

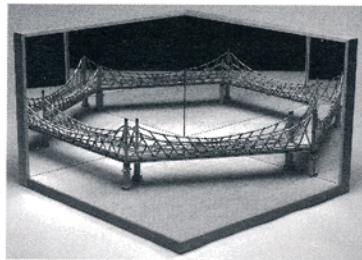
REGIONAL REVIEWS

Maine/Massachusetts

June Fitzpatrick Gallery/Maine College of Art/Portland, ME

www.junefitzpatrickgallery.com

LOST AND FOUND



Diana Cherbuliez, *The Road to Good Intentions*, used matchsticks, mirrors, plywood, 2006.

The transformation of everyday objects into art is the topic of *Lost and Found* at June Fitzpatrick Gallery in Portland. Although using found objects as components in art was once a revolutionary idea, introduced by the *arte povera* movement and figures like Joseph Cornell and Marcel Duchamp, this is now a widely accepted and even institutionalized style. In *Lost and Found*, artists

appropriate from different traditions: mysteriously allegorical tableaux in the style of Cornell; installations inspired by altars; and multimedia sculptures that fall somewhere between Tinguely and Nam June Paik.

Carl Klimt's *6800 E. Baltimore St.* is a mixed-media collage that consists of various pieces of garbage found at the title's location. Klimt framed his selection of trash and presents it in a salon-style arrangement. Part detective work, part veneration of the everyday, *6800 E. Baltimore St.* poses an archaeology of the present. Klimt's findings point to anonymous actions that are fascinating in their defiance to reveal themselves as either mundane or exceptional.

For *The Road to Good Intentions*, Diana Cherbuliez constructed a bridge from a large accumulation of used matches. Cherbuliez fabricated two sides of the bridge and used a mirror to provide four additional imaginary lengths. The resulting form takes the shape of a fortress, but its fortifications are mere illusion. This road to good intentions leads nowhere. The masterful engineering and construction of the work transforms the matches into something more powerful than a found object. They become signifiers, and more importantly, supply an agent for something made not found: poetics. *Lauren Fensterstock*