

WARHOL & MAPPLETHORPE: GUISE & DOLLS

Wadsworth Atheneum Museum of Art • Hartford, CT • thewadsworth.org • Through January 24, 2016

With Caitlyn Jenner exploring gender identification and fashion reveling in androgyny, Hartford's Wadsworth Atheneum plays to its strengths in chronicling a gender-bending era whose influence on art and culture seems inexhaustible, and whose edginess, as illuminated through the intertwined histories of Andy Warhol and Robert Mapplethorpe, can still surprise.

Warhol & Mapplethorpe: Guise & Dolls, organized by Patricia Hickson, the Emily Hall Tremaine Curator of Contemporary Art, is an opportunity to revisit lower Manhattan in the 1970s and early '80s, when poet/musician Lou Reed was conjuring drag queens and hipsters walking on the wild side, Warhol was filming and photographing his coterie of he/she favorites at The Factory, and Mapplethorpe was increasingly a downtown presence, hired in 1972 as a photographer for Warhol's *Interview* magazine. By 1973, he and Warhol were exhibiting Polaroid images alongside other artists.

This is the first museum exhibition to place

their boundary-pushing approaches to portraiture in relationship to each other, creating a conversation between the older, warier Warhol and the eager Mapplethorpe; occupying similar turf, their lives encompassed unimagined success and devastating tragedy. Highlights include four portraits of Warhol taken by Mapplethorpe, and one Polaroid of Mapplethorpe taken by Warhol.

Mapplethorpe's role-playing self-portraits still burn with intensity.

Warhol's drag queen portraits from the *Ladies and Gentlemen* series and *Altered Images*, by photographer Christopher Makos, of Warhol in drag; Mapplethorpe's posed studio shots of close friend Patti Smith in guises conflating the feminine and



Christopher Makos, *Lady Warhol*, 1981, printed 2011, gelatin silver print, collection of the artist. Photo: Christopher Makos, 1981, *makostudio*.

masculine; and Mapplethorpe's equally formal portraits of body-building champion Lisa Lyon assuming "masculine" poses, are presented in new contexts.

Androgynous and cross-dressing subjects Grace Jones and Candy Darling also appear in the approximately 100 pieces in media, including Polaroids, painting and video.

Warhol and Mapplethorpe are closely allied to the Wadsworth, where each has shown solo exhibitions. The museum stood firm in presenting Mapplethorpe's controversial *The Perfect Moment* (1989),

its frank depiction of sexuality much debated during that era's "culture wars." *Guise & Dolls* promises another sort of perfect moment, a back and forth portrait of two irrepressible soothsayers whose time never left. —Susan Rand Brown

MIGGS BURROUGHS: LENTICULAR VIEWS

Lockwood-Mathews Mansion Museum • Norwalk, CT • lockwoodmathewsmansion.com • Through January 3, 2016

The magic of Miggs Burroughs's new exhibition, *Lenticular Views, Journeys through Time, Space and Emotions*, is turning heads as it captures dual visions of the Lockwood-Mathews Mansion Museum—then and now. Approaching his images head-on, you see the magnificent National Historic Landmark as it appears today, beauti-



Miggs Burroughs, *Master Bedroom*, 2015, simulation of a lenticular image using a modern-day photograph by Burroughs and a photograph from the 1800s courtesy of the Lockwood Mathews Mansion archives, 20 x 16".

fully restored. But moving your eyes a few inches to the left or right, the lenticular photograph reveals an earlier image of the mansion as it was back in the 1860s, when railroad tycoon LeGrand Lockwood hired dozens of European stone masons and skilled craftsmen to build the most significant United

States mansion since the Civil War. Completed in 1868, it is considered one of the country's finest examples of Second Empire architecture, although it had fallen into disrepair in the 1960s before it was rescued by a group of Norwalk citizens and restored under the guidance of the Junior League of Stamford-Norwalk. Today it is a lively cultural center with ongoing art exhibitions, docent tours and educational events for the community.

"The lenticular process allows the viewer to travel through time and space to experience the contrast of seeing the old landmark being built, then in disrepair, and now transformed into its present restored elegance," says Burroughs. "For all of my new mansion interior photos, I used

a model dressed in Victorian garb. Although these beautiful empty rooms suggest a romantic lifestyle from another era, I wanted to add the human element by putting a live person into the scene—a mystery woman in white whose face you never see. You wonder if she is real or a ghost from the past."

Also featured are images from Burroughs's new installation in a passage off Main Street in Westport, CT. The focus is on the "human connections" among various couples holding hands. "I love to explore the emotional and physical changes that we experience in our lives, over a period of minutes, or even decades," says Burroughs, who was one of only 14 lenticular artists in the US in 2014 according to lenticular.com. "I always wanted to be a filmmaker and now, the lenticular process has enabled me to make these simple movies with only two frames, enlisting the viewer as my collaborator, determining the speed, sequence, and ultimately, the meaning of these moving pictures." —Nancy Helle