

2013

DECORDOVA

BIENNIAL

OCTOBER 9, 2013 - APRIL 13, 2014

ORGANIZED BY LEXI LEE SULLIVAN

LYNNE HARLOW

BORN 1968 IN ATTLEBORO, MA. LIVES AND WORKS IN PROVIDENCE, RI.

Lynne Harlow is an installation artist known for her elegant and considered site-specific explorations of light, color, and space. Her installations are distinctive for their application of reductive minimalism. Working in materials such as chiffon, vinyl, colored Plexiglas and tape, and acrylic paints, Harlow transforms mundane spaces as well as gallery interiors into striking encounters with color as form.

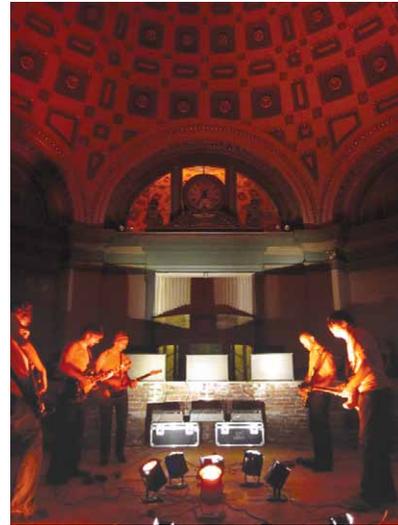
Over the last ten years, Harlow's exploration of color and space has expanded into a synesthetic exploration of color and sound. The influence of percussion and, perhaps, music can be felt in her use of rigid blocks or bands of pigment or swooping arcs of tones. Her pieces might even be described as an improvised call-and-response — a synesthetic deployment of color as accent and form as rhythm within space.

Harlow's recent works use music as direct inspiration. In *fermata* (2012), she stretched grill cloth — commonly used on Fender amplifiers — over a stretcher, substituting the material substrate of traditional visual arts practice with the materiality of musical performance. Building conceptually on *fermata*, Harlow mounted *Tangerine* (2012) an ambitious performance project at the Old Stone Bank in Providence, consisting of an original guitar composition performed by five guitarists using Fender Bandmaster amps.

Described by the artist as “rock-and-roll colorfield,” Harlow applied her sense of color and space to reductively isolate elements of the performance with directed orange spotlights.

rhythm..distance (2012), presented at *The 2013 deCordova Biennial*, references *fermata* and *Tangerine*, combining their sentiments with the sensibilities of her site-specific color installations. Large, bright orange fabric extends from the floor to the ceiling to create a triangular wedge into which visitors can enter. Like an exaggerated amplifier, the fabric conceals speakers that play a recording of a jazz-drumming performance by Paul Corio. Harlow's selection of a performance by Corio, who is both a musician as well as painter, suggests a deeper concern in the work to create a space for the enjoyment of overlapping notions of tone — color tone and audio tone. As the visitor leans into the orange fabric to listen to the shimmering cymbals and rhythmic drum beats, they are invited to hear what color sounds like — intimately listening to while being visually immersed in the color orange.

IAN ALDEN RUSSELL, ASSISTANT PROFESSOR OF CONTEMPORARY ART AND CULTURAL HERITAGE IN THE DEPARTMENT OF ARCHAEOLOGY AND ART HISTORY AT KOÇ UNIVERSITY, ISTANBUL AND FORMER CURATOR FOR DAVID WINTON BELL GALLERY AT BROWN UNIVERSITY



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TANGERINE. 2012

LIGHTING: ORIGINAL GUITAR COMPOSITION.
FENDER BANDMASTER AMPS

SITE SPECIFIC PERFORMANCE INSTALLATION AT
OLD STONE BANK, PROVIDENCE, RI

MUSIC COMPOSED BY MAC RANDALL AND NICH HABER

COURTESY OF THE ARTIST AND CADE TOMPKINS
PROJECTS, PROVIDENCE

2

RHYTHM..DISTANCE. 2012

FABRIC: ORIGINAL DRUM RECORDING (PERFORMED
BY PAUL CORIO)

DIMENSIONS: VARIABLE

SHOWN IN 2012 EXHIBITION AT CADE TOMPKINS PROJECTS

COURTESY OF THE ARTIST AND CADE TOMPKINS
PROJECTS, PROVIDENCE

