



Holiday Farms: A Collaboration

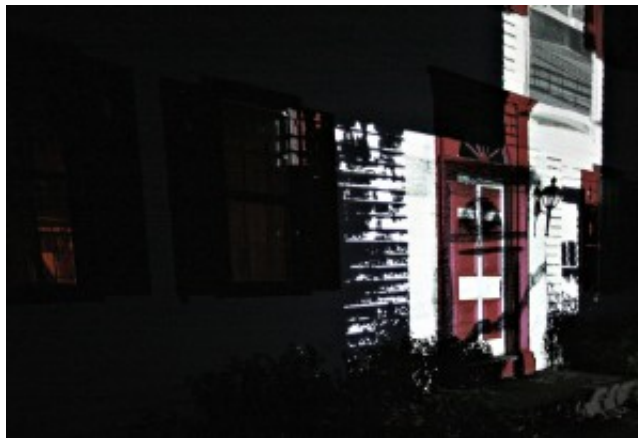
November 26, 2013

On a cool, clear night I stood within a group of friends transfixed by projections

illuminated against the façade of a rural farmhouse in Vermont. The images, combined with the darkness and silence of our remote rural location, created a hushed, quasi-religious stillness.

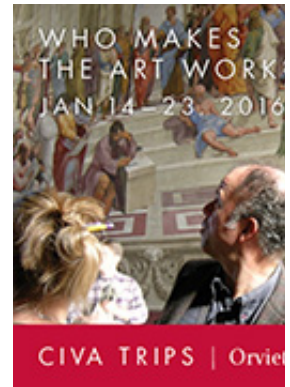
The images that so captivated were part of an architectural illumination making up Karen Brummund’s Holiday Farms project.

The project departs from the slick, sometimes pretentious New Media practices of architectural illumination such as urban laser shows that



evoke crowd-whistling finales. At this quiet Vermont site in fact no one cheered. Instead, while digital stills slowly and methodically projected against the building’s surface, the group became more and more quiet.

Illuminated onto the farmhouse façade were transferred drawings and collages inspired by the home’s entryway and inner rooms. These images alighted like angels on the home’s surface, moving



gently one to the next as we watched from the lawn. Brummund had gathered the drawings and collages from artists who lived for a brief time in the space, creating images in response. Digitally edited, they now appeared on the home's façade like pictorial "visitations."

Projected large-scale onto the quaint domicile, the images created immediate



impact apart from their subject matter per se. Lace curtains and Victorian shutters were covered with edgy, spider-like forms; graphic illumination met wooden siding; and whimsical patterning crossed paths with simple, straightforward panes. This daring layering of aesthetic contrasts was itself expressive.

As graphic illumination grazed over the house, and rustic simplicity co-mingled with contemporary innovation, another layer contributed to the hushed awe of the group: only hours earlier, this had been our residence and our meeting



space. Experiencing the installation was like encountering one's own diaries and quotes (in this case, visual quotes).

Brummund's work suggests that a domicile, artistically explored, can "speak" the experiences lived there, to memorialize and even incarnate, what has transpired within. Most understand house to be a repository of memories. Flashes of illumination on a façade then, is not so very edgy after all. Rather, the Holiday Farms project is like a scrapbook arriving in New Media packaging. I hope Brummund will continue this body of work as it promises to

contribute significantly to the nourishing possibilities of digital imagery when properly “domesticated.”



Linda Stratford received her Ph.D. from the State University of New York-Stony Brook, in History, with emphasis on Art and Society in France. Prior to graduate studies, Linda completed an undergraduate degree in Art from Vanderbilt University and spent a year studying art history in France. She currently teaches art history at Asbury University where she has also served as Art Department Chair. In 2005 she was appointed Lilly Scholar at Asbury University. She is married to Mike Stratford and has two sons, Forrest and Will.



Karen Brummund is a visual artist who makes environmental and community-based projects. Through her work she partners with local schools and small non-profits as well as international museums and art organizations. She completed her Masters in Fine Arts at the University of East London in 2006.

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