

COURIER-GAZETTE

CMCA closes spring exhibits with May 7 reception

| April 20, 2022

The event includes in-person gallery talks by Nicola López and Young Sun Han, and several "Walk the Line" artists will also be in attendance.



Chris Doyle, "The Fabricators," installation view.

ROCKLAND – The Center for Maine Contemporary Art (CMCA), 21 Winter St., invites the public to a free closing reception Saturday, May 7, from 3 to 5 p.m., offering a last look at its spring exhibitions.

The event includes in-person gallery talks by Nicola López and Young Sun Han, and “Walk the Line” artists Paolo Arao, Grace DeGennaro, Jeff Kellar and Will Sears will also be in attendance. Refreshments and a live music performance by Robin Lane will be located in CMCA’s courtyard.

“Walk the Line” features an exceptionally diverse range of works by eight Maine and Maine-connected artists who share a central use of linear or geometric forms in their compositions. The exhibition features Paolo Arao, Grace DeGennaro, Clint Fulkerson, John Houck, Jennie C. Jones, Jeff Kellar, Paula McCartney and Will Sears.

“Nicola López | Visions, Phantoms, and Apparitions” features a monumental mixed media installation accompanied by three related bodies of work that collectively reference three timeframes – past, present and future – as reflected through the lens of climate change and the built world.

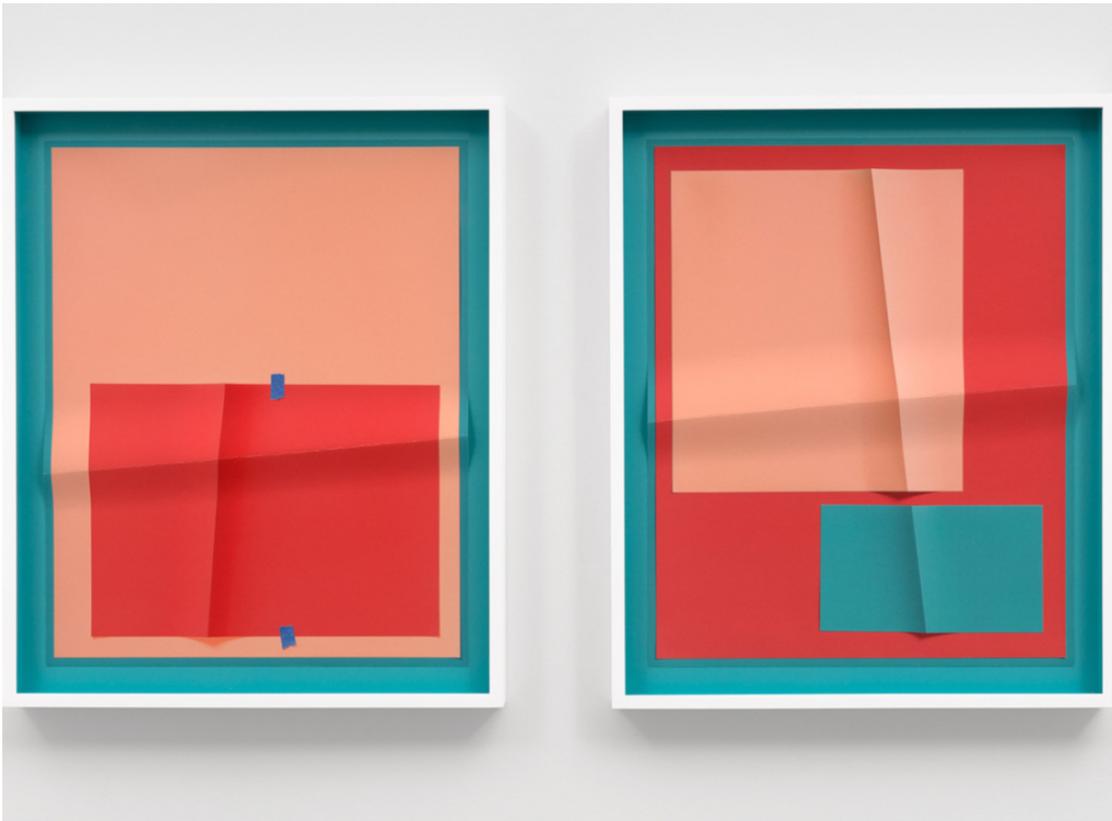
“Chris Doyle | The Fabricators” premieres a 48-foot-long multi-channel video projection on an artist-designed screen, featuring a group of related machines locked in loops of perpetual labor. The video is accompanied by two preparatory drawings for the animation.

“Young Sun Han | Passages from a Memoir + Tourist in the Dark,” a text and photo-based installation that responds to consequences of war and migration in North and South Korea. Through research and travel – mining memoir, oral histories, articles, travel brochures, and forbidden photographs – Han’s installation examines stories of the Korean diaspora.

Visit cmcanow.org for more information.



An installation view of Nicola Lopez’s “Barren Lands Breed Strange Visions.”



Pieces by John Houck in the "Walk the Line" exhibit.



Our 2-year refugee life has begun. On a cold winter day in December, many people fell into the water because a boat capsized in Jeppoh Port, Busan. At this moment, a Dadaepo communication vessel that my second son Gyeongmin and I were on passed this accident. Our boat moved closer to the screaming passengers. I took off my clothes and gave them to my son. A few of us helped give people persons CPR and send victims to the hospital. After I got back onto land, I realized that Gyeongmin went to Busan with my clothes. I was in my underwear and bus drivers refused to take me anywhere without clothes or fare, with no other option, I asked military police for a ride after explaining my story. When I returned home, I received news that my first son Gyeonghoon was captured by Communists. My wife and I prayed for him with tears every day.

A year later a daily commuting ferry started causing major problems. Like modern buses and trains, the ferry carried passengers from Gyeong to Dadaepo, back and forth, every morning, midday, and evening. Students, including my own children, frequently used this route. The passage was notorious for its dangerous swells, strong winds, and sudden rains. Several bus stops about a hundred people into the water. I was playing go at the Fokers when I heard the news. I hurriedly got onto a boat with rescuers to reach the accident area, but when we got there, there was no trace of the wrecked boat and passengers.

Young Sun Han, "Passages from a Memoir," installation view.