

LIB RECAP: ART ODYSSEY IS A ‘48-HOUR NIRVANA’



The Chuck Close tapestry at the ‘Art Odyssey’ is taken down on the closing of the Life Is Beautiful Festival, Sunday, Oct. 27, 2013.

Photo: Yasmin Chavez

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THE GOOD, THE BAD AND THE UGLY AT ...

Kristen Peterson

Tue, Oct 29, 2013

Life and death are nailed to the wall in the form of potatoes. A tinny recording of Hank Williams’ “I Saw the Light” plays from a red stereo on a sandy floor while a video collage with a caterpillar cocooning loops continuously on a TV in the corner. As with the potatoes (which sprout buds in death) the caterpillar is metaphor. Life and death here in this room are presented as indistinctive.

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LIFE IS BEAUTIFUL: A BIG BEAUTIFUL BLOCK PARTY

Life Is Beautiful's Odyssey has a lot of foot traffic, a crazy amount of foot traffic given the usual reception for art here in town.

There was no doubt that the two-day festival would give artists a different platform here. But whether anyone would depart from the event's stages and food tents to wind through the tiny rooms of the Town Lodge was a crapshoot. But they came, they observed, discussed, adored, contemplated, giggled at and wondered about the various styles, mediums and approaches to art—a mashup of established artists, UNLV and CCSD students, and even a lone tapestry by art icon Chuck Close mounted at an angle to the second floor balcony.

"The curiosity and inquisitiveness that I saw was overwhelming," says Patrick Duffy, the Odyssey's organizer. "Sure, it was a 48-hour nirvana, 48 hours of the pink cloud : but survey says: they like what they saw and what they experienced."

Even more surprising is that artists were selling works and contacts with collectors whose names they'd only heard of resolving some of the usual disconnect between art collect Downtown galleries.

Designed as a general-audience art experience encompassing broad definitions of art (a sort of contemporary art 101 crash course), the Odyssey delivered a sampling of the abstract, representational, esoteric, conceptual, text-based, sculptural, painterly and digital form—from Catherine Borg's video of the reveling amid the otherwise bittersweet Stardust imploding Matthew Couper's Spanish-colonial-style paintings denoting contemporary socio-political issues, to Jo Russ' desire-based collage work and linking-arms wall piece, to Mark Brandvik's rocket diorama built into a closet (the only work (glowing) in an otherwise dark room) to new paintings by William T. Wiley

And while Patricia Burns' reconfiguration of a hotel room literally shows the room's "guts" through a sort of constructed maelstrom, VAST Space Projects turns the Town Lodge Motel's hotel lobby into

Life Is Beautiful

Life Is Beautiful comp coverage

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the lives once here and a fleeting sense of home and identity in a town redoing itself.

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MURALISTS PRESERVE THE JOY AND RESILIENCE THAT HAVE LONG DEFINE THE HISTORIC WESTSIDE

Art emblazoned on a new five-story apartment build shareWESTSIDE, reflect the identity of Las Vegas' first African American neighborhood.



'RHYTHM AND RESILIENCE: BLACK VEGAS' HIGHLIGHTS THE LEGACY OF THE CITY'S AFRICAN AMERICAN COMMUNITY

"Rhythm and Resilience" is on display through August 20 at the new Civic Center Gallery.

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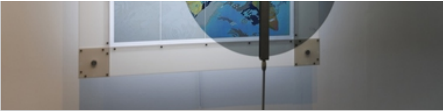
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ARTS AND CULTURE



LIBRARY

Austine Wood Comarow invented “Polage,” short for polarized collage, and brought it to Las Vegas in 1976, spawning a lineage of artistry.

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