

3<sup>rd</sup> Anniversary Issue

# artscope

03  
04 | 09

New England's Culture Magazine

Street savvy: Shepard Fairey at ICA Boston and Kayrock & Wolfy at UMass Lowell

Perfectly abstract: Béatrice Dauge Kaufmann at Swissnex Boston and Nicole Duennebier in New Britain

Dressed to impress: Laura Schiff Bean at Lanoue Fine Art and What Can a Woman Do? at Mt. Holyoke

Printmakers from the New Northern Ireland at UNH  
Pearls of Cotuit at the Cahoon • Glass Masters in Portland • Lyric Stage's Spiros Veloudos • ¡Cultura Viva! at Boston's Center for Latino Arts

Fine ceramics at Rhode Island College • Poetry and art explosion at Burlington's Fleming Museum

Surviving today's art market  
A new way to look at books



# BÉATRICE DAUGE KAUFMANN

Consulate of Switzerland/Swissnex Boston  
 420 Broadway  
 Cambridge, Massachusetts

Through May 31



When I first saw the work of Béatrice Dauge Kaufmann at the Swiss Consulate in 2006, I was immediately and viscerally taken in by her luscious abstract paintings and challenged myself to articulate her visual work in words. Her palette — and my reaction to it — struck me: I almost wanted to eat it. I felt like a kid staring at cartons of creamy colors at an ice cream stand, trying to decide which delicious ones to taste.

ABOVE TOP LEFT CLOCKWISE: *Fall Consonance*, 2008, oil on canvas.  
*Inside You X*, 2007, oil on canvas.  
*The Open Sea on the Cape*, 2008, oil on linen.  
 BELOW: *Warm Colors and Blue River*, 2007, oil on canvas.  
 RIGHT PAGE CLOCKWISE FROM TOP LEFT: *New Life*, 2008, oil on canvas.  
*Primavera*, 2008, oil on canvas.  
*Blues (detail)*, 2007, oil on canvas.

Subsequently, I learned that she perceives the colors of her adopted home of New England through gorgeously tinted lenses. Maybe it's a Swiss thing — like their ability to make chocolate — but she doesn't see the gray that dominates my view and that of painters of the New England seascapes and landscapes throughout history.

They examine what we would normally ignore as the "space between" us and the wall it hangs on; Kaufmann has translated the air into lusciously visible planes articulated by color. Her compositions capture the place where conversations, reverberations and sensations take place, always with the possibility of a connection being made. It is as if, when picking up her palette knife covered with pigmented oil medium, she begins a non-verbal conversation with the canvas and the space that separates her from it. The language is unspoken: color, line, light and space. She is fueled by energy from a glimpse out her studio window or a glance from a loved one. As Kaufmann said, "I know it is complete when I realize a connection."

This new body of work is equally tantalizing to the eye as that 2006 show, but her development as a painter and as a special "perceiver of color" stands out, quite literally, in space. Dauge Kaufmann, I've discovered, has pushed through the boundaries of her previously abstracted landscapes and captured the planes of space itself — in colorful compositions that articulate a "slice" of space. Like receivers of invisible radio waves, I can imagine her canvases as "receivers" and illuminators of the particles that make up the space they inhabit.

When several of these painted compositions are placed on walls, sharing the space of a room, a silent cacophony of color blooms. The canvas closest to the room's entrance lures a viewer in from the street to





converse again across the space between them. But the experience does not end there. This new group of compositions, where the complex layers of space become visible, seem to talk among themselves, sharing energy gleaned from their viewers. Holding themselves together as one unit, like a magnetic field, canvases at first assumed to be discrete, two-dimensional objects, become dynamic



creatures at play. They lure the viewer's eye, seeking to ensnare in connection. Each composition pulls the admirer in tight, like a slingshot, before releasing — but the viewer is only to be soon captured by an adjacent companion.

A peek by a passerby into this exhibition of energy captured from space, translated into elements of paint and geometry and physics ripe for interpretation, might reveal a dizzying glimpse reminiscent of Charlie's churning candy factory. But for those who dare to step in and

confabulate, a merry-go-round-like adventure awaits — a delicious trip spanning the exhibited galaxy of compositions, brought to life by the spaces in between.

Kaufmann's work can also be seen in the "Patron's Choice: On the Horizon" and "Patron's Choice: Encore" exhibitions at the Copley Society of Art in Boston from March 6 through April 16.

Linda K. Pilgrim

Please subscribe to help support New England artists and our cultural institutions!

*artscope right to your doorstep.*

Subscriber: \_\_\_\_\_

Address: \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ and/or Email \_\_\_\_\_

One year, (six issues) \$36 q

-or-

Two years, (twelve issues) \$59 q Save 20%

Payment method:

Check \_\_\_\_\_ Amex \_\_\_\_\_ M/C \_\_\_\_\_ Visa \_\_\_\_\_

Card # \_\_\_\_\_

Exp Date \_\_\_\_\_



To subscribe, fill out this form and tear out to mail to the address below. You can also subscribe online at [artscopemagazine.com](http://artscopemagazine.com).

artscope  
809B Hancock Street  
Quincy, MA 02170

t. 617.639.5771  
e. [info@artscopemagazine.com](mailto:info@artscopemagazine.com)  
w. [artscopemagazine.com](http://artscopemagazine.com)