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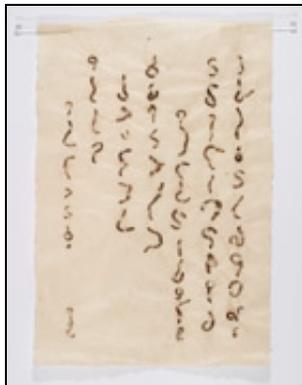
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THE EDGE OF AN IMPRESSION: JULIE ANAND AND DAMON SAUER

Using ghosted images, mysterious markings, and documents of the traces of lives left behind, Julie Anand and Damon Sauer assemble an avant-garde collection of abstract multimedia works that collectively reinforce the organic connections of time, space, and human experience.

All forms of communication derive meaning from society's shared goal—to be able to understand one another. Playing with this notion, Anand creates an incoherent text that appears ancient and Arabesque but is actually the calligraphic markings of dried worms applied to gampi fiber. The series includes *Worm Poem*, *Worm manuscript*, and *Worm Braille*, the latter being an all-white image that expands the metaphor beyond the visual to the tactile.

In Anand's *Water Lens* series, the viewer's ability to see a sequence of landscapes is interrupted by a goldfish bowl full of water placed over the center of the work of art. Looking through the water distorts and transforms a sense of place. The disorienting perspective, like the "worm" writing, challenges assumptions and expectations and invites participation in the interpretation of experience.



Julie Anand, *Worm Poem*, worms and gampi fibre, 11 x 18", 2003.

While Anand demonstrates a sly wit and a subtle touch, Sauer's imagery is more sobering and confrontational. His *Tall Body*, described as "dirt on paper," appears as a faint photographic afterimage or the residue of a human body stain. The image is reminiscent of those holding cell walls in Times Square, where the accumulated grime and sweat of years of arrested suspects handcuffed to the bench have left a permanent visual shadow impression of the anonymous everyman.

Sauer continues his assault on anonymity and the cold, impersonal recording of human life in *The Act of Violence*, a multimedia work that combines the imagery of murder victims from an information archive with "image code" translated into spoken words by computer. In *Death Rubbing* Sauer pushes the boundaries even further by alluding to the old graveyard practice of tombstone rubbing, presenting the death mask of an unnamed U.S. soldier.

Two additional works by Anand reinforce the notion that the act of documentation is not complete until it has been witnessed, which, as a consequence, alters experience. Two map projects chronicling the palm

of her hand use different media and approaches to compare the human body with the external landscape. One references iconic sea voyaging map-making, with allusions to those odd details—in this case a lobster grasping a tiny man in its left claw—often sketched in strange watery latitudes on old nautical charts. (It's a human impulse to doodle, just as monks couldn't resist doing so on their manuscripts.) The other, which doubles as a river map, uses assembled blocks colored with earth-toned minerals in a jigsaw puzzle design sprawled over a table, linking parts of the whole and illustrating the relationship between lifelines and waterways, veins and rivers. Anand's charming *Vicarious Travel Machine*, made of white oak, mahogany, and digital prints, is an interactive device, requiring the viewer to turn a knob to experience a series of sepia-toned organic landscapes, including bramble, dune, leaf pile, rippled water, and rock formations. The visitor, by extension, alters the landscape. This work infers that the place you leave is always different from the one you found.

Doug Norris

Also reviewed in this issue:

Vitek J. P. Kruta at McGrath Judicial Complex

Jason Green: *Walls* at Salve Regina University Gallery



Damon Sauer, *Death Rubbing* (Unidentified U.S. Soldier), charcoal and gum bichromate on paper, 22 x 30", 2004.