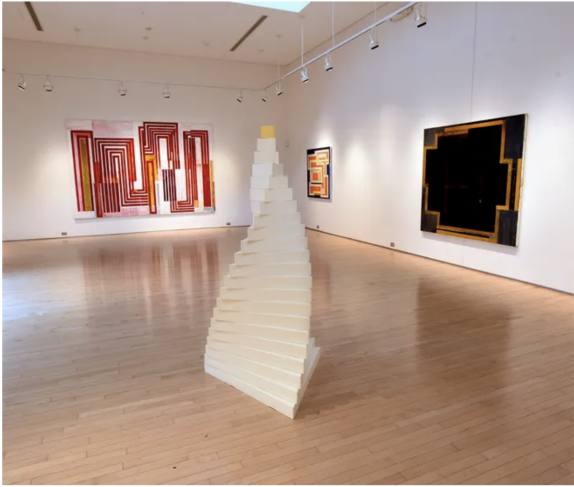


BCC exhibit 'Emotional Structure' features work by Michael Cochran and Lloyd Martin

3-4 minutes



The relationship between rationality and emotion is the vein that runs through “Emotional Structure,” an exhibition of work by Michael Cochran and Lloyd Martin, opening at Bristol Community College’s Grimshaw-Gudewicz Gallery Jan. 24.

The balance between rationality and emotion — and the means of balancing the two divergent concepts through structure — is a conversation the two artists have delved into many times over the years, said Cochran. “We come about it from different perspectives, but we end up making that same kind of statement, that balance,” he added.

In his paintings, sculptures and works on paper, Cochran draws on the structure of ancient forms such as Egyptian obelisks and Sumerian ziggurats bringing emotion to the pieces through color and gold.

The grid is the structure in Martin’s series of paintings that explore the use of color, mark-making and brush strokes.

Showing a body of work that spans from 1982 to 2018, Cochran said his long-term interest in ancient cultures and the teachings of geodesic dome inventor R. Buckminster Fuller informs his work. In his artist statement for the exhibit, Cochran said he “strives to bring those historical forms and patterns into the present by altering their structures and interjecting color and gold from ancient time periods.”

Gold, especially gold leaf, runs through his body of work on display in the exhibit. “Luminosity is really important in terms of light and the spiritual aspect. In ancient cultures it was considered the skins of the gods. It’s timeless,” said Cochran.

In addition to a series of works on paper, Cochran is also showing several sculptures in the exhibit including “Buddhi,” a piece informed by the tetrahedron.

For his pieces in the show, Martin said he selected paintings with a strong architectural reference to show in relation to Cochran’s pieces. In the artists’ statement for the exhibit, Martin said he “uses the grid to establish a format for a language of geometric forms where expressive painting events can take place. Color relationships, brush strokes and mark-marking all exist in this artifice.”

Showing a body of work that spans 10 years, Martin said color in his paintings was originally more not only monochromatic, but also less synthetic. “The newer colors have a synthetic quality,” he said, gesturing to one of his most recent pieces, “Red Anchor.”

“I like the abstract expressionists’ work, someone like (Willem) de Kooning. Even though my work is geometric and his work is gestural, I start to build a painting with an idea. I build a composition and then as things evolve I respond to that so it’s a very intuitive process as I go along – editing and re-editing and adding and subtracting until I end up with a final image,” said Martin. “So I start with an idea for a composition, but it doesn’t always end up where I began.”

“Emotional Structure” opens Thursday, Jan. 24, and runs through Thursday, Feb. 21, at Bristol Community College’s Grimshaw-Gudewicz Gallery, 777 Elsbree St., Fall River. The opening reception will be held Thursday, Jan. 24, 6 to 8 p.m.; Snow date: Friday, Jan. 25, 6 to 8 p.m. Gallery hours are Monday to Friday, 10 a.m. to 4 p.m.; Saturday, 1 to 4 p.m. Admission is free and open to the public.

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