Two exhibits showing at the BC Art Museum

By CHRISTY APPLEBY
For The Heights

Two new exhibits have opened recently at the Boston College Museum of Art. *Pete-Repeat: Installation by Mark Cooper and Michael Mulhern*, a modern, three-dimensional collection of artwork, is the result of a four-year collaborative effort of the artists. The second exhibit, *Aaron Siskind: Towards a Personal Vision 1935-1955*, offers a compilation of photographs. The two exhibits probably could not be more different in their mediums. However, each exhibit requires the viewer to see the individual pieces, not as a single photograph or a single piece of woodwork, but as a part of a greater vision.

In *Pete-Repeat*, the two artists set up the unique pieces of modern art in the nooks and crannies beneath the staircase in the museum. The concept is to use the space available in order to effectively display the works. One particular piece lies on the floor with an immense painting of St. Peter hanging above it. The viewer immediately recognizes the similar themes that run through the three-dimensional objects, such as a collage of artwork that includes photographs of St. Peter. These common threads, the use of similar colors and the use of quotations prevent the works from being viewed as individual pieces. Instead, the work must be viewed as a single entity with different shapes and configurations.

In order to effectively appreciate the interesting facets of the work, it must be viewed from above, below and at eye level. The staircase above the work provides a new perspective on what can be seen to be cabinets, benches and pieces of woodwork from eye level. The dimensions of the work come forth in all directions, from the work itself and from the space in which it is displayed.

Artists Michael Mulhern and Mark Cooper's works will be showing through December 11.

The combination of thought-provoking paintings on the pieces, a collage of quotations from religious and non-religious sources and interesting pieces of pottery create a tremendous opportunity to explore the depths of the work. For each look back at the work, a new dimension and a little more understanding of the projects, to a more abstract style, and then, to his mature phase. Although at first glance the work may appear to be dramatically different, viewed as a whole, common ideas run through the pieces.

One set of photographs called "The End of the Civic Repertory Theater" falls into the category of documentary pieces. The collection of 88 photographs, accompanying documents, a 200-page book of unpublished photographs and a video provide an opportunity to achieve a deeper understanding of the time and place depicted in the photograph.