

HOME PAGE TODAY'S PAPER VIDEO MOST POPULAR TIMES TOPICS

Log In Register Now Help

The New York Times

N.Y. / Region

Search All NYTimes.com

Search input field with 'Go' button

ING DIRECT logo

WORLD U.S. N.Y. / REGION BUSINESS TECHNOLOGY SCIENCE HEALTH SPORTS OPINION ARTS STYLE TRAVEL JOBS REAL ESTATE AUTOS

Google offers beta advertisement with 'Sign up now' button and 'The best of your city at even better prices.'

Advertise on NYTimes.com

ARTS | CONNECTICUT

The Fruits of Collaboration



Chad Kleitsch

"Trigger," photographs of museum staff members and other art world denizens as targets, by Type A.

By MARTHA SCHWENDENER
Published: November 4, 2011

In the end, most art is the result of collaboration. Paintings make their way into our lives because art dealers and curators show them and patrons collect them. Music, theater and dance productions require the coordinated efforts of performers and directors from the very beginning. Even literature involves a host of players, from editor to bookseller. But the five exhibitions on view at the Aldrich Contemporary Art Museum in Ridgefield — and one in the garden that was part of the grouping but closed earlier this month — are not about the patron-artist relationship. Nor are they large-scale projects that engage the community, as dozens of artists have done in recent years. Instead, several works showcase creative teams.

Adam Ames and Andrew Bordwin, who together form the duo Type A, have been working together since the 1990s, creating objects and installations that explore how people (generally heterosexual men, although one project involved female cheerleaders) compete and challenge one another. Games were an early concern of Type A. More recently, they have moved into

Related Times Topics: Connecticut Arts | Connecticut Arts Listings

Connect With Us on Twitter Follow @NYTMetro for New York breaking news and headlines.

Log in to see what your friends are sharing on nytimes.com. Privacy Policy | What's This? Log In With Facebook

What's Popular Now

Joe Frazier, Ex-Heavyweight Champ, Dies at 67



End Bonuses for Bankers



Bank of America advertisement featuring a woman and the text 'We're working to help make opportunity possible right here in New York. Tribeca Radiation - New York, NY' with a 'See How' button.

RECOMMEND

TWITTER

LINKEDIN

SIGN IN TO E-MAIL

PRINT

REPRINTS

SHARE



TicketWatch: Theater Offers by E-Mail

Sign up for ticket offers from Broadway shows and other advertisers.

Sign up input field with 'Sign Up' button

See Sample | Privacy Policy

MOST E-MAILED

RECOMMENDED FOR YOU

1. WORLD BRIEFING | ASIA Japan: Dalai Lama Blames Policies of China for Self-Immolations



2. \$71 Million in Art Is Sold at Phillips, Near Low Estimate



3. China Tries to Add Cultural Clout to Economic Muscle

Log in to discover more articles based on what you've read.

PRESENTED BY

Log In Register Now Log In

What's This? | Don't Show



darker territory, with competition morphing into intimidation and violence. Two of those later projects are on view here.

[Enlarge This Image](#)



Chad Kleitsch
An installation of printed planks of ash by Jessica Stockholder.

[Enlarge This Image](#)



Chad Kleitsch
"Acusma" (partial view), by the Brazilian collective Chelipa Ferro.

[Enlarge This Image](#)



Chad Kleitsch
"Jungle Jam," by the Brazilian collective Chelipa Ferro.

A more streamlined take on carnival aesthetics is offered by [Chelipa Ferro](#), a Brazilian artist collective ("chelipa ferro" is Portuguese slang for "money and steel"). The group's "Jungle Jam," from 2011, uses colorful plastic bags attached to kitchen-blender-motors lined up around the gallery wall and controlled by a computer program to create a swishing composition. Here, the visceral rhythms of Brazilian music and the colorful, wearable parangolés of Hélio Oiticica (1937-80), which were often donned by dancers, are turned into a sleek technological expression.

[Jessica Stockholder's](#) installation is the least obviously collaborative work on view, although it was made with the help of the screen printer Gary Lichtenstein and the

"Barrier," from 2011, a low, undulating concrete wall that begins on the exterior of the museum and continues inside the lobby, is a reminder of how contemporary fears and precautions — in this case, of terrorist bombings and attacks — are materialized, invading our inner sanctums.

"Trigger," also from 2011, takes as its starting point the commercial gun target, which most of us would describe as a human figure printed in black outline upon a white background. Type A proposed to a Minnesota company an initiative to update its targets. The resulting collaboration between artist-team and gun-target company is a gallery hung with Type A-updated targets, which feature photographs of the museum's staff and denizens of the New York art world pointing guns at the viewer or being held hostage by other artists and curators acting as assailants.

The project, which doesn't, overall, seem to be comedic in intent but comes off that way, takes a consciously humorous turn in the rear of the gallery, where the same subjects have been made up as zombies and photographed in character, highlighting the current resurgence of fascination with the undead, a post-millennial phenomenon mirroring real-world anxiety and threat.

Post-millennium gothic unease continues in the paintings of [Kate Eric](#), the name of the husband-and-wife team Kate Tedman and Eric Siemens. Kate Eric's canvases combine a number of familiar motifs: the swirling, vertiginous spaces of Julie Mehretu; the fairy-tale creatures and disjointed scale of Amy Cutler; the anime-inspired compositions of painters like Inka Essenhigh; and grotesque masters like Francis Bacon and William Blake. Dipping back even further into art history, Guiseppe Arcimboldo (1526-1593), the Italian Mannerist painter whose portrait heads composed from fruit and vegetables inspired the Surrealists, also comes to mind, as do the collaborative drawings of the Surrealists made in the Exquisite Corpse parlour.



Expanding your business

ALSO IN BUSINESS »

[Can Groupon's I.P.O. be saved?](#)

[Disney and YouTube make a video deal](#)

nytimes.com

BUSINESS

ADVERTISEMENTS



T Magazine: Design & Living

COFFEE, COMPUTERS AND KURT: SEATTLE ROCKS ON. ▶

NYTIMES.COM TRAVEL

Ads by Google

[what's this?](#)

[Osteoporosis Exercises](#)

Increase Bone Density Levels With

These 3 Simple Exercises. Start Now

[StayingFit.com](#)

cabinetmaker Clifford Moran. Ms. Stockholder is known for sculptures made with cheap, gaudily hued objects and materials — things you would find in a discount store. Here, she was given an object with weightier resonance: the remains of an ailing 125-year-old ash tree cut down on the Aldrich property in 2009. Planks of the old tree, printed with simple geometric shapes, colors and letters, are lined up around the walls of one room; the wood was also used to make constructions like Japanese screens. It is not one of Ms. Stockholder's most vivid projects, but it does showcase her expertise in handling formal art elements

The most engaging work in this group of shows is a film by the Argentine artist [Judi Werthein](#) that is installed in an easy-to-walk-by gallery on the first floor. "Do You Have Time?" from 2010, projected onto an abstract painting made with gunpowder by Tomas Espina, stars David Kleinman, a classic New Yorker from a slightly earlier era: a hyperinformed Jewish everyman who riffs on everything from the United States Constitution to the Gettysburg Address. Mr. Kleinman's examples of how history has been "written" and miswritten include spaghetti Westerns, which he describes as "urban dramas" made by Eastern European Jews for Protestant audiences — a distortion of the actual West settled by [Civil War](#) veterans.

All the collaborations at the Aldrich offer plenty of opportunities for ruminating on grand issues: millennial malaise, the implications of a mass-cultural zombie obsession or the passing of an old tree. What is missing, however, are ruminations on collaboration itself. What is different, after all, between working together to make art rather than working alone? And why have collaboration and collectivism, which smack vaguely of socialist principles, become so popular among artists since the fall of the Soviet Union and all its satellite socialist states? For, if you wander through the galleries at the Aldrich, the work currently on view doesn't feel much different from art made by the most lauded and celebrated figure in Western art: the individual artist.

"Collaborations at the Aldrich: Six Exhibitions Featuring Creative Partnerships," Aldrich Contemporary Art Museum, 258 Main Street, Ridgefield, through Dec. 31. Information: (203) 438-4519 or [aldrichart.org](#).

A version of this review appeared in print on November 6, 2011, on page CT14 of the New York edition with the headline: The Fruits Of Collaboration.

SIGN IN TO E-MAIL
PRINT
REPRINTS



The New York Times and the Bay Area -- save 50% on home delivery plus FREE All Digital Access.

SPONSORED HEADLINES

[What's This?](#)

Get Free E-mail Alerts on These Topics

The Cut
Kate Middleton Looks Very Pretty in Her New Fancy White Dress

[Art](#)

Wetpaint Entertainment
Pippa Middleton's Lumberjack Look Turns Heads in London (Photos)

[Culture \(Arts\)](#)

The Atlantic Wire
McCain Campaign Considered Not Letting Palin Be

[Connecticut](#)

[Aldrich Contemporary Art Museum](#)

Sworn In if They Won

Unigo.com
The Morning After - How to Walk Without Shame

INSIDE NYTIMES.COM



BUSINESS »



High Bank Fees Give Wal-Mart a Money Aisle

OPINION »



Op-Ed: End Bonuses for Bankers

WORLD »

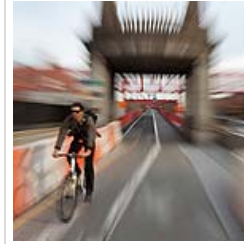


Ex-Lair of Tyrant, Now Just Any Place

OPINION »

Should Voting Be Mandatory?
Room for Debate looks at ways to increase — and decrease — turnout at polling stations.

ARTS »



Pleasures of Life in the Slow Lane

HEALTH »



Tired of Feeling the Burn? Low-Acid Diet May Help