

Allusions in Motion

Allusions in Motion, a virtual exhibit drawn from the permanent collection of the Chazen Museum of Art, responds to Joy Episalla's solo exhibit *(De)constructing the Everyday*, on view in the Mayer Gallery. Episalla's video triptych *Les Psychanalystes et le Marché* showcases three aerial panels of a Paris market being assembled, attended, and deconstructed, respectively. In this work, Episalla seems to note and embrace the fact that change is inevitable, and things will never be the same as they once were.

Andy Warhol's photograph, *Capote, Truman*, shows a single moment frozen in time, but hints at a scene played out beyond the camera. Juan Logan's print *Ghost*, demonstrates the power of both what is captured in the light and hidden in the shadow. Rozack's *Photogram* is particularly unique, as it is a photographic image made without the use of a camera, demonstrating the breadth of ways to

capture motion. Then there are works that showcase the materiality of motion. *Untitled (#10)* by Lee Bontecou, directs the eye to follow the wires that define the curvature of its shape. Similarly, the fibers of Gillian Jagger's *Whorl* lead the eye spiraling and swirling along the surface of the work. Other works, like *Growth* by Fujikasa Satoko and *Linear Construction in Space 2* by Naum Gabo, create tension and depth by focusing on the relationship between material and negative space. Together, these works are reminders that both objects and people are always in motion, and that motion can be captured in nearly-infinite ways.

—Anna Michalski



Linear Construction in Space Number 2

Naum Gabo

1961

acrylic sheet, monofilament

32 ¼ x 16 ¼ x 16 1/8 in. overall

2012.54.19.2,

on view Chazen, third floor, gallery 9



Capote, Truman

Andy Warhol

1982

gelatin silver print

10 x 8 in. print

2008.40.114

not currently on view



Photogram

Theodore Roszak

ca. 1937-1941

gelatin silver print, 8 x 5 in. overall

1999.3

not currently on view



Ghost

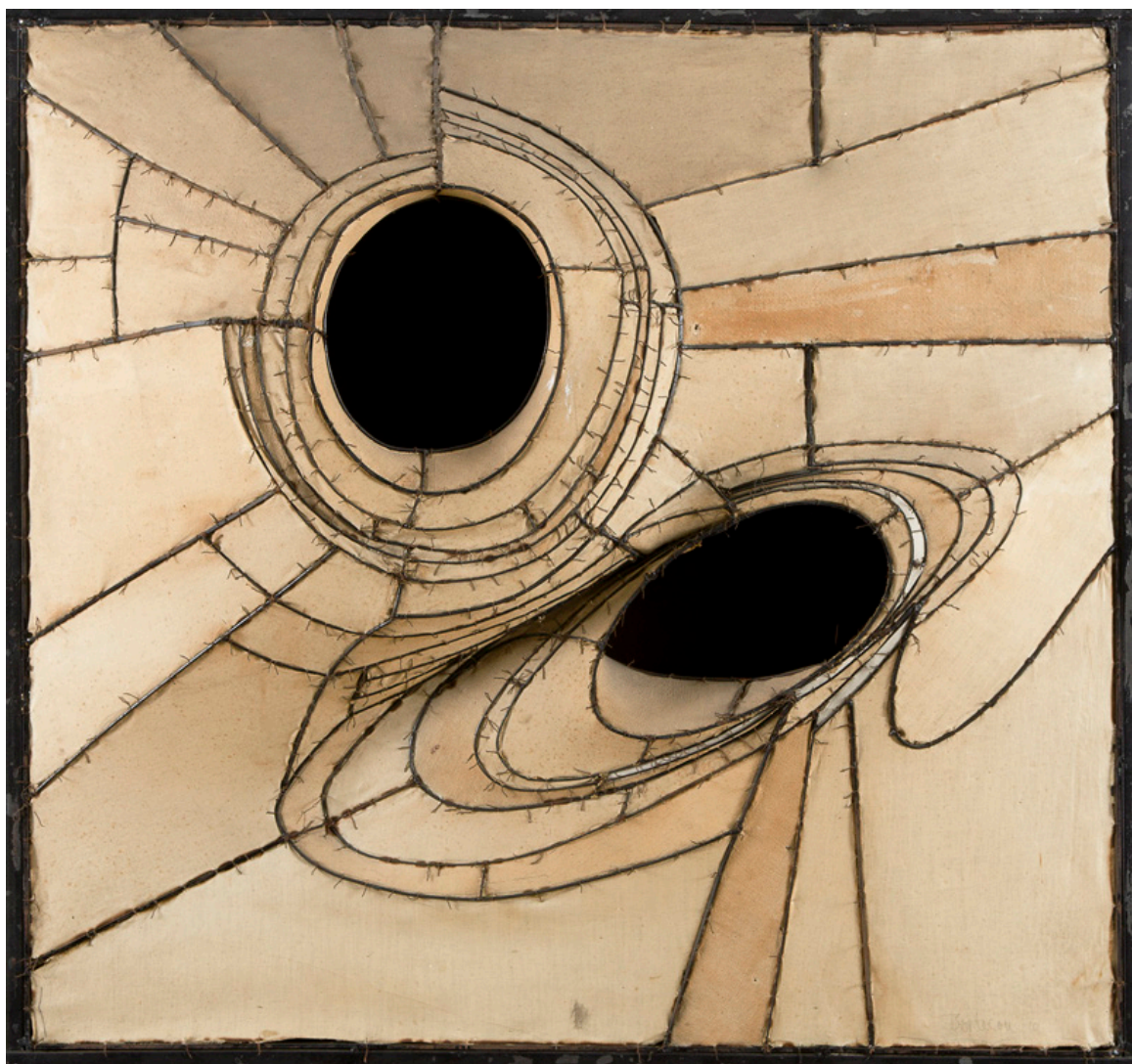
Juan Logan

2009

six polymer plate etchings, 10 x 10 in. each image,

2012.43a-f,

not currently on view



Untitled (#10)

Lee Bontecou

1960

*iron alloy, paint, canvas, velvet, copper alloy wire, graphite, varnish,
28 x 28 in. overall*

2012.54.6.3,

on view Chazen, third floor, gallery 10



Whorl

Gillian Jagger

1974

fiber, molding paste, paint, stain

49 x 37 x 4 ½ in. overall

2003.2

on view Chazen, third floor, Ruth and George W. Mead gallery 13



Growth

Fujikasa Satoko

2012

stoneware with glass

11 1/2 x 6 5/8 x 4 1/2 in. overall

2013.22,

on view Chazen, third floor, bridge hallway, Carolyn
and John Peterson Gallery