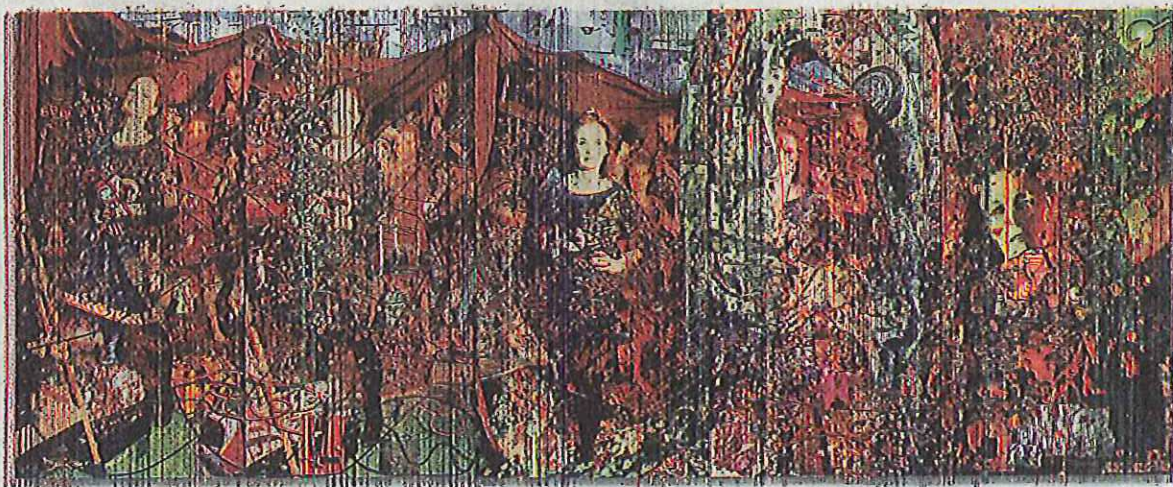


LIFE & ARTS

Family A closer look at the shadowy figure named Phil ^{2D}



Review Art Exhibit



Wood, sound board, inkjet print on Kitakata, string, pins, paper, photographs, plastic, wire and found embroidery all go into Elliott Hundley's eyes that run like leaping fire. Joshua White

SO MUCH TO SEE

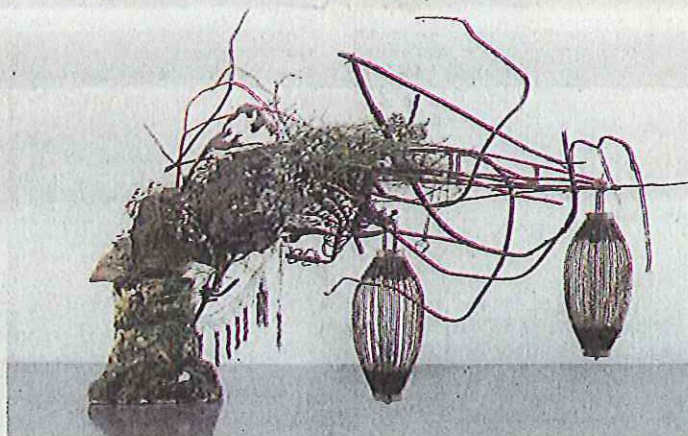
Artist Elliott Hundley's work, a veritable bacchanalia of textures and found objects, pays fitting tribute to its ancient source material

By Galle Robinson
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DALLAS — Euripides' last play was *The Bacchae*, a his-trionic tale of Pentheus, the king of Thebes, that is full of Dionysian subterfuge, dismemberment, madness and all manner of murders — filicide, patricide and regicide. It was first produced after Euripides' death around 406 B.C.

Fast-forward two millennia to an art studio in Los Angeles, where sculptor Elliott Hundley used the ancient Greek play and many of its contemporary translations to create "The Bacchae." The enormous works have become Hundley's first museum exhibit. The show was organized by the Wexner Center for the Arts and is currently on exhibit at the Nasher Sculpture Center.

Hundley, who turns 37 this



The sculpture swarming over incorporates found lanterns along with wood, wire and other basic materials. Joshua White

week, was at the Nasher supervising the installation and reluctantly agreed to speak to

a few people about his work. His reticence stemmed from awkwardness of introduc-

tions passed, he was genuinely enthusiastic to talk about

Elliott Hundley: The Bacchae

■ Through April 22
■ Nasher Sculpture Center, 2001 Flora St., Dallas
■ \$5-\$10
■ 214-242-5100; www.nasher-sculpturecenter.org

his work, his treasured finds — such as the springs from an old chair, the faded fringe from a patio umbrella — and the pieces of art he appropriated from artists Lucio Fontana, Paul Cézanne and Brice Marden.

He says it was a teenage fascination with Pompeian frescoes that introduced him to the story of Pentheus. For any museumgoers who are not familiar with the tale, Hundley spells it out, word by word by

More on HUNDLEY, 3D

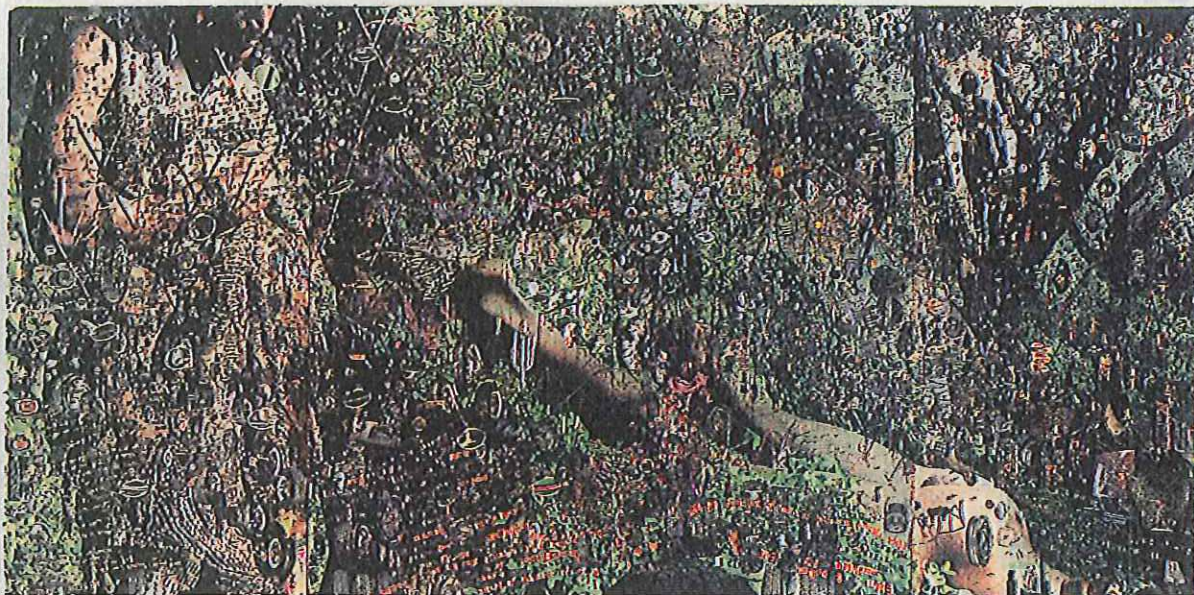
Hundley

Continued from 1D

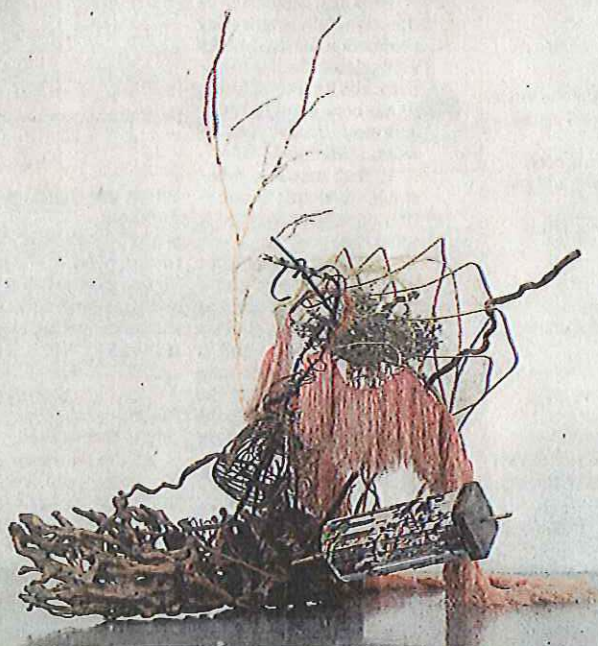
Jord, using letters from old *Look* magazines like a movie ransom note on the gargantuan multidimensional wall pieces that he calls bulletin boards. This descriptor is almost a pejorative for the elaborately dense collaged panels layered with photographs and old magazine advertisements, punctuated by hundreds of thousands of pins on which dance miniature flowers, photographs, sequins and feathers.

Although most of the elements have been found and repurposed, the result is so dense that few of the pieces resemble their original function. You strain your eyes to select one thing to see clearly, as the various fields move forward and back, making focus almost impossible. This gives the works an amazing animation. Even the large free-standing sculptures have bits that float seemingly in midair, with long, soft feathers that move in the faintest breeze as someone walks by and tiny sequins that bob on their pin stalks, reflecting the overhead lights.

Friends and family members have been enlisted to act the parts within the play, and Hundley photographs them, sometimes using the prints larger than life or as small as an insect. He doesn't bother to dodge the detritus of the studio in the photographs, so this gives another layer of confusion to the imagery, as do the magnifying glasses on the panels of *Pentheus* and the blue lenses on the *Lightning's Bride*, which are used to highlight salient miniature moments. The titles come from lines in the play, and for any artist stymied with

Magnifying glasses on *Pentheus*, named for the king of Thebes, highlight small sections of the work.

Jason Mandella



Thyrus for Autonoe melds natural and manmade elements.

Titles for Hundley's works, for example *a foot against his ribs*, come from lines in *The Bacchae*.

the need to entitle works, a quick cruise through the ancients would provide ample samples.

There is so much to see

in Hundley's work that peering to see clearly becomes an athletic event.

Other than the text of the story, there is no actual

gore to see, but there are rewards aplenty for those who take the time to parse the particulars. In *tearing flesh from the bone*, broken

baskets represent rib cages, sandblasted roots are the bones, and old beaded curtains substitute for flayed skin. They work when you know the text, and they work if you know nothing about *Pentheus*, Euripides or Elliott Hun-

dley for that matter. No doubt, though, you will remember his name.

Galle Robinson is the Star-Telegram art and design critic, 817-390-7113

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Divorce can be rough for pets, too

■ Dog owners may have to address separation anxiety and other stress.

The American Kennel Club

Breaking up is hard to do, and when the family pet is involved, things become more complicated. "Dogs form bonds with people, and when ties are disrupted, it can be stressful for them, just like it can be stressful for humans," said certified applied animal behaviorist Mary Burch. "While there is no perfect solution for helping your dog adjust during a breakup or divorce, there are steps you can take to ease the transition." Burch and the American Kennel Club offer tips on how to help your dog adjust:

as possible.

■ A change of surroundings is common after a split. Whether you move or redecorate a formerly shared space, plan ahead to create an easier segue for your pooch. When looking for a new home, seek out a pet-friendly realtor or ask your current realtor to keep your pooch in mind while searching for prospective homes. If you plan to redecorate, think about new additions for Fido, too, whether it is the addition of a doggy door or pet-friendly flooring.

■ When introducing new people to your dog, know your dog's comfort level. Wait to introduce Fido to your new friends or love interests. This will give you time to discuss your pup's temperament and

YOUR NEXT HOME could be here!

