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# ART NEW ENGLAND

REVIEWS: *Massachusetts*

## LINDA BOND: A COUNT

Available Potential Enterprises, Ltd (A.P.E.) • Northampton, MA • [www.aparts.org](http://www.aparts.org) • September 6–30, 2011

## LINDA BOND: COLLATERAL DAMAGE

Trustman Gallery at Simmons College • Boston, MA • [www.simmons.edu/trustman](http://www.simmons.edu/trustman) • October 11–November 10, 2011

On the tenth anniversary of 9/11, Linda Bond's two new shows, *a count* and *Collateral Damage*, are potent reminders of the suffering, loss, and cost of America's war on terror. Her skilled drawings of soldiers, insurgents, victims, and flags—inspired by photographs she found in the newspaper—and stirring installations, present the complex issues of 9/11 and the ensuing wars with equanimity. Her work is strikingly balanced between unflinching and contemplative.

In *a count*, white and beige gauze bandages from the Vietnam and World War II eras hang from the ceiling and pile on the floor like unfurled rolls of film. The streamers are 6 yards long, 1 to 2 inches wide, with 300 finger marks, each representing a fatality—both civilian and military—from the Iraq and Afghanistan wars. Bond, a practicing Buddhist, began to feel numb to the mounting number of dead; *a count* is her meditation. She dips her index finger in a mix-

ture of gunpowder and water and imprints the gauze, commemorating each individual loss. After a year, she has completed 500 of these memorial scrolls.

In *Inventory*: *Lost Weapons in*

*Iraq*, an equally resonant installation, Bond wrestles with the incongruity of the 190,000 missing Glock pistols and AK-47 rifles the United States military were to give to Iraqi security forces early in the war. In this participatory work, she investigates the difficulty of keeping track of a large arsenal by distributing 110,000 postcard-size prints of the pistol and 80,000 of the rifle. The original drawings, made with gunpowder and



Linda Bond, *Inventory*, 2011–ongoing. Inventory cards: 110,000 AK-47 assault rifles and 80,000 Glock 19 pistols.

graphite, and a few prints hang on the wall of the A.P.E. gallery; the rest are stacked on the floor. Visitors are encouraged to take the postcards, fill in the “inventory record” on the back, and collectively, through her website, try to

keep track of each of these “weapons.”

Over the past decade, Bond's focus has been the fallout from 9/11. Her work helps us humanize and visualize the true cost of our wars amidst the confusing information in the media. Because her material is so arresting, instead of dodging our eyes, like we often do with the news, we're drawn in to inspect and contemplate.

—Sarah Baker