

'The publication and review of art6 exhibitions, performances and events'



Dark Ages by Virginia Tyack

Virginia Tyack's *World Enough and Time*

In her March 2006 exhibition at art6, Virginia Tyack credits Marcel DuChamp's *The Bride Stripped Bare by Her Bachelors Even* (Large Glass)—which she saw in Philadelphia in 2004—as a strong influence on the work exhibited in her show, calling it a “witty, intelligent, and vastly liberating redefinition of what a work of art can be.”

Since she was (and is) a painter, Tyack was used to thinking and working on a two-dimensional plane. She says, “I couldn’t stop thinking about [The Large Glass] and wanted to experiment [in those three dimensions]. She began working with works presented in boxes, somewhat Joseph Cornellian in both their presentation and nostalgic content. Layers of glass, paper ephemera, found objects, plastic film, and photographs are contained in her resulting 88 striking, surrealistic assemblages now on view at art6.

Kudos to Tyack for authoritatively exploring a new vision in a focused way while continuing a mature, unified, personal, and evocative total body of work.

—Mitzi Humphrey

Guest editor for this edition of **BroadStrokes** is art6 Founding Co-Director **Mitzi Humphrey**, continuing with Founding Co-Director **Henrietta Near** as Co-Chair of art6 Education and Outreach.

For more about other upcoming art6 events, visit www.art6.org or phone 804.343.1406. To contact the editor of art6 and **BroadStrokes**, phone Thomas M. Humphrey at 804.794.7579. art6 is located at 6 East Broad

Street, Richmond, Virginia 23219. Gallery hours are Wed.-Sun. 12—4pm. We invite you to attend. TMH



Destiny by Virginia Tyack



On Friday, March 24th, 6–8pm, art6 hosts VCU's 'MOVEABLE FEAST' with graduate students

reading from their thesis presentations.
FREE/PLUS RECEPTION. Readings begin at 6:30.
Next Feast April 21st at 1708.

and verbal interpretations. The carts/train cars are about migration and the figures or pulleys relate to shelter and become the orator of a given environment.

Kathleen Laraia McLaughlin's *The Color of Hay*

The Color of Hay at art6 in March 2006 is a collection of photographs taken when, in 1999, the artist lived in Maramunes, Romania, with a peasant family. McLaughlin says that her intention was to photograph the traditions of the villagers and to document "all four seasons in their cycle of life." The artist contends that, "In our modern world, we often feel we have 'lost' something important, something precious. Though they do not yet know it, these peasants are losing their customs in the same way our forebears lost theirs. They do not see themselves as beautiful or special, because they feel poor and ordinary."

McLaughlin spent a second year in Romania, concentrating on "the hodgepodge of change. Romanians find themselves caught between a very old world and a very new one: college students have illiterate parents, villagers have cell phones but no running water, and Rroma (gypsies) rule the pop-charts while suffering exclusion from the company of all other ethnic groups."

McLaughlin's photographs give an insightful perspective on a disappearing way of life.

– *Mitzi Humphrey*



Photo by Gary Means for Jimmy Warner Design



Buddy Hensley joins Jimmy Warner Orchestra at reception for the Tyack-McLaughlin exhibition. Photo by Gary Means for Jimmy Warner Design



Coming in April: Tim DeVoe. Shown here with *Yield and Fracture*

Also in April, Lydia Thompson exhibits ceramic sculptures that depict the translation of migration as it relates to specific cultural objects

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