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## Innovative exhibition showcases kinetic artwork recalling “moving pictures” and early cinematic devices

### Picture Show

March 30 – May 6, 2007

Curated by Leslie K. Brown, PRC Curator

Opening reception, Thursday, March 29, 5:30-7:30pm



Erica von Schilgen, Detail of *Mon Petit Espace*, 2005, mixed media, 17 x 33 inches. Courtesy of the artist

**Boston, MA.** The Photographic Resource Center—a non-profit gallery, education, and resource center—is pleased again to celebrate the biennial Boston Cyberarts Festival (April 20-May 6, [bostoncyberarts.org](http://bostoncyberarts.org)) with an innovative exhibition. *Picture Show* features artists who engage the idea of the “moving picture” or the still animated via interactive, kinetic work that evokes early optical and cinematic devices. Within a gallery space turned theater/cabinet of curiosity, you can peer into the artworks and experience illusions and allusions that will delight the eyes and the mind. Existing somewhere between sculpture, photography, new media, and installation, all of the pieces in *Picture Show* are viewer-powered or activated. Artists include Steve Hollinger (Boston, MA), Olivia Robinson (Troy, NY), Erica von Schilgen (Jamaica Plain, MA), and Deb Todd Wheeler (Newton, MA), with work on loan from *le Musée Patamécanique* (Bristol, RI) by Hans Spinnermen.

*Picture Show* brings together artists and works that examine the spaces between art and technology, the known and the unknown, and science and enchantment. Several of the works, like photography itself, are either comprised of light-sensitive materials or are light-sensitive themselves. Although often antique in appearance, the devices utilize a variety of technologies—high and low, revealed or concealed—to produce their effects. Prototypes for these remarkable works of art lie within the history of optics and cinema—devices and machines with such wondrous sounding names as the magic lantern, stereoscope, zoetrope, phenakistoscope, and mutoscope, and a whole host of other kinds of scopes and tropes. When asked “how does that work?” some of the artists in *Picture Show* will explain but most will not, preferring to leave their devices in the realm of imagination and wonder. These are the mental states we wish to imbue in our visitors when they experience *Picture Show*. Inspired by their company, several *Picture Show* artists are in fact producing or adapting new works especially for this exhibition.

### ABOUT THE ART AND ARTISTS

#### Steve Hollinger (Boston, MA)

Steve Hollinger sees sculpture as a conduit between the physical world and the world of our emotions, our joy, desire, and despair. A visit to his studio reveals shelves filled to the brim with objects and trinkets; his solar-powered artworks perch near a large window, the daylight serving as inspiration. Inspired in part by Edward Muybridge and flipbooks, many of his works consist of animated still images. With a background in computer science and philosophy, it is not surprising that Hollinger boasts several inventions. Hollinger, represented by Chase Gallery in Boston, has shown at the Art Complex Museum, Art Interactive, and the DeCordova Museum of Art. His work is also featured in the exhibition *It's Alive: A Laboratory of Biotech Art* at Montserrat College of Art (through April 7).



Steve Hollinger, *Fatherdance*, 2007, responds to sunlight, materials include cmyk pronto plate from digital video, strobe, solar mechanism, wooden box, barnwood, 11 x 11 x 4 inches. Courtesy of the artist

#### Olivia Robinson (Troy, NY)

Olivia Robinson is a weaver and digital artist who employs photography, video, sculpture, multimedia, and circuitry. She often places viewers in control by allowing them to dictate the pace or outcome of a presented narrative. For example, one piece is a high-tech version of a magic eight ball encased in a crocheted sock. When shaken, the video literally breaks apart, and then begins anew. After earning her BFA in fiber art from the Maryland Institute College of Art, Robinson received a MFA in electronic art from Rensselaer Polytechnic Institute. She has been awarded several residency and research fellowships. Her exhibition and performance record includes the *Regional Triennial* at the Center for Photography at Woodstock, *Performa 05* at PS1, and the 2005 Boston Cyberarts Festival. She works at the Be the Media Workshops at The Sanctuary for Independent Media.

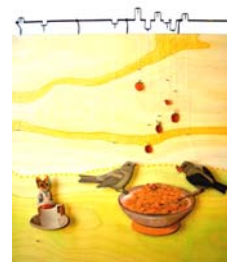


Olivia Robinson, *Inside & Out*, 2004, Mixed Media: computer, sensors, LCD screen, wood, yarn, cloth, metal. Courtesy of the artist

## Picture Show, March 30 – May 6, 2007

### Erica von Schilgen (Jamaica Plain, MA)

Erica von Schilgen has always taken things apart and tried to figure out how they worked. She continues today to collect old photographs, reproductions, and objects of family history and uses these in her art along with cranks, pulleys, and music boxes. In one piece, an old printer's drawer comes to life when a hand crank moves tiny doll images in various compartments (a photo of von Schilgen as a child is a reoccurring element), bringing to mind stop-motion animation. Other works transport us to a pastel-colored world with fanciful takes on Victorian collages and invented fairytales. Von Schilgen received her BFA in sculpture from Massachusetts College of Art. The recipient of numerous awards and a member of the Collision Collective, she has shown at the Cape Cod Museum of Art and Art Interactive, among other venues. In Fall 2007, she will attend the Art Institute of Chicago's graduate program.



Erica von Schilgen, Detail of *Pulling Pears from the Pond*, 2006, mixed media, 31 x 35 inches, Courtesy of the artist

### Deb Todd Wheeler (Newton, MA)

Deb Todd Wheeler is a self-described sculptor, inventor, and media artist. Most recently she has been investigating human power and energy sustainability via installation work that references everything from early experiments in flight to the 1964 World's Fair and Biosphere 2. On display will be a newly adapted version of *Ludicrum: naturalia, artificialia, scientifica*. Visitors can turn what amounts to a super-sized phenakistoscope to animate a new sequence of stills and produce lighting effects. Wheeler received a MFA from Massachusetts College of Art and a BA from the University of Vermont, Burlington. A Collision Collective member, she has received grants from the LEF Foundation, Massachusetts Cultural Council, and the Artist Resource Trust. She has exhibited recently at venues such as the Project Room at John Michael Kohler Arts Center in Wisconsin, and at the Green Street Gallery in Jamaica Plain. Wheeler is a Lecturer in Fine Arts 3D at MassArt and on the graduate faculty at the Art Institute of Boston.



Deb Todd Wheeler, Detail of *Ludicrum: naturalia, artificialia, scientifica v.4*, 2002-present (revisited hybrid, materials include steel, brass, lenses, wood, dimension variable, Courtesy of the artist

### Hans Spinnermen, on loan from *le Musée Patamécanique* (Bristol, RI)

The PRC is delighted to have on loan from le Musée Patamécanique a new version of Hans Spinnermen's *The Dream of Timmy Bumble Bee* and an accompanying poem. Mr. Spinnermen's device—complete with such wondrous sounding components as an "etheric emitter" and a "vitalium boiler," relies on aspects of the "infrathin" dimension. As he explains in a heavily footnoted statement, "indeed, any form encased within the apparatus is made back-less and side-less. Only front-ness remains." Visitors are encouraged to walk around the bell-jar topped contraption to try to capture a glimpse the luminous bee. The curator of le Musée and Mr. Spinnermen's representative, Neil Salley describes le Musée as a hybrid institution: a museum/laboratory/carnival of the senses. An experience that defies explanation, le Musée is open by appointment only (visit [www.museepata.org](http://www.museepata.org) to book a tour) and includes work by other patamechanical practitioners. The inventions are an amalgamation of old and new, a true delight for all of the senses (and maybe even some you didn't know you had).



Hans Spinnermen, Various views and preliminary sketches of *The Dream of Timmy Bumble Bee*, 2007, materials include Polycarbonate, Aluminum, Glass, Copper, Iron, Brass, Vitalium, Resurrectine, Vibrio Phosphoreum, Radionic Components, Poem, Electricity, Bee, dimensions variable, Courtesy of and on loan from the collection of Musée Patamécanique. From more information about Hans Spinnermen please contact Neil Salley at [Curatorial@museepata.org](mailto:Curatorial@museepata.org)

### Related program:

#### **Picture Show at the Paradise with Zampano's Playhouse! Tuesday, May 1, 7pm**

An evening of vintage films and cinematic thrills to celebrate the closing of *Picture Show*

Presented by Zampano's Playhouse and the PRC and hosted by the Paradise Lounge  
969 Commonwealth Avenue, Paradise Lounge, [thedise.com](http://thedise.com), No Cover, 18+

### **FOR MORE INFORMATION AND IMAGES CONTACT:**

Leslie K. Brown, PRC Curator, 617-975-0600, [lkbrown@prcboston.org](mailto:lkbrown@prcboston.org)

**OTHER PRC PUBLIC PROGRAMS:** For locations and admission, visit our website.

**APRIL 5:** LECTURE/BOOKSIGNING, *The Nature of Photographs* with Stephen Shore; **APRIL 26:** LECTURE, Andres Serrano;

**APRIL 29:** PORTFOLIO REVIEW DAY; **JULY 9 – 20:** SUMMER PHOTO CAMP.

(Guest accommodations are generously provided by [Hotel Commonwealth](http://HotelCommonwealth.com)).

**PLEASE NOTE:** THE PRC gallery and library will be **CLOSED** for installation March 19-29.

### **LOCATION AND HOURS:**

Photographic Resource Center, 832 Commonwealth Avenue, Boston, MA 02215.

617.975.0600 (tel), 617.975.0606 (fax), [www.prcboston.org](http://www.prcboston.org), [prc@bu.edu](mailto:prc@bu.edu) MBTA: B Green Line, BU West T-stop

**HOURS:** Tuesday through Friday from 10 to 6pm, Thursdays from 10 to 8pm, Saturday and Sunday 12 to 5pm.

**ADMISSION:** \$3/general public, \$2/students and seniors and FREE to all Institutional Member Schools. In addition, the PRC is FREE to all on Thursdays and on the last weekend of every month. The PRC is always FREE to members, member schools, children under 18, BU students, faculty, and staff, as well as all school groups with appointments. The PRC is accessible.