

# PAST AND FUTURE PERFECT TWO FOR ONE AT BOSTON SCULPTORS

Art and psychology have long been looking at one another in an attempt to extend our understanding of human choices, experiences and the perception of events in the world in which we live. Although art psychology tends to examine the processes and motives of an artist's self-expression, the artist can turn the tables and delve into the realm of psychological sciences to portray ideas from the past as well as a possible future. These are two very different mindsets.

This month, the Boston Sculptors Gallery presents two concurrent solo shows featuring the work of Fafnir Adamites and John Christian Anderson. Both artists are making their first exhibit at the gallery in Boston's SoWa District. Both are new members at the gallery. And both offer works that can be seen as simplistic –and in the case of Adamites work, minimalist – while speaking to something profound and exploring the concept of a future dictated by the past.

Fafnir Adamites' exhibit, "Holding Remnants," features large-scale paper sculptures that are greatly influenced by the psychological theory that past traumas can be imprinted upon and passed down through our DNA to future generations. A truly frightening concept.

Her work serves as a meditation – for the artist and the viewer – on trauma, memories and emotional angst. Adamites begins her process with the materials that serve as the starting point for her work which also go on to contribute to a multilayered message by providing a spotlight, or a space

holder, for traumatic issues that are not commonly talked about. This is a deliberate approach to the end product, and the making, as they relate back and forth in repetition, and in the artist's labor to get the concept to run through the entire process.

Broken orbs, dowsing pendulums or plumb bobs become the objects of Adamites' expression, validating issues of both the physical and the psychological. The use of the plumb bobs or dowsing pendulums – the artist switches up the two terms – is to represent a vertical reference point in finding one's place.

"There is a Sisyphean element to both the physical labor and the conceptual ideas," writes Adamites in her artist's statement. "Retracing the path of ancestors, repeating personal patterns, physically tracing the words from a written text – acknowledging both my place as a maker within this context and the irresolvable nature of the concepts themselves."

John Christian Anderson gives us "My Inheritance," using old and scavenged materials to create works that serve as facsimiles in referencing a future in which art will be created in a world of dwindling resources.

Unlike Adamites – who shows something unseen – Anderson is recreating, or fabricating, everyday objects. However different their representations, the works of the two artists speak to each other.

"There is something to serendipity," said Anderson. "As new members to the gallery, Fafnir and I both wanted to exhibit at the same time. Once we found out that was happening, we started seeing the

yin and yang of each other's work. In both, there is a dark element but also there is simplicity."

Anderson's mission is to create things that are "really true" – things that are known and will register with his audience immediately. His work presents what appears to be simple shopping carts, granny carts or hand trucks which are reverse engineered using sticks, twigs, 2x4s, plastic and wire. He acquired the sticks as workers

**BOSTON SCULPTORS  
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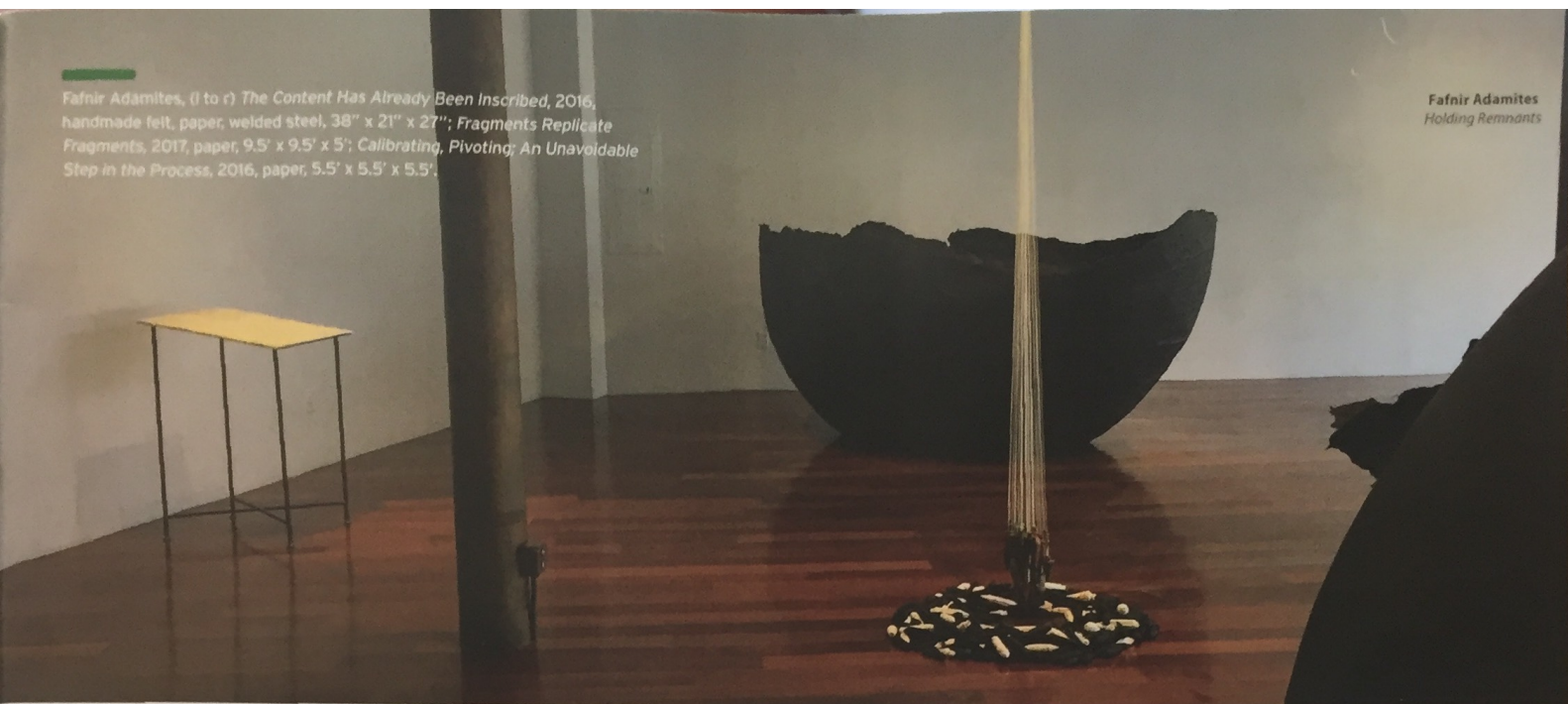
**THROUGH JULY 23**



John Anderson, *Christ Rising from an Ocean Gyre*, 2017, carved wood, plastic debris, wire, paint, 98" x 30" x 9".

Fafnir Adamites, (l to r) *The Content Has Already Been Inscribed*, 2016, handmade felt, paper, welded steel, 38" x 21" x 27"; *Fragments Replicate Fragments*, 2017, paper, 9.5' x 9.5' x 5'; *Calibrating, Pivoting; An Unavoidable Step in the Process*, 2016, paper, 5.5' x 5.5' x 5.5'.

Fafnir Adamites  
*Holding Remnants*



at the Arnold Arboretum disposed with debris.

Likening his work to that of a magician, he wishes for his audience to take away something of wonder. Anderson told me that he doesn't try to overthink his process. Like Adamites, he starts with the materials and then goes on to create something visually expressive.

"It's what magicians live for," he said. "Producing an experience that the audience can take away with them. They are surprised. They smile, laugh and are happy."

And that is true, because as a viewer, discovering Anderson's work is a delight. But there is also a darker element here. This feature of the ominous can certainly be seen in "Christ Rising from an Ocean Gyre," a 98" x 30" x 9" piece where we are presented with a resurrection.

The imagery of the crucifix and resurrections, Anderson said, "are embedded in his psyche." He now feels that technology has become our religion. It was after the disappearance of Malaysia Airlines Flight 370 in 2014 that he began weaving the bits of plastic which enshroud the crucifix – a resurrection of Christ from the ocean pulling with it plastic and debris from the water.

The Boston Sculptors Gallery, founded in 1992, is a cooperative gallery exhibiting a variety of contemporary sculpture, installations and public art. It embraces traditional sculptural media as well as emerging media and is located in Boston's SOWA art district. It is the only sculpture collective in the United States to maintain a gallery space.

Adamites holds an MFA from the Fiber and Material Studies Department at the School of the Art Institute of Chicago, and a BA in Photography and Women's Studies from UMass Amherst. Her work has been exhibited around the U.S. and she is a recent grantee of the Assets for Artists Matched Savings Program and the Women's Studio Workshop Residency Program. She lives in Turners Falls, Mass.

Anderson was raised in Los Angeles and credits Simon Rodia's Watts Towers as an inspiration to make personal objects out of found materials. He studied sculpture and ceramics at the San Francisco Art Institute, and earned his MFA from the School of the Museum of Fine Arts in Boston. He has been creating sculpture and site-specific work for over 40 years

and has exhibited extensively throughout the United States. His work is included in many museums and private collections. His studio is in Jamaica Plain, Mass.

| Lisa Mikulski