

Trinity

Statement:

The “three-brain” model, or *triune brain model*, first proposed by the American physician and neuroscientist Paul D. MacLean in the 1960s, effectively highlights the defining characteristics of three major brain regions—reptilian, limbic (paleomammalian), and neocortex (neomammalian). In general terms, the reptilian drives automatic (survival) and ritualistic behavior; the limbic is the seat of the emotions; and the neocortex orchestrates thinking and logical responses to sensory input. While considered overly simplified, the model still functions to delineate general aspects of human brain function and structure (http://thebrain.mcgill.ca/flash/capsules/histoire_bleu09.html).

Trinity asked contributing artists and viewers to consider if art always addresses (or connects with) all three brains? If art can selectively target only one region and if some artists—or certain forms of art—specifically address one of the three brains?

The pieces in Trinity work in intellectual, emotional and visceral ways. Many oscillate between two of the brain categories. Heads are featured in many pieces, often shown in the process of being opened up, enclosed and even separated from the body. The interface between nature and the individual is explored, with the fear and emotional wonder of that interaction present simultaneously. The body of abstract work in the show – some with deeply personal meaning – present intellectual puzzles, while also functioning to touch the viewer's emotional chords. Finally some elements of the show present controversial topics, that may elicit “gut” level reactions. In all a wonderful collection of work exploring the concepts behind **Trinity**.

- Dave Fischer

Trinity Artist List:

| | |
|--------------------|---|
| Christopher Gideon | Diamond Head Ted |
| Jim Brown | Diagram for a Saferoom to contain an artist's visions and allusions |
| Gabriella Boros | Snowmaiden series |
| Donita Simpson | Streetlight #1 & Streetlight #2 |
| Karen Snow | The days between the before and after |
| Leslie Bolyard | Black and Blue |
| Roman Serra | Untitled-2013 |
| Klaus Pinter | untitled |
| Sophie Grillet | Romeo and Juliet |
| Corey Scillian | Circus of Life |
| Matthew Zivich | Alamode |
| Kristi Trombly | Cracked |
| Diana Patterson | Connected, Contaminated, Disintegrating |
| Matt Lewis | S.L. #97 |
| Denyse Couture | Vapors |
| Natasha Beste | Maybe You Can Feel Even Better |

Readings:

Devices of Wonder - Barbara Maria Stafford, Frances Terpak
Echo Objects - Barbara Maria Stafford
Vision and Art: The Biology of Seeing - Margaret Livingstone
A history of the Senses - Robert Jutte
The Art Instinct - Dennis Dutton
Art and Illusion - E. H. Gombrich
Mr. Wilson's Cabinet of Wonders - Lawrence Weschler
The Origins of Intellect; Piaget's Theory - John L. Phillips, Jr.

Trinity

Readings (cont.):

Cognition and the Visual Arts - Robert L. Solso

Mind Hacks - Tom Stafford and Matt Webb

Aboriginal Art - Wally Caruana

Maps of the Mind - Charles Hampden-Turner

But is it Art? - Cynthia Freeland

Mapping the Intelligence of Artistic Work - Anne West

Hallucinations - Oliver Sacks

Splendors and Miseries of the Brain -Semir Zeki

Bridging the Humanities - Neuroscience Divide - edited by Barbara Maria Stafford

Imagery in the 21st Century - Oliver Grau (Editor) and Thomas Veigl