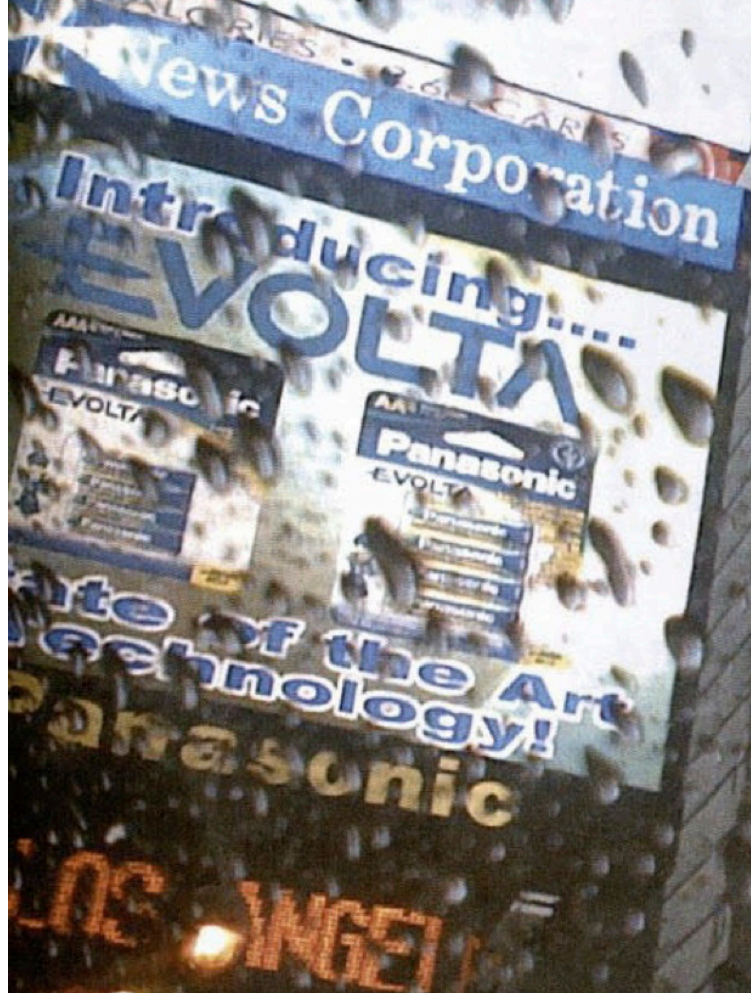


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3 | 13
4

7th Anniversary Issue



ERNST & YOUNG

ZOË BARRACANO'S GOLDEN REFLECTIONS

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BRYNN DIZACK: CANIS MAJOR

Boston artist Brynn Dizack was nearly halfway done with “madeline,” a conceptual piece made of hand cast cement bottles, when we met. She had finished almost a thousand, but needed more than double that amount to reach the 2,280 bottles intended for the piece’s final number, based on an ex-partner’s beer consumption rate during the course of their relationship: four to five bottles per day over the span of just under two years. Dizack fills each empty glass bottle with cement and, once it’s dry, cracks and peels away the glass from its chalky, bottle-shaped interior, sacrificing the manmade glass for its dense artist-made counterpart.

All of her work has this same kind of careful obsessiveness about it — important ideas hidden in earth tones and everyday materials like sugar, thread, paper and concrete. Dizack’s works come from a rejection of this millennium’s technological obsession, coming back to physicality and a sense of heaviness — both in meaning and material. Her other works include “passage,” a poem that extends from the ceiling to the floor in the artist’s own handwriting, hand-cut from a piece of Mylar that casts white words against a white wall, and “revision,” a grid of pages sliced from a found book, with much of the text blacked out to reveal new sentences and sentiments. These works are part of “canis major,” Dizack’s first solo show, which is on view through March 15 at Milton Academy’s Nesto Gallery.

The show is titled after a constellation of the same name. The most important trait of the Big Dog is generally thought to be indicated by the brightest star in our sky, Sirius, but there are discrepancies in how different diagrams determine which part of

the dog it represents — it could be the dog’s nose, his jaw or his heart. Dizack’s work provides for this kind of open interpretation, conceptual pieces that push viewers to examine their own immediate and visceral reactions. The mass of bottles that make up “madeline” are rooted in the far right side of the gallery and move out organically, a reminder of what Dizack called, “the physical and emotional weight of the things we consume.”

Another wall is sprinkled in pinpoints and string creating abstract, geometrical shapes — or constellations. This series is titled distillations whose shapes show interpretations of Dizack’s daily routes, mapping her travels from destination to destination. In some, she superimposes her partner’s daily route on top of her own — two paths moving independently of one another or crisscrossing until meeting.

When she’s not in the studio, Dizack is a teacher, working with third, fourth and fifth graders in Brookline, Mass. Asked how she explained this kind

of conceptual work to her students, she said, “I tell the kids to think about the materials, and what those characteristics can convey ... which is the same way I want adults to consider them.”

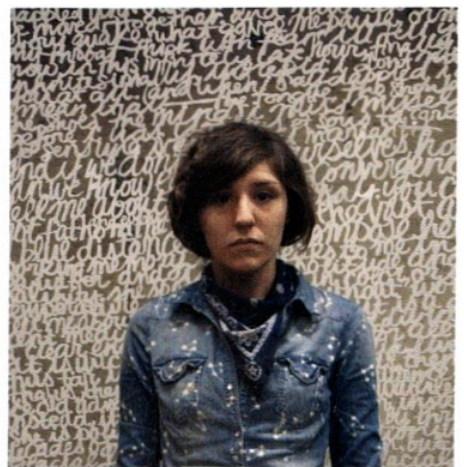
Nesto gallery director Ian Torney hopes to give the Milton Academy students this same kind of exposure to a conceptual art education, with Dizack’s exhibition beginning the process of “rethinking what a visual arts program can be.” Dissecting Dizack’s work involves more thinking than most artists; it creates a cycle of contemplation sparked when the work first began and continuing on in the mind of each viewer. “I really love the process and quality of thought that she puts into her stuff,” Torney said.

“**Brynn Dizack: canis major**” continues through March 15 at the **Nesto Gallery, Milton Academy, 170 Centre Street, Milton, Mass.**

| Lindsey Davis



madeline, 2013, 2,280 hand-cast cement bottles.



Brynn Dizack in front of *passage*, Mylar, handwritten, hand cut.