

ON EXHIBIT: Endicott features the magic of William Meyerowitz, while Salem State turns to DADA art

Sunday Posted Oct 16, 2016 at 2:01 PM

Updated Oct 16, 2016 at 2:01 PM

By Keith Powers / Correspondent

If you go...

WHAT:

The Magic of William Meyerowitz (Endicott College)

Happy Birthday, DADA (Salem State University)

WHERE:

Meyerowitz: Heftler Visiting Artist Gallery, Manninen Center for the Arts, 376 Hale St., Beverly

DADA: Winfisky Gallery, Ellison Campus Center, 1 Meier Drive, Salem

WHEN:

DADA: through Nov. 2

Meyerowitz: through Jan. 6

ADMISSION:

Both exhibitions are free: At Salem State, visit www.salemstate.edu/arts or call 978-542-7890.

For Endicott, visit www.endicott.edu/centerforthearts or call 978-232-2655.

The early decades of the 20th century seem like a halcyon time for artists on Cape Ann. Many well-known painters and sculptors spent time here, enriching the art world and the local culture. It's a major point of pride that artists like Stuart Davis, Nell Blaine, Walker Hancock, Marsden Hartley, John Sloan, Emile Gruppe, Aldro Hibbard and many others at one point or another called Cape Ann home.

Theresa Bernstein and William Meyerowitz were among them. They spent most of their life together in New York City during the winters, and on Cape Ann — first in Folly Cove, and later East Gloucester — during the good weather. The work of both artists, and their presence here, had a deep impact.

An intimate retrospective of Meyerowitz's paintings in the Heftler Gallery at Endicott College brings back to light his wide range of tastes and talents. Endicott has benefited from the generosity of collector Walter Manninen — the impressive new arts center on campus is named for him — and part of that generosity is a substantial gift that includes multiple works by Meyerowitz and by Bernstein.

This exhibition, "The Magic of William Meyerowitz," on view through Jan. 6, shows more than three dozen oils and color etchings. (An exhibition last year featured Bernstein's work.) Many of the works capture Gloucester harbor scenes — including the antic and ironic "Gloucester Humoresque."

But Meyerowitz ventured farther afield with his subject matter, and with his styles as well. Multiple still lifes, vaguely cubist attempts, and several portraits — including two of his wife and artistic partner — make this a wide-ranging exhibition.

The color etchings were his original contribution to technical advancement. As scholars have noted, Meyerowitz needed to combine the skills of drafting, etching, printing and painting to achieve the lyrical result found in poetic works like "Sail Boats in Cove," "Turkey Pond," "Wharf," and "Gloucester Harbor." The complicated multi-plate, multi-pass process fades into the background; the works themselves seem simple, attractive, inviting.

'Happy Birthday, DADA'

A much different exhibition, also with its roots in the early 20th century, fills the tiny Winfisky Gallery at Salem State University this month. A group show featuring the art and design faculty, "Happy Birthday, DADA," remembers the centenary of the artistic and literary movement that

swept through Europe and remains an influence on contemporary ideas.

Far too much has been said about DADA, which in ways translated the incomprehensible inhumanity of war into art and poetry. Suffice to say it opened the way for breezy, humorous and noir artistic interpretations that still resonate.

What strikes most from this show, which offers about three dozen works from the talented faculty, is how diverse ideas about DADA can be. Humorous? Yes, like Frank Quimby's photograph "Patriots," and half a dozen of Ken Reker's inscrutable assemblages. It's literary, of course, and Robert Thurlow's "Dada Speaks," "Dada Salt," and "Dada Taste," may be best in show here.

Poetic? A beautiful work invoking John McCrae's poem "In Flanders Fields" by Margaret Black and Mary Melilli, Robert King's "Smoke 'Em If You Got 'Em," and even Richard Lewis's video loop fold the literary experience into the visual.

Finally, and most significantly, DADA refuses. Refuses labels, upsets expectations, remains inexplicable and firmly resists being "friendly," "cozy," or cheaply inspirational. Don Springer's "Spray-painted Frame on a Photograph of a Spray-painted Wall" (the frame looks hand painted, the wall in question a graffiti display) makes "art" into the action of the art, not just the work itself. Haig Demarjian's "Januskoph" set of prints — which appear to invoke a German silent film that explored the Jekyll-and-Hyde nature of humanity — are angry, silly, appealing and off-putting all at once.

"Happy Birthday DADA" runs through Nov. 2. "The Magic of William Meyerowitz" runs through Jan. 6. For Salem State information visit www.salemstate.edu/arts or call 978-542-7890. For Endicott, visit www.endicott.edu/centerforthearts or call 978-232-2655.

Keith Powers covers music and the arts for GateHouse Media and WBUR's ARTery. Follow @PowersKeith; email to keithmichaelpowers@gmail.com

ON EXHIBIT: Endicott features the magic of William Meyerowitz, while Salem State turns to DADA art

Sunday Posted Oct 16, 2016 at 2:01 PM

Updated Oct 16, 2016 at 2:01 PM

If you go...

WHAT:

The Magic of William Meyerowitz (Endicott College)

Happy Birthday, DADA (Salem State University)

WHERE:

Meyerowitz: Heftler Visiting Artist Gallery, Manninen Center for the Arts, 376 Hale St., Beverly

DADA: Winfisky Gallery, Ellison Campus Center, 1 Meier Drive, Salem

WHEN:

DADA: through Nov. 2

Meyerowitz: through Jan. 6

ADMISSION:

Both exhibitions are free: At Salem State, visit www.salemstate.edu/arts or call 978-542-7890.

For Endicott, visit www.endicott.edu/centerforthearts or call 978-232-2655.

The early decades of the 20th century seem like a halcyon time for artists on Cape Ann. Many well-known painters and sculptors spent time here, enriching the art world and the local culture. It's a major point of pride that artists like Stuart Davis, Nell Blaine, Walker Hancock, Marsden Hartley, John Sloan, Emile Gruppe, Aldro Hibbard and many others at one point or another called Cape Ann home.

Theresa Bernstein and William Meyerowitz were among them. They spent most of their life together in New York City during the winters, and on Cape Ann — first in Folly Cove, and later East Gloucester — during the good weather. The work of both artists, and their presence here, had a deep impact.

An intimate retrospective of Meyerowitz's paintings in the Heftler Gallery at Endicott College brings back to light his wide range of tastes and talents. Endicott has benefited from the generosity of collector Walter Manninen — the impressive new arts center on campus is named for him — and part of that generosity is a substantial gift that includes multiple works by Meyerowitz and by Bernstein.

This exhibition, "The Magic of William Meyerowitz," on view through Jan. 6, shows more than three dozen oils and color etchings. (An exhibition last year featured Bernstein's work.) Many of the works capture Gloucester harbor scenes — including the antic and ironic "Gloucester Humoresque."

But Meyerowitz ventured farther afield with his subject matter, and with his styles as well. Multiple still lifes, vaguely cubist attempts, and several portraits — including two of his wife and artistic partner — make this a wide-ranging exhibition.

The color etchings were his original contribution to technical advancement. As scholars have noted, Meyerowitz needed to combine the skills of drafting, etching, printing and painting to achieve the lyrical result found in poetic works like "Sail Boats in Cove," "Turkey Pond," "Wharf," and "Gloucester Harbor." The complicated multi-plate, multi-pass process fades into the background; the works themselves seem simple, attractive, inviting.

'Happy Birthday, DADA'

A much different exhibition, also with its roots in the early 20th century, fills the tiny Winfisky Gallery at Salem State University this month. A group show featuring the art and design faculty, "Happy Birthday, DADA," remembers the centenary of the artistic and literary movement that swept through Europe and remains an influence on contemporary ideas.

Far too much has been said about DADA, which in ways translated the incomprehensible inhumanity of war into art and poetry. Suffice to say it opened the way for breezy, humorous and noir artistic interpretations that still resonate.

What strikes most from this show, which offers about three dozen works from the talented faculty, is how diverse ideas about DADA can be. Humorous? Yes, like Frank Quimby's photograph "Patriots," and half a dozen of Ken Reker's inscrutable assemblages. It's literary, of course, and Robert Thurlow's "Dada Speaks," "Dada Salt," and "Dada Taste," may be best in show here.

Poetic? A beautiful work invoking John McCrae's poem "In Flanders Fields" by Margaret Black and Mary Melilli, Robert King's "Smoke 'Em If You Got 'Em," and even Richard Lewis's video loop fold the literary experience into the visual.

Finally, and most significantly, DADA refuses. Refuses labels, upsets expectations, remains inexplicable and firmly resists being "friendly," "cozy," or cheaply inspirational. Don Springer's "Spray-painted Frame on a Photograph of a Spray-painted Wall" (the frame looks hand painted, the wall in question a graffiti display) makes "art" into the action of the art, not just the work itself. Haig Demarjian's "Januskoph" set of prints — which appear to invoke a German silent film that explored the Jekyll-and-Hyde nature of humanity — are angry, silly, appealing and off-putting all at once.

"Happy Birthday DADA" runs through Nov. 2. "The Magic of William Meyerowitz" runs through Jan. 6. For Salem State information visit www.salemstate.edu/arts or call 978-542-7890. For Endicott, visit www.endicott.edu/centerforthearts or call 978-232-2655.

Keith Powers covers music and the arts for GateHouse Media and WBUR's ARTery. Follow @PowersKeith; email to keithmichaelpowers@gmail.com