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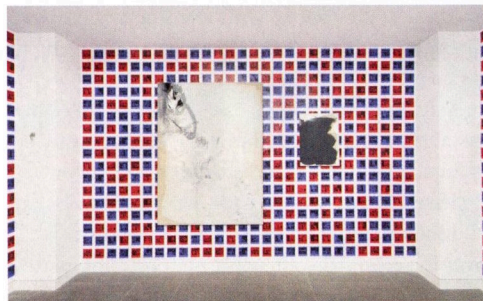
REVIEW: *Connecticut*

SUZANNE McCLELLAND: JUST LEFT FEEL RIGHT

The Aldrich Contemporary Art Museum • Ridgefield, CT • aldrichart.org • Through September 4, 2017

Just *Left Feel Right* is an apt title for The Aldrich Contemporary Art Museum's survey of Suzanne McClelland's 27-year career of painting, collage and sculpture. Under our current political unrest, left and right doubtlessly evoke politics, especially in the hands of the artist whose work has meticulously responded to fluctuating political climates over the years. In order to offer a succinct trajectory of the artist's diverse oeuvre, the museum's curator Amy Smith-Stewart cherry picked milestones from the Brooklyn-based artist's career that began with her move to New York for an MFA degree at the School of Visual Arts in 1981.

McClelland extracts data—language, words, images and sounds—and with an enduring curiosity and tempestuous mark making, reformulates what she observes. Therefore, the artist's ardor to hear, listen, observe and gather the flux of surrounding information conveys a vast source material, eventually echoing high and low moments of our collective culture and history.



Saved newspaper clippings, researched data and overheard conversations prompted elaborate early career collages encompassing various socio-political topics of the '90s.

In a sharp curatorial twist, an immersive juxtaposition blends McClelland's two intergenerational bodies of works into one timely composition. *Right*—the artist's bitterly relevant 1992 mixed media installation which combines depictions of the word "right" with dense abstraction that responded to the era's political environ-

Suzanne McClelland: Just Left Feel Right, installation view at The Aldrich Contemporary Art Museum, Ridgefield, CT. Photo: Tom Powell Imaging.

ment—is revived through its photographic documentation of approximately 40 monochromatic red or blue Polaroids that blanket the gallery walls. The four paintings from her 2011 *Left* series add balance with their similar painterly aesthetic and their counterweight as a political gesture.

A recent addition to McClelland's fervent abstract paintings is a series dedicated to the world's top paid names in music and film. Composed entirely of men, these top ten actors and rappers each receives an individual painting. In *Just Left Feel Right*, Eminem, Dr. Dre, Robert Downey Jr. and Jackie Chan make the cut. This suggests the patriarchal privilege granted to men towards success when the gender wage gap continues to permeate. McClelland's piercing body of work weaves distinct threads from the last three decades of American history with elegance and vigor.

—Osman Can Yerebakan