Bruce Nauman’s “Green Light Corridor” is part of the "Strange Pilgrims" exhibit at the Contemporary. JUAN CLARIS UNIKOT / JERUSALEM POSTER

Angelbert Metoyer’s “Unified (Indigo Series A.2)” is from the ex:es "orange=orange". CONTRIBUTED BY ANGELBERT METOYER

"Institute for Turbulence Research" (from "Tornado Warning"), Charles Atlas four-channel synchronized video installation is a part of the ex:es "orange=orange" CONTRIBUTED BY ANGELBERT METOYER

What’s happening this weekend? See the Planner, D2

One thing is for sure about the "Strange Pilgrims" exhibit - it is organized by the Contemporary Austin, smartly includes a range of works that encompass the visual genre of odd and surreal, and is no glibly-inspiring spectacle like Hamsa’s bubbles to a darkly sublime toy-prize, from film installation, "Dream Disprocedure." By the late and much overlooked Paul Sharits, a seminal work from the 1970s that exhibits the greater threat of "Strange Pilgrims," from oblivion and reintroduced to the world. These pieces are mystical, like Angelbert Metoyer’s installations of indigo-blue figures, an angelic in the Contemporary’s Janus Center gallery much like they are in Metoyer’s New Orleans home. Others are strangely topical. You can sit down, flip through magazines and help yourself to the coffee and cookies laid out in a part of exceptionally scenic offices created by British artist Phil Collins. Your appetite is swayed out, too. Bruce Nauman’s "Gloom Light Corridor" is a mere I foot wide but 40 feet long. It challenges the lost claustrophobic — and not-so-thick visitor — to squeeze through its entire length, emerging on the other side renewed by the intense green fluorescent light and there’s a nice nervousness — and funneled effect — in Charles Atlas’s "multichannel," which the artist explained to me as being a sound track "like something in Persia," which the artist experienced as a child in the Midwest. It is a protest against the loss and spoliation of the floor, a black and white spiral induces more than a little disorientation. "Strange Pilgrims" boasts a nicely diverse array of artists, from internationally recognized, established names like Yoko Ono, Atlas, to moving meditations, such as the Austin-based Andy Cosquinti and the local photographer’s collective Lakes and Dunes. The Contemporary uses the entirety of its space to explain the brightness of band’s new album.

My Morning Jacket dives into deep waves of sound with ‘The Waterfall’

Angeles, California's band's new album showcases a wide range of styles and genres, bringing together elements of rock, folk, and electronic music to create a unique and captivating sound. The album features a variety of instruments and production techniques, making it a diverse and engaging listening experience.

The band's sound has evolved over the years, and with "The Waterfall," they continue to push boundaries and explore new possibilities. The album includes both upbeat and slower tracks, allowing for a range of moods and emotions to be expressed through the music. Whether you're a fan of the band or new to their work, "The Waterfall" is definitely worth a listen.

The album's release has been met with positive reviews, with many critics praising the band's creativity and musicality. It's a testament to the band's skill and dedication to their craft. Whether you're a long-time fan or new to the world of My Morning Jacket, "The Waterfall" is sure to impress and entertain.
two sites for the show, which takes its name from a collection of stories by Gabriel Garcia Marquez. Its downtown Jones Center, its 14 acres of lakeside grounds at Laguna Gloria and the historic Driscoll Villa there, and even the historic gatehouse building at Laguna — all are utilized to inventively display art.

And in a somewhat rare collaboration between a city-centered arts organization and the University of Texas, nearly a third of “Strange Pilgrims” is on view at the University of Texas’ Visual Arts Center. More than 2 1/2 years in the making, initiated as soon as the Contemporary came under the leadership of director Lou is Grachos, “Strange Pilgrims” feels a bit like a declarative gesture — in a good way. Its focus on experimental art keys off Austin’s festival culture and the city’s penchant for participation — especially anything outdoors — and signals the Contemporary’s leadership has read Austin’s spirited personality correctly.

The show is accompanied by a suitably weighty catalog with scholarly essays. Published by UT Press and with essays by several UT scholars, it’s a sign that the Contemporary is serious about making a lasting contribution to the eruditions surrounding contemporary art. 

In terms of local cultural politics, there’s much to be positively said about the Contemporary’s engagement with UT — both the use of the Visual Arts Center and the participation of UT art faculty. 

But unfortunately, in practical terms, the on-campus Visual Arts Center is hardly accessible for all but the most intrepid off-campus art fan. The center lacks opening and Sunday hours, too, though it is open Saturday afternoons. And with so many of the exhibits most ambitious projects on view at the UT center, one wonders how many will ultimately experience the entirety of this impressive experimental show. 

Inspired by Garcia Marquez’s stories of travelers and their journeys, “Strange Pilgrims” asks the public to make one of their own.

Contact Jeanne Claire van Ryzin at 512-445-3699.

AUSTIN AMERICAN-STATESMAN | THURSDAY, OCTOBER 22, 2015 D3

Exhibit

continued from D1

Bruce Nauman’s “Green Light Corridor” evokes claustrophobia and anxiety.

CONTRIBUTED BY ERICA BARAHONA EDE

Austin-based photo collective Lakes Were Rivers created an installation called “Swan Cycle” at the historic Driscoll Villa at the Contemporary Austin, Laguna Gloria. Part of the “Strange Pilgrims” exhibit, “Swan Cycle” includes historical photos of Clara Driscoll and her time at Laguna.

CONTRIBUTED

Roger Hiorns’ “A Retrospective View of the Pathway” is activated once a week.

CONTRIBUTED BY BRIAN FITZSIMMONS