ART REVIEW

Dreams not as simple as they seem

By Mary Thomas
Pittsburgh Post-Gazette

To step into a dream during daylight hours, visit "Invisible" (light + sound from Quebec) at Wood Street Galleries, Downtown. You have your choice of four.

Diane Landry's "Invisible" ("Flying School") is a place of survival by the body at their bases and the shifting shadows they cast upon the ceiling create a mesmerizing atmosphere of reflection and memory.

In the adjacent gallery, spawling "Specs: Run" by Jean-Pierre Gauthier is light, airy, and intriguing. A fanciful found-object construction with a large glass globes, it's activated when motion detectors sense someone walking between the duds and loops of its aluminum tubing framing.

Sounds such as that of a metal strip tapping a turning glass bottle are picked up by small microphones and related to speakers, which in turn may cause an adjacent object—perhaps a bottle or vase—to audibly emit its own rumble. As more sources join in, a clamor is created before the sound drops off by just enough to make the way it happens in the fog ponds that inspired Gauthier. though in an opposite order of volume.

The messy Hawaiian cart of Gauthier's "The grand moment," the "grand moment," a component of a larger instalation exhibited in 2009, could simulate consciousness or metaphorically dissolve of duty. Or maybe, with its twisting brine and glistening soap suds, it's just having fun.

"Oculodrama," a contemplative-exploring work by Montgomery for beginners that they describe as "a composition for water, light, and sound," is a remarkable concept. Occupying most of the gallery is a low rectangular, water-filled structure, the surface of which changes from smooth and glassy to rippling and agitated in response to sound waves sent into the reservoir.

Lasers and theater lighting shine across the water's surface and are reflected upon the room's walls in patterns that correspond to the tones emitted. The sound becomes not only visible, but mathematically as ethereal, yet light and then dissipates in rapidly moving mist like fog that resembles liquid nitrogen streaming across a room.

The exhibition continues through March 16 at Wood Street, Downtown. Hours are 11 a.m. to 6 p.m. Tuesday through Saturday. For information, call 412-471-3650.

Cloud Harp

"The Cloud Harp," by Canadian artist Nicolas Reeves, is a "musical installation that responds to passing clouds ..." (quote)

SPACE curator

Shariunna Clematis is the assistant curator of the SPACE gallery, SS270, 117 Liberty Avenue, Downtown. She'll work with Wood Street Galleries curator Martin Horne to organize the exhibitions. A native of Florida, Clematis has been a curator for the Pittsburgh Cultural Trust and the University of Florida's Department of Art and Art History. She is completing a master's degree in cultural studies at Carnegie Mellon University.

The Ties That Bind

At 1 p.m. today at the Pittsburgh Cultural Center, downtown, Bread & Puppet Theater will perform "The Ties That Bind," directed by Brian Friel. The performance will be followed by a panel discussion featuring local artists and writers. For more information, call (412) 268-0500.

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