

REVIEW: *Vermont*

COINCIDENCE CONTROL: ANGUS MCCULLOUGH

Brattleboro Museum & Art Center • Brattleboro, VT • brattleboromuseum.org • Through September 23, 2019

Conceptual artist Angus McCullough has carved out a noteworthy niche for himself by fusing tongue-in-cheek humor with unexpected cross-disciplinary techniques.

Drawing on research and his work as an architect, musician and carpenter, the Bennington-based artist has created his most ambitious installation to date.

Coincidence Control explores our relationship to time and is fittingly located in the original ticket office of Brattleboro's former Union Station (now the Brattleboro Museum). McCullough reminds us that synchronized time and time zones are mere fabrications created by railroad companies in the 1880s to avoid deadly accidents. Employing video, artist books and the space itself, he

"facilitates explorations away from these structures and institutions that measure and control us."

Outside the "ticket office" travel posters declare, "Travel your Inner State" and souvenir postcards read: "Greetings from Right Here, Right Now." To enter the exhibit, we open a door labeled "Conductor" (a repurposed treasure McCullough found in the bowels of the museum). This gesture suggests that once inside, we're collaborators in control of our own internal rhythms.

A private meditation capsule invites us to lose

ourselves in the present moment, while McCullough's looping video, *This Was the Future*, reflects on his journey traveling across time zones by train on New Year's Eve.



Angus McCullough, *Departure Schedule* (excerpt), 2019, mixed-media artist book, 8.27 x 11.69". Courtesy of the artist.

There are maps to guide inner voyages and departure schedules to peruse. A bell may be rung by anyone who dares, while a labradorite sculpture questions the very need for telegraphs and timetables. McCullough amusingly quotes crystalvaults.com, which says labradorite "enhances the mental and intuitive abilities of clairvoyance, telepathy, prophecy and coincidence control." The artist has also devised a series of public events to assist with "our escape and homecoming." There will be a deep listening session, an architectural tour of the museum that explores the link between railroads and immigrant relocation and a two-part workshop on dream journals. "Dreams are a way of escaping synchronized time," McCullough explains.

"We talk about time as though it's one thing," McCullough adds, "but it flows in a multiplicity of ways—slow or fast, in cycles or linearly, etc., and I hope this exhibit deputizes visitors to experience their own unique kinds time."

—Michelle Aldredge