

artscope

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AMHERST

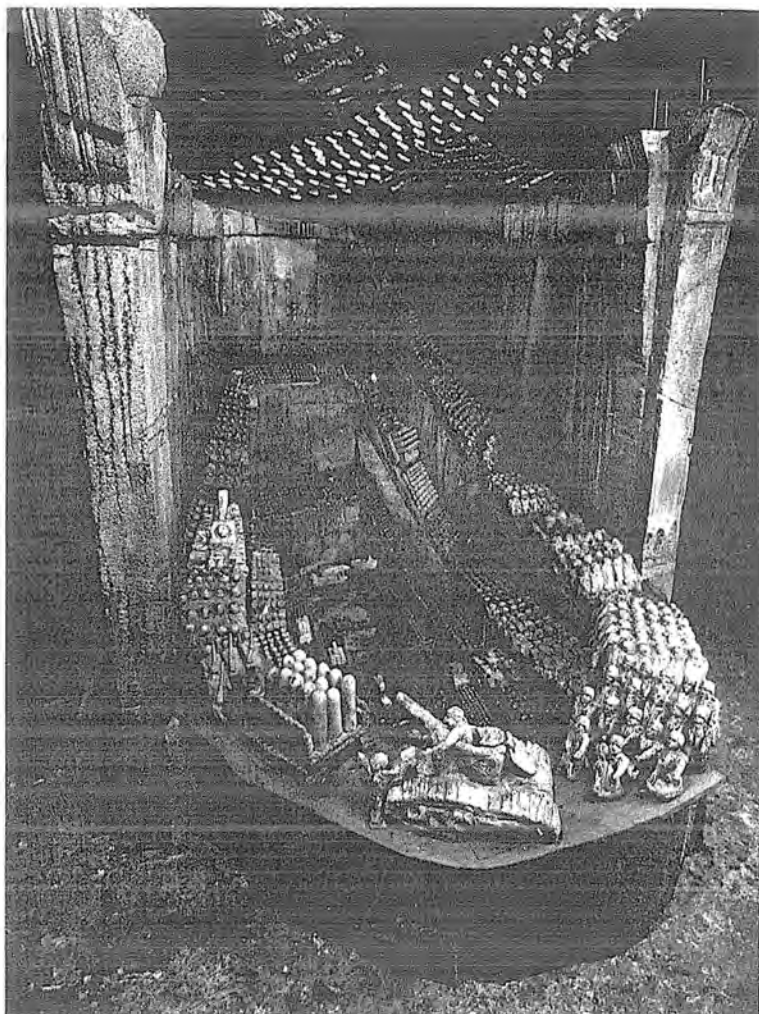


BIENNIAL

LEFT TO RIGHT: Matt Evald Johnson, *Portal*, welded steel plow blades.
Harriet Diamond, *The Pit*, 2010, wood, painted styrofoam and fired clay.

Her brief, apt capsule on the piece causes us to contemplate its meaning: "When we drink water, we experience a primitive practice of a basic need being met. Plastic bottling has invaded this moment, creating a paradox: rejuvenating and quenching, while simultaneously polluting our bodies and the world. Plastic residue leaves internal traces in the body as it passes through. As we swallow, so are we swallowed."

On the second floor, we encounter the anti-war work of Harriet Diamond. Her installation features three pieces on the same theme. The centerpiece is a remarkable floor-to-ceiling phantasmagoria depicting the nightmare of the war machine. Entitled "The Pit," the highly theatrical parade of tanks, soldiers and artillery descend down a convoluted gyre of horror. It is a marvelous construction of molded clays and textured architectural walls that fall into a Dantean inferno of doom. Powerful and intriguing, this is a chasm of poignant commentary.



Tim de Christopher's monumental limestone "Brain" surveys the scene that showcases over 20 Amherst area artists. Most memorable are B.Z. Reily's quirky manipulations of media. Her "Log Cabin Quilting" is a sextet of found object assemblage that concocts a chorus of wacky geometry. Reily's woven wall mural of baseball mitt fragments is clever and cheeky. Her work is fun, frivolous and pure visual joy.

As these works are displayed at a variety of locations, viewing times differ from venue to venue. Before heading to Amherst, download a map and flyer from the Town of Amherst website at amherstma.gov.

Greg Morell