

On the Road  
an exhibition of artwork inspired by the road

Hannah Cole  
Christopher Faust  
Gretjen Helene  
Douglas Weathersby

June 24 - August 27, 2010  
Suffolk University Art Gallery at NESAD  
Opening reception: Thursday, June 24th from 5 - 7 PM  
75 Arlington Street, second floor

### On The Road

This exhibit provides evidence that even with Wi Fi, tweets and GPS, time spent "On the Road" can still provide an exciting, artistically inspiring escape. Humbly borrowing the title of the Jack Kerouac novel that made roadtrips into a rite of passage for a generation and indelibly etched the highway into the mythology of the American West, the adventures of each artist connect with our collective wanderlust and take us along for the ride.

Combining notes, to do lists and narratives with images taken on the road, these artists achieve an elusive balance between word and image. The humble observations and diaristic notes push the imagery in the photos into a supporting role. Rather than simple captions explaining the photographs the carefully phrased text or voice recordings give a glimpse of the artists' stream of consciousness, slowing us down in order to share observations grounded in the experience of these environments. Descriptions of smells, extremes in temperature, distance and physical exhaustion connect with the audience through a combination of empathy and memory.

### Hannah Cole

In addition to making paintings that are often based on photographs, Hannah works directly on photographs - using pinpricks to transfer enlarged handwritten text onto the surface of photographs taken in transit. Cole describes the "daydream quality of the photos, and the often distracted feeling of driving..." which inspired her to pair these images with notes from her "to-do" lists to "reflect the way that one's thoughts can interrupt and distort the experience of a place." A few works feature passages from poems and the photos locations range from Boston to a recent residency in Wyoming to Italy and even Southeast Asia.

### Christopher Faust

Chris is the one artist in the exhibit that forgoes text and uses sheer scale to recreate an experience of the open road. Faust turns a 10 by 18 foot wall of the gallery into a painted stretch of disappearing blacktop running away toward a distant row of mountains. He immerses us in an enormous panorama based on a photograph he took during a cross country bike trip with his brother. Like the highly personal works by all the artists in this exhibition, the space Faust

describes manages to create a surprisingly evocative range of emotions: the unease of vulnerability, the humbling beauty of nature, the pure delight of the experience.

Gretjen Helene

10,000 miles, two motorcycles and only \$ 2,000 is how Gretjen summarizes the facts of her cross continent odyssey with a friend from Boston to Alaska and on to California. The poetic prose that she narrates in the single channel sound tracks animate the interior of two helmets surrounded by Polaroids from the trip. In her massive "Epic Journey" installation, carefully printed narrative paragraphs are exhibited along side Holga snapshots taken from her motorcycle. Sounds, smells and experiences with strangers fill in the memories of the road trip with details that quickly tap into our collective consciousness. Unapologetically romantic and honest, the words create pictures that compete with the images on the wall to tell an amazing story of adventure.

Douglas Weathersby

Doug's Environmental Services company encapsulates all of his artistic endeavors. He creates photographs, temporary sculptures, log entries, and videos in which he is sole performer of artistic activities that comprise his (anywhere but the) "studio" practice. The "Log" entries exhibited here from repairing a museum in Louisiana and producing a collaborative installation in Medellin, Columbia are a series of color photographic prints employing a combination of lists and personal narratives superimposed as text on a contemporaneous photographic image. The text ranges from diary notes to self deprecating confessions and enviously entertaining anecdotes within each work. The specific dates on all of these photographs reveal the documentary lineage of Weathersby's work.