bancroft conceived the idea of having six installation artists create site-specific work with the only limits being that each piece had to connect with the one next to it in some way. She mapped out who would have what space in the gallery, like a seating plan for an elaborate dinner party.

Then she made sure there was ample communication between the artists, so that each knew what was being built before their piece and after their piece along the chain.

"It's actually kind of strange how it turned out," says Bancroft.

The women's work is feminine and organic, and high up in the air. The men's work tends to be very structured, and mostly low to the ground. While the six pieces can be considered a complete unit, they also each stand on their own.

Traci Wile uses video surveillance cameras and monitors to make connections between pieces, at one point shining a giant eye onto the wall where Price-Sneddon's pipe cleaners and string are clinging.

O'Shea's railway, which starts the chain, is meant to reflect his comment on the uniformity of the art world, according to Bancroft.

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Painted on the wall of the gallery the negative space around the shadows thrown on the wall. Cleverly, it is a wall mural that is dependent on a standing sculpture to make its whole statement, just as the individual artists in the show are dependent on one another to complete each of their installations.

Making Ends Meet runs through Sunday, Jan. 21 at The Mills Gallery, 539 Tremont St. in Boston. There will be a talk Thursday from 7 to 9 p.m. at the gallery. Regular hours are Wednesday through Sunday, 1-4 p.m. and Thursday through Saturday, 7-10 p.m. Call 426-8835 for more information.



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