

ART REVIEW: Artist Carol Prusa works in circular forms with ‘Dark Energy’ at Endicott

By Keith Powers / Correspondent

Posted Feb 15, 2018 at 3:28 PM

Artist’s biographies are invariably fascinating. As with Carol Prusa, whose training as a medical illustrator caused her to not only to dissect human cadavers, but to sketch them as well.

If you go...

WHAT: Carol Prusa: Dark Energy

WHERE: Heftler Visiting Artist Gallery, 376 Hale St., Endicott College

WHEN: through May 19

TICKETS: Free. 978-232-2655 or www.endicott.edu/centerforthearts

Artist’s biographies are invariably fascinating. As with Carol Prusa, whose training as a medical illustrator caused her to not only to dissect human cadavers, but to sketch them as well.

Such early training seems to have almost nothing to do with Prusa’s “Dark Energy,” an entrancing exhibition on view through May 19 at Endicott College’s Heftler Visiting Artist Gallery. Except that it signals a complexity of intellect, which transfers to a complexity of technique. And alerts the visitor to be aware of the web of philosophical possibilities that Prusa’s detailed work promises, and explores.

The pieces in “Dark Energy” stay resolutely round. Spheres, globes, even eclipses that obliterate and expose the circle.

Round and detailed: using silverpoint and graphite, every centimeter of Prusa’s circumferences integrates to a whole.

Round, detailed and inviting: working only in grayscale, the only color coming from blinking electronic lighting or small, intense video, this gallery exudes calm ideas.

Prusa creates globes or raised half-circles, mostly from acrylic, then works the surface with lines. Sometime lights are embedded — tiny, fragile, intermittent. Sometimes the light traces vein-like paths over the surface of a globe.

The detail is intense. Finely drawn outlines are dense and precise, but abstract — amoeba-like, repetitive. The small lights blink, but not brightly, or aggressively. In one major piece, “Tubes of Erotic Concentration,” the thin veins of violet barely break the silvery surface. When they do — only intermittently — the viewer feels like a discovery has been made, or a pathway has been revealed.

Eclipses, black holes, planetary spheres — all of this touches on Prusa’s cosmological connections. But this work is personal. This is not someone blinking uncomprehendingly at immensity. This is an artist wrestling with it.

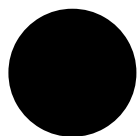
This work is virtuosic, but not with color. Grayscale simplifies and focuses the work on its ideas. The room is white, silver, and black. Rather than present a hectic barrage representing the inscrutable vastness of the cosmos, and our relation to it, the lack of color variety eases the viewer into the complexity.

Prusa’s notes and the labeling touch on her own sophisticated approach. Cosmic investigation, erotic preoccupations, gender issues and deep concerns about the future — this seems like a trite summary of her interests. References to Edmund Burke and Schopenhauer inform her thought. The astronomers Maria Mitchell and Vera Rubin as well. The resulting work itself takes the viewer in many directions.

Describing Prusa’s pieces begets only that — descriptions. Experiencing these creations is the genuine experience. There is nothing like these forms, and they transfix your attention — the integrity of ideas, conception and execution come together with facility.

Prusa writes bluntly, “I make the work I need to see.” It feels like we all need to see “Dark Energy.”

The exhibition remains on view through May 19 at the Heftler Visiting Artist Gallery at Endicott College. Visit www.endicott.edu/centerforthearts or call 978-232-2655.



SIGN UP FOR DAILY E-MAIL

Wake up to the day's top news, delivered to your inbox

ART REVIEW: Artist Carol Prusa works in circular forms with 'Dark Energy' at Endicott

By Keith Powers / Correspondent

Posted Feb 15, 2018 at 3:28 PM

Artist's biographies are invariably fascinating. As with Carol Prusa, whose training as a medical illustrator caused her to not only to dissect human cadavers, but to sketch them as well.

If you go...

WHAT: Carol Prusa: Dark Energy

WHERE: Heftler Visiting Artist Gallery, 376 Hale St., Endicott College

WHEN: through May 19

TICKETS: Free. 978-232-2655 or www.endicott.edu/centerforthearts

Artist's biographies are invariably fascinating. As with Carol Prusa, whose training as a medical illustrator caused her to not only to dissect human cadavers, but to sketch them as well.

Such early training seems to have almost nothing to do with Prusa's "Dark Energy," an entrancing exhibition on view through May 19 at Endicott College's Heftler Visiting Artist Gallery. Except that it signals a complexity of intellect, which transfers to a complexity of technique. And alerts the visitor to be aware of the web of philosophical possibilities that Prusa's detailed work promises, and explores.

The pieces in “Dark Energy” stay resolutely round. Spheres, globes, even eclipses that obliterate and expose the circle.

Round and detailed: using silverpoint and graphite, every centimeter of Prusa’s circumferences integrates to a whole.

Round, detailed and inviting: working only in grayscale, the only color coming from blinking electronic lighting or small, intense video, this gallery exudes calm ideas.

Prusa creates globes or raised half-circles, mostly from acrylic, then works the surface with lines. Sometime lights are embedded — tiny, fragile, intermittent. Sometimes the light traces vein-like paths over the surface of a globe.

The detail is intense. Finely drawn outlines are dense and precise, but abstract — amoeba-like, repetitive. The small lights blink, but not brightly, or aggressively. In one major piece, “Tubes of Erotic Concentration,” the thin veins of violet barely break the silvery surface. When they do — only intermittently — the viewer feels like a discovery has been made, or a pathway has been revealed.

Eclipses, black holes, planetary spheres — all of this touches on Prusa’s cosmological connections. But this work is personal. This is not someone blinking uncomprehendingly at immensity. This is an artist wrestling with it.

This work is virtuosic, but not with color. Grayscale simplifies and focuses the work on its ideas. The room is white, silver, and black. Rather than present a hectic barrage representing the inscrutable vastness of the cosmos, and our relation to it, the lack of color variety eases the viewer into the complexity.

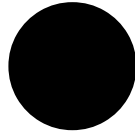
Prusa’s notes and the labeling touch on her own sophisticated approach. Cosmic investigation, erotic preoccupations, gender issues and deep concerns about the future — this seems like a trite summary of her interests. References to Edmund Burke and Schopenhauer inform her thought. The astronomers Maria Mitchell and Vera Rubin as well. The resulting work itself takes the viewer in many directions.

Describing Prusa’s pieces begets only that — descriptions. Experiencing these creations is the genuine experience. There is nothing like these forms, and they transfix your attention — the integrity of ideas, conception and execution come together with facility.

Prusa writes bluntly, “I make the work I need to see.” It feels like we all need to see “Dark Energy.”

The exhibition remains on view through May 19 at the Heftler Visiting Artist Gallery at Endicott College. 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](https://twitter.com/PowersKeith); email to keithmichaelpowers@gmail.com



SIGN UP FOR DAILY E-MAIL

Wake up to the day’s top news, delivered to your inbox
