



Alix Pearlstein, *Moves in the Field* (still), 2012

COURTESY OF THE ARTIST AND ON STELLAR RAYS GALLERY, NYC

# makers Examining Actor's Craft

## 'ENACTING ACTING'

MILEWSKI

er, UW-Milwaukee's INOVA "Enacting Acting," a novel on of work by filmmakers Arndt, Vishal Jugdeo and Pearlstein, examining the craft nce. Striving to combat the nuance from "pop culture's nment," the exhibit delivers a k vision of its subject.

tion is a series of three short gle actor in various locations. *Exhibition* finds him waiting- hot from slightly above, sug- observation. In *Telegraph*, he rtment obsessively focusing taking a picture, while *Scène* king down a wooded path, his ted inner monologue convey- it, "recognition of the [audi- sdain for the gaze."

*Design for Disassociation* and deconstruct the insidious cli- n interview programs. *Stage* is a torrent of platitudes deliv- orcing us to consider the very or televised "therapy." *Violent*

*Broadcast* pits two interviewers against one interviewee. Evoking the constant danger and shaming endured by people of "deviant" identity, the work is awash with complex symbolism. At one point the interviewee is made to kiss a globe affixed to the end of a rod (kissing the world's ass?) and the interviewers are frequently shown in cutaway giving one another sensual massages while the interviewee speaks.

Shot on a bare white stage, Pearlstein's *The Drawing Lesson* and *Moves in the Field* closely examine performative group dynamics. In the former, she dissects the variable roles between observer and observed by moving a camera around and around a group of actors who alternately scrutinize each other and the viewer. In *Moves*, the performers follow the simple directions: "Stop, move, look at the camera and look at each other." Power plays between actors are prominent. A "leading man" quickly emerges, magnetically draws the camera's eye and points to the unsettling idea that expressivity is born, not just of an actor's comfort and understanding, but of his sense of power.

"*Enacting Acting*" is on display through March 9, at INOVA, 2155 N. Prospect Ave.

**VISUALART | HAPPENINGS**

# UNCOMMON FOLKS, LIKE YOU AND ME

## Milwaukee Art Museum showcases under-appreciated voices

BY TYLER FRIEDMAN

An MFA is not a condition for the possibility of great artistry (cf. below on the clay bison of Tuc d'Audoubert). The outsider artist often idiosyncratically filters tradition to potent effect. Maybe it's a sincerity that the market in late-capitalist society tends to devalue. Possibly it's the forcefulness of an unusually insistent artistic impulse. Whatever its essence, if the term "folk art" is not especially descriptive, it does capture the universal appeal of the creations.

"Uncommon Folk: Traditions in American Art," opening Friday at the Milwaukee Art Museum, collects paintings, drawings, sculptures, photographs, textiles and furniture of under-exhibited and under-appreciated voices in American art. Sure, to those better versed in the Old Masters, the works are quirky. But, as with the Old Masters, one finds here the same immediately evident yet difficult to pinpoint know-how by which all great art communicates.

"Uncommon Folk" runs through May 4.

Edgar Tolson (American, 1904-1984)  
*Rock Dog*, ca. 1945, Carved and painted limestone, 30 x 15 1/2 x 24"



## "MAGIC MUD: MASTERWORKS IN CLAY FROM RAM'S COLLECTION"

Racine Art Museum | 441 Main St.

The clay artist is no Johnny-come-lately of the cultural world. Half a kilometer deep into a cave in the south of France, the brothers Bégouën discovered two magnificent clay bison in 1912. Subsequent research showed the only missed the artist by approximately 14,000 years. The Racine Art Museum's "Magic Mud" exhibits how well *Homo sapiens* continue to pour their spirit into the material. This diverse collection of sculptural and functional clay is on display, for the first time since 2005, from Feb. 2 until May 4.

## "SIGHT READINGS: WILD SPACE DANCE COMPANY"

INOVA | 2155 N. Prospect Ave

"Sight Readings" is a Choose Your Own Adventure of site-specific installation performance art. The path that you choose through the work alters the content of the experience. The art seeks to encourage reflection on how we traditionally interact with art in museums, so expect to be pleasantly unsettled. Performances are Jan. 30-Feb. 1, at 7 and 8:15 p.m. There is an artist talkback after the later show.