

# Phantasmaphile

March 18, 2011

## Meghan Boody show!



Meghan Boody "Far out at sea the water is as blue as the bluest cornflower, and clear as the clearest crystal, but it is very deep..." 2010

Meghan Boody, she of vivid photo-narratives and serpentine titles, has a show up now at Affirmation Arts. Called "The Lighthouse Project II: Visitation," these works feel like stills from a story that's a bit Bronte, a bit du Maurier, and maybe even a feminized Golding. Crumbling islands, girls in cloaks, blazing lighthouses, wood paneled orphanages - what's not to love? The exhibition is up through April 2nd, and an artist's talk with cocktails is taking place at the gallery tomorrow evening beginning at 6pm, should you care to hear Boody speak about her masterful work in person.

Addendum: It's come to my attention that there is yet another Meghan Boody show up now, at Salomon Contemporary. Called "Psyche and Smut Lives," this show is also up until April 2nd. More info:

### **Meghan Boody: Psyche & Smut Lives**

4 March - 2 April 2011

Salomon Contemporary presents *Psyche & Smut Lives*, a solo exhibition of allegorical photographs and sculpture by Meghan Boody. Featuring *Psyche & Smut*, a recreation of the 2000 series, the exhibition displays multi-layered images that tell a story of psychic transmutation through digital composites. Boody transforms the gallery into a colorful wonderland, accompanied by her *Glass Worlds*, precarious miniatures in bell jars all invoking landmarks on the perilous path towards self-awareness.

Drawing parallels to a rabbit hole scenario, *Psyche* is a little girl from bourgeois society who finds herself in an alternative world ruled by frogs, their concubines, and her deviant twin, *Smut*. The desire and loathing that the pre-pubescent *Psyche* harbors for her errant alter ego unravels as the series progresses. The ingredients gradually boil together as each successive picture amplifies the tension and risk in navigating the terrain of rebirth and realizing the mature self.

Boody incorporates her own verse in each piece, enabling the viewer to follow the series of events that occur in her underworld. The singsong rhymes contradict the erotic language describing *Psyche*'s progressive loss of innocence. Using drugs and dressing up beyond her years represent *Psyche*'s coming of age, as she casts away "the days of her pinafores primness" in this unabashedly literary narrative. Another layer is evident in the translucent

cast acrylic frames, which include shape-shifting, mythical beasts sculpted in relief and arranged around each image like gargoyles or attentive gatekeepers.

Meghan Boody grew up in NYC and received a B.A. from Georgetown University in philosophy and French. She apprenticed with the photographer, Hans Namuth, for three years. Her work is shown widely in galleries and museums internationally and is in important collections including the Whitney Museum of American Art and the Herbert F. Johnson Museum at Cornell University. Boody is currently a *Sony World Photography Award* finalist for *The Lighthouse and How She Got There*, her ongoing series about a child orphan adrift in a nineteenth century Dickensian world. She is known as one of the first photographers to successfully integrate digital technologies into her work.

*Psyche & Smut Lives* runs concurrently with Meghan Boody's *The Lighthouse II: Visitation* at Affirmation Arts, New York, 1 March - 2 April 2011. *The Lighthouse II: Visitation* will then travel to Galerie Caprice Horn, Berlin and open on 29 April 2011.

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