

MICROCOSM

REED DANZIGER

EMILY CHENG

ALISON FOSHEE

DEE HIBBERT-JONES

SEAN OLSON

SETH KOEN

NOMI TALISMAN

VICTORIA WAGNER

ALEXIS WEIDIG

RENEE WHITWORTH

MICROCOSM

IN ART CULTURE AS IN MOST SOCIETAL CURRENT, THE MOST FERTILE AND ROGUE WORK IS DONE IN THE CREVICES. INVESTIGATIVE WORK AND FRONTIERS OF NEW DISCOVERY ARE CARVED FROM THE NICHE SPACES OUTSIDE OF THE INFLUENCE OF THE LARGER COLLECTIVE NORM.

THE THOUGHTS AND INSPIRED ART PRACTICE THAT ESCAPE THE LARGER PROCESSING MECHANISMS MEET AND INHABIT THEIR OWN NEW TERRITORIES OR NEOCOSMS. IN THE MOST HOPEFUL MODEL, THESE NEW COSMS SEEK TO INHABIT AN INBETWEENNESS FULL OF POTENTIAL AND AT THE PRECIPICE OF DISCOVERY, BUT DISTANT FROM A LARGER AND MORE BROADLY ACCEPTED APPROACH TO ANALYSIS AND OBSERVATION. THEREBY, AN EMOTIONAL SPACE IS CREATED THAT CANNOT BE DEFINED BY TRADITIONAL MODES. A DELIGHTFUL AMALGAMATE, A HYBRID.

ARTISTIC WORK, DONE ON THE PERIPHERY AND IN ISOLATION, OFTEN SKINS THE OUTSIDE EDGE OF A PARADIGM, BUT CANNOT BE CONSIDERED WITHIN IT AND IN MANY INSTANCES SIGNIFIES THE SHIFT AWAY FROM IT. WORK DONE AT THE EDGES OF THIS PARADIGM HAVE THE SIGNIFICANT TASK OF BRIDGING THE DIVIDES THAT RESULT FROM CHANGE. THE GROUP OF ARTISTS WHOSE WORK STRADDLES THIS GAP, STAND ALONE AND CANNOT BE ALIGNED WITH ANY CERTAIN GROUP, THEY INHABIT THEIR OWN GROUND AND EFFECT THEIR OWN VELOCITY. THIS SMALL, ACTIVE AND FERTILE GROUND IS THE MICROCOSM.

ALL OF THESE ARTISTS CAN BE SEEN AS WORKING INDEPENDENTLY OF CONTEMPORARY ARTISTIC NORMS, YET WITH A STRONG, UNIQUE VOICE. THE COMMONALITIES WITHIN THE GROUP ARE QUITE FORMAL AND TRADITIONAL: A SPECIFIC RELATIONSHIP TO LINE AND COLOR AS DEFINED INDIVIDUALLY, A REVERENCE FOR THE ORGANIC FORM AND THE ABSTRACT MIND, A VOICE THAT IS AT ONCE CATHARTIC, MELODIC, DESIGNED AND SUBDUED. TOGETHER THESE ARTISTS COMPRISE A GROUP THAT SPEAKS TO US ABOUT THE RETURN OF AESTHETICS, FORM AND THE UNDENIABLE BEAUTY OF PERCEIVED AND IMAGINED REALITIES.

WITHIN THE CONTEXT OF THEIR NATURE DERIVED ABSTRACTIONS AND WITH A TONE OF RESTRAINED CLARITY AND DECISION, THESE ARTISTS ASK YOU TO DEFINE YOUR RELATIONSHIP TO NATURE AND QUESTION THEIR OWN. FOR THE PURPOSES OF THIS EXHIBITION OUR FLEXIBLE MODEL OF THE NATURAL EXAMINES A NATURE INHERENT TO ECOSYSTEMS AND PSYCHOLOGICAL SYSTEMS, NOT DEFINING BUT COMMENTING ON THE UNIVERSALITY OF CREATING PATTERNS TO ORGANIZE INFORMATION. IN AN AGE OF MODULATION, REPLICATION, INDUSTRIALIZATION AND ALTERATION THE QUESTION OF NATURE IS A TIMELY AND THOUGHT PROVOKING ONE.

REED DANZIGER, SAN FRANCISCO BASED PAINTER, RELIES ON THE USE OF COLOR, REPETITION AND PATTERN TO TRANSCEND THE OBVIOUS ICONOGRAPHY OF IDEALIZED ORGANIC FORM. HER WORK AT ONCE SPEAKS OF HUMAN ORCHESTRATED DESIGN AND THE ELEMENTAL AND ATMOSPHERIC COMPRESSION OF OUR SOLAR SYSTEM. IT IS EVOLUTION WITHIN PATTERN RUN AMOK. HER WORK IS A CELEBRATION AND REMEMBRANCE OF ALL THAT BOMBARDS AND DELIGHTS THE HUMAN EYE.

EMILY CHENG, A MANHATTAN BASED ARTIST, PAINTS AN UNDULATING LINE REPRESENTING THE MOMENT OF AWARENESS AND PRESENCE BETWEEN MIND AND BODY. IT IS AN ARTICULATION OF A SINGULAR MOMENT OF DISCOVERY AND THE CELEBRATION OF THE VASTNESS OF TIME THAT WILL LATER RECALL IT. HER WORK IS A TRIBUTE TO THE BEAUTY AND VIBRANCY OF THE GESTURE. "GESTURE CAN BE FREED FROM GRAVITY CREATING A MENTAL FIELD OR IT CAN BE A REFLECTION OF THE SELF, ORIENTED VERTICALLY TO THE STANDING FIGURE."

ALISON FOSHEE, LOS ANGELES BASED ARTIST, REMINDS US TO NOTICE THE DIVERSITY AND STARTLINGLY UNIQUE AND SUBTLE DIFFERENCES BETWEEN THE OBJECTS OF OUR EVERYDAY. HER ELABORATE, PAINSTAKINGLY ASSEMBLED ICONS JUXTAPOSE UTILITARIAN AND SACRED RITUALS BY USING BANAL MATERIALS ASSOCIATED WITH THE WORK WORLD TO CREATE IMAGERY KNOWN IN THE SPIRITUAL. ARE YOU PAYING ATTENTION? THE

QUESTION IS DO YOU SEE THE DIFFERENCE BETWEEN THE BLADES OF GRASS, THE CLOUDFORMS IN THE SKY TODAY, OR THE PUSHPINS IN YOUR OFFICE? FOSHEE DOES AND HER GIFT IS IN THE RECORDING OF THESE SUBTLETIES.

DEE HIBBERT-JONES, A SAN FRANCISCO BASED ARTIST, ALLOWS US TO EXAMINE OUR RELATIONSHIP TO NOSTALGIA, MEMORY AND COLLECTION OF ARTICLES WE DEEM SENTIMENTAL. WITHIN THE CONTEXT OF A SUBTLE BAR OF SOAP SHE SEES OUR INNATE ABILITY TO OVERCOME DIFFICULTY BY ORDERING INFORMATION, SIMULTANEOUSLY MARKING TIME AND DISTANCING OURSELVES FROM IT. JONES REMINDS US OF OUR INCREDIBLE CAPACITY TO OVERCOME AND THRIVE WITHIN AN ATMOSPHERE OF ADVERSITY. WITH HER CONSTRUCTIONS SHE ILLUSTRATES THE MECHANISMS THAT WE EMPLOY TO FEED OUR RESILIENT AND ELASTIC HUMAN NATURE.

SEAN OLSON, AN OAKLAND BASED ARTIST, WEAVES MATHEMATICAL PRECISION AND INTUITIVE GESTURAL PATTERNING IN HIS CONSTRUCTIONS. HIS LAYERED CREATIONS SUGGEST THE FABRIC OF SEEMINGLY NATURAL SYSTEMS AT ONCE CONSTRUCTED AND FAMILIAR. HIS FORMS RECALL THE PLEASURE OF ORIGINAL FORMS SUPPLANTED INTO NEW VARIEGATED CONTEXTS, MAKING USE OF THE ORIGINAL AND THE NEWLY DESIGNED SYSTEMS SIMULTANEOUSLY. OLSON'S WORK MANAGES TO IMAGINE A RETURN TO THE COLLECTIVE EMBRACING OF NATURAL FORM AND THE ACCEPTANCE OF OUR DEPARTURE FROM IT.

SETH KOEN, A SACRAMENTO BASED ARTIST, SEEKS TO COMMENT ON THE NATURAL BY ISOLATING THE DIRECTIONAL ARC THAT COMPRISES FORM. HIS FRAGILE, ORGANIC FORMS RENDERED IN NATURAL HANDSEWN MATERIALS ARE A TOOL FOR EXAMINATION OF THE STRUCTURE INHERENT IN LINEAR PERCEPTIONS AND MODELS. DOES ARC AID BALANCE OR TEST STRUCTURE? HAVE WE EMPLOYED ALL OF THE TOOLS NATURE HAS ALLOWED US TO OBSERVE IN OUR CONSTRUCTIONS OF THE SYNTHETIC WORLD? HIS MINIMAL, QUIET FORMS ASK US EVER SO GENTLY TO EXAMINE OUR RELATIONSHIP TO FORM, FUNCTION, BALANCE AND HARMONY.

NOMI TALISMAN, A SAN FRANCISCO BASED ARTIST, EXAMINES THE NATURE OF CULTURAL PATTERNING AND PROGRAMMING THROUGH HER INTERFACE BETWEEN DIFFERING CINEMATIC EXPERIENCES. HER INITIAL EXPLORATIONS EXAMINE HOLLYWOOD FILMS AND THEIR IMPACT ON HEGEMONY OF A CULTURE AS COMPARED TO THE INTIMACY OF THE HOME MOVIE. TALISMAN'S JUXTAPOSITIONS ALLOW US TO ASK HOW MUCH OF OUR OWN NATURE EVOLVES AS A REACTION TO CULTURAL ENVIRONMENT AND HOW MUCH IS SIGNIFICANT TO OUR UNIQUE PHYSIOLOGY. IT IS THE AGE OLD QUESTION OF NATURE VS. NURTURE POSED IN A CONTEMPORARY AND FLEXIBLE FORMAT.

VICTORIA WAGNER, AN OCCIDENTAL BASED ARTIST, SUPPLANTS THE ORGANIC THAT IS CONSTANTLY IN MOTION AND COMPRISED OF PULSATING MEMBRANES FULL OF EXPLOSION, UNDULATION AND INTERMINGLING. HER LUSH SURFACES ASK US TO QUESTION THE PERCEPTUAL DIVIDE BETWEEN OUR NATURAL ENVIRONMENT AND THE NATURE OF OUR ENVIRONMENT.

ALEXIS WEIDIG, A LOS ANGELES BASED INSTALLATION ARTIST, USES SOFT AND MALLEABLE FORMS TO CARVE BEAUTIFUL AND SOPHISTICATED THREE DIMENSIONAL DRAWINGS THAT CHALLENGE US TO REDEFINE THE MEANING OF STRUCTURE. HER STRUCTURES MAKE USE AS MUCH OF THE SPACE AROUND THEM AS THEY DO WITH THE MATERIALS WITHIN. SHE STITCHES CLOSED THE DIVIDE BETWEEN CRAFT AND ART BY EMBRACING BOTH IN HER RESTRAINED USE OF TYPICAL CRAFT MATERIAL TO CONSTRUCT CONTEMPORARY ART FORMS. HER DELICATE APPROACH BEGS OUR ATTENTION AND CORRESPONDS TO THE NEED FOR RETURN TO THE PRAGMATISM AND TRANSCENDENT BEAUTY OF UNDENIABLE CRAFTSMANSHIP.

RENEE WHITWORTH, A BERKELEY BASED ARTIST, EXAMINES THE PASSAGE OF TIME; MORE SPECIFICALLY, THE SPACE BETWEEN MOMENTS OF NOTE. IT IS WITHIN THIS FRAMEWORK OF BETWEENESS THAT SHE ASKS US TO RETHINK THE BANAL AND PLACE AN ARENA OF IMPORTANCE ON THE PERSONAL INVESTIGATION WE ALLOW WHILE DOING NOTHING OF NOTE. FOR THIS

SERIES, THE EXAMPLE OF DOING NOTHING TAKES PLACE IN THE LAUNDROMAT. "THE REPEATING PATTERNS OF THE PORTAL DOORS REPRESENT THE PASSAGE OF TIME FROM MOMENT TO MOMENT, SEEMINGLY UNIFORM AND IMPERSONAL." WHITWORTH PROVIDES US A TEMPLATE FOR CONTEMPLATION AND THE ABILITY TO ASSIGN THAT ORGANIZATION OF THOUGHTS A MARKED VALUE.



TEN YEARS OF STUDIES

PATTERNING. FIRST, IT MEANS REPETITION, AS IN OBSERVING OR CREATING. WE OBSERVE PATTERNS IN NATURE, IN SCIENCE, IN HISTORY. BY OBSERVING RE- OCCURANCES OR PATTERNS WE CAN PIECE TOGETHER CLUES AND MAKE DEDUCTIONS OR THEORIES TO UNDERSTAND MORE CLEARLY THE EVENTS, OBJECTS, TENDENCIES OR UTTERANCES WITH GREATER CLARITY. PATTERNING ALLOWS FOR RECOGNITION AND THUS FACILITATES THE ABSORPTION OF INFORMATION. IT IS THE STRUCTURE OF ALL OUR DETECTIVE WORK, THE ORGANIZING PRINCIPLE OF IDEAS. ONE OF THE INTERESTING ASPECTS OF PATTERNING LIES IN THE INTENT OF REPETITION. IN HISTORY AND SCIENCE, IT IS NOT IMMEDIATELY DISCERNABLE, BECAUSE THE PATTERN, IS CREATED BY MANY DIFFERENT ORGANISMS. THE INTENTIONS CAN OFTEN BE REVEALED THROUGH THE STUDY OF ITS FUNCTION OR THE CAUSE AND EFFECT. FOR EXAMPLE, WHEN OR WHY CIVILIZATIONS WANE, WHY LEAVES TURN COLORS EVERY FALL, OR WHEN PEOPLE CONSUME MORE POP TARTS.

WE CREATE PATTERNING IN THE VARIOUS FORMS OF ART. THE INTENTION OF THE ARTIST IS REVEALED THROUGH THE PATTERNS HE/SHE CREATES IN A BODY OF WORK. IT CAN BE THE CONDUIT OF THE IDEA ITSELF. THE SECOND MEANING OF PATTERNING IN THE VISUAL ARTS IS THE REDUCING OF AN IMAGE TO ITS SKELETAL ESSENCE, BUT RETAINING A CONNECTION TO ITS ORIGINAL FORM SO IT CAN BE READ LIKE A SIGN IF ITS ORIGIN IS IN THE NATURAL WORLD. WHEN THIS IMAGE IS REPEATED, THE SIGN BECOMES A DESIGN (DECORATIVE SIGN?) USED TO FILL A SPACE OR SURFACE IN A PLEASING WAY. BUT PATTERNS CAN BE MORE THAN PLEASING. AT THEIR BEST, THEY CAN BE EXPRESSIVE, HYPNOTIC, SPIRITUAL, AND SENSUOUS WHILE RETAINING A CODE-LIKE FORM.

I USE PATTERNING BOTH TO GATHER INFORMATION ABOUT DIFFERENT CULTURES AND ALSO AS A VISUAL TOOL TO CONVEY A SPECIFIC GESTURE FOR MY MANDALA-LIKE PAINTINGS. THE WALL INSTALLATION FOR MICROCOSM CONSTITUTES TEN YEARS OF RESEARCH OF ALL THE CLUES I WANTED TO STUDY. THE CATEGORIES, STARTING FROM THE CENTER ARE:

1. CENTERS, THE STUDY OF ROUND FORMS THAT RESEMBLE CROWNS, SUNS, HEARTS, CLOUDS, AND CONTAINERS FOR EMPTINESS.
2. RENAISSANCE DRAPERY, WHICH IS THE STUDY OF THE HUMAN FORM WITHOUT THE NARRATIVE, BUT RETAINING THE SPIRIT AND MOVEMENT OF THE BODY.
3. CHINESE DRAPERY, WHICH IS EXACTLY THE STUDY OF THE ABOVE, BUT USES LINE AND NOT MODELED FORM.
4. PLANT AND FLORAL MOTIFS, WHICH IS THE STUDY OF HOW BY OBSERVING NATURE, A DESIGN CAN PRODUCE A PLAYFUL, STRANGE, UNLIKELY FORM. THROUGH THIS WE CAN DELIGHT IN ITS WHIMSICALITY AND PURPOSELESSNESS OR IT CAN TAKE US BACK TO OBSERVING NATURE MORE CLOSELY.
5. MISCELLANEOUS WHICH IS ANYTHING I DON'T UNDERSTAND AND WISH TO BY TAKING IT APART VISUALLY.

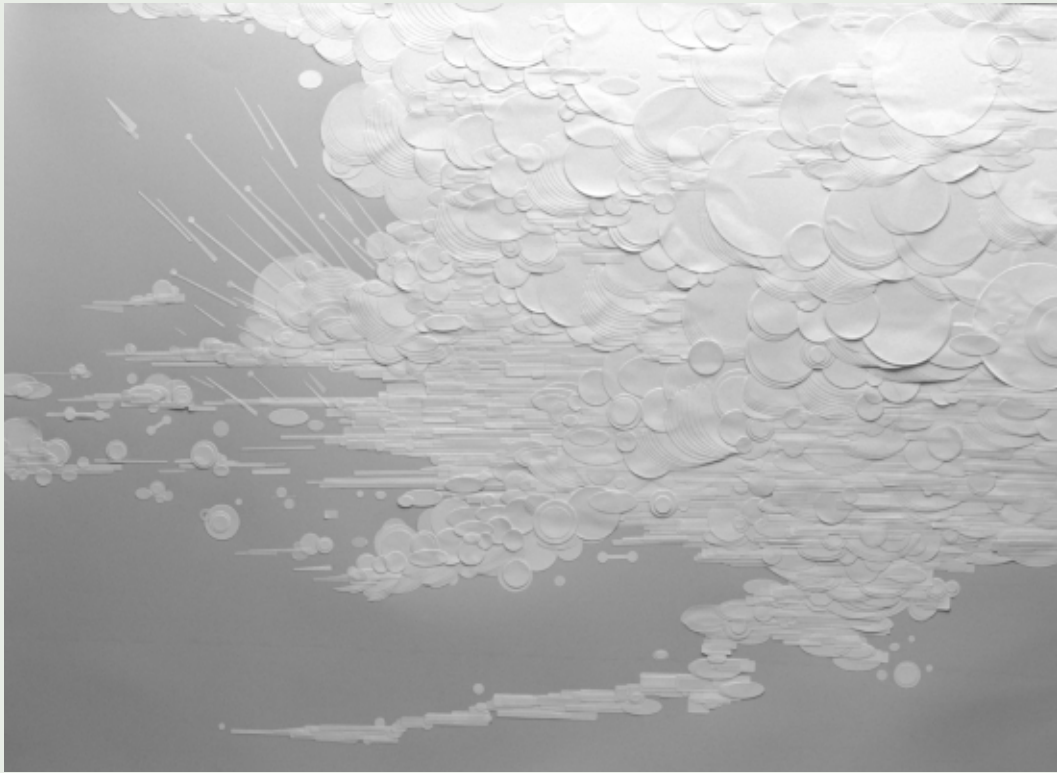
I USE THESE STUDIES TO COMBINE AND RECOMBINE VARYING PSYCHOLOGICAL AND SPIRITUAL STATES, INTO PAINTINGS OF PERSONAL ICONS OR MAPS.



NEGATIVE EXPANSION I

MY WORK DEVELOPS THROUGH A LONG PROCESS OF BUILDING UP LAYERS OF INFORMATION TO CREATE COMPLEX, INTRICATELY LAYERED PAINTINGS THAT BECOME WORLDS IN THEMSELVES. THIS PROCESS REFLECTS MY INTEREST IN AND FASCINATION WITH REPETITION, INFORMATION OVERLOAD, PATTERNING, AND MEMORY. BY OVERLAYING HISTORICAL, SCIENTIFIC, CULTURAL AND DECORATIVE ELEMENTS,

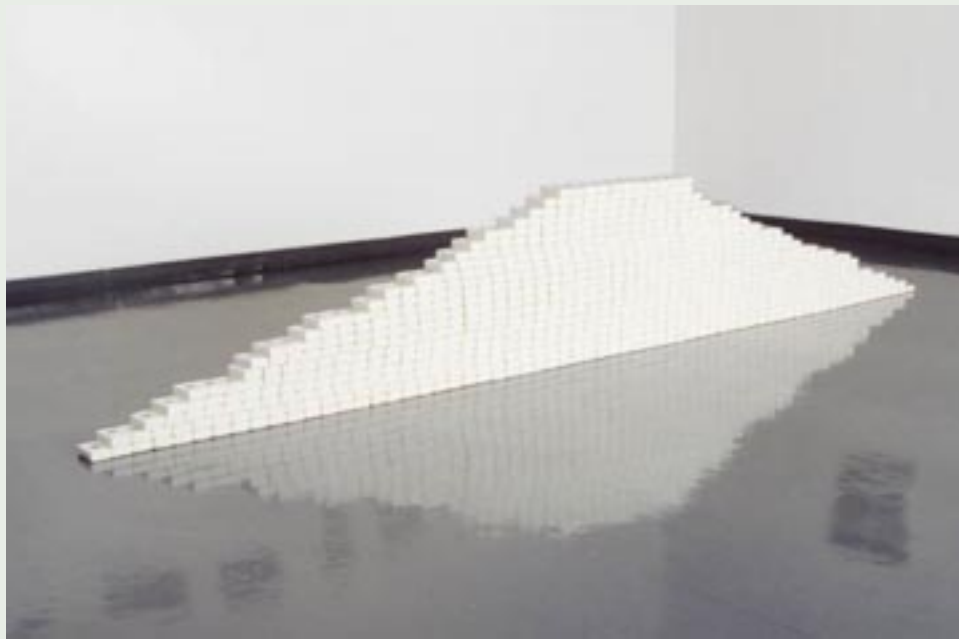
I CREATE AN INTERTWINED WEB OF INFORMATION THAT IS INDISTINGUISHABLE FROM ITS ORIGINAL ORIGINS. IT IS THE TENSION BETWEEN ORGANIZED INFORMATION AND CHAOS, PREDICTABILITY AND DISORDER IS WHAT I STRIVE TO CREATE THROUGH PATTERNING AND THE COMPRESSION OF DETAILED LAYERS OF INFORMATION.



NIMBUS 10

OVER THE PAST FEW YEARS, I HAVE BEEN EXPLORING THE ARTISTIC POTENTIAL OF EVERYDAY MATERIALS. LATELY I HAVE BEEN WORKING WITH WHITE LABELS IN ASSORTED SHAPES AND SIZES TO CREATE BIRDS AND CLOUDSCAPES. THE WHITE LABEL IS A SURPRISINGLY AESTHETIC PRODUCT WITH SUBTLE VARIATIONS IN FACTORY WHITES FROM BRIGHT WHITE TO CREAM. THESE LABELS ARE LAYERED AND PATTERNED TO CREATE THE ILLUSION OF DEPTH AND FORM. (I HAVE ALTERNATELY CHOSEN TO USE SOFT GRAY, TAN, CREAM AND WHITE PAPER. ALL OF WHICH MIMIC THE COLOR OF FILE FOLDERS, ENVELOPES, OR PADDED MAILERS; THE LABELS "NATURAL ENVIRONMENT".) THOUGH THE MATERIALS I CHOOSE HAVE CHANGED OVER THE YEARS, I ENJOY THE ACT OF PATTERNING IN MY IMAGE MAKING. SOME MIGHT CALL IT AN ACT OF

MEDITATION. AND, THOUGH THERE IS A GREAT DEAL OF PLEASURE AND PEACE IN THE REPETITION OF A MARK, THE REGULARITY OF REPEATING A PATTERN REQUIRES CONSCIOUS THOUGHT AND ENERGY. IT IS THE PURSUIT OF PERFECTION. THE PERFECTION OF SCIENCE AND OF THINGS THAT ARE LOGICAL AND NATURAL; THE INEXPLICABLE EFFECT OF LOOKING AT SOMETHING AND HAVING IT MAKE SENSE AND SEEM RIGHT. BALANCED AND EXCITING. I AM DRAWN TO FRACTALS IN THIS WAY. BECAUSE THEY ARE SIMULTANEOUSLY DETERMINED AND MAGICAL. I THINK I WILL ALWAYS FIND THIS FASCINATING; THE DESIRE FOR CONTROLLED MOVEMENT, BUT THE CONSTANT AESTHETIC SURPRISE WHEN THE RHYTHM OF THE PATTERN FALTERS.



USE VALUE

MY WORK LOOKS AT THE SYSTEMS WE IMPOSE ON THE RANDOM EVENTS OF EVERYDAY LIFE; SYSTEMS OF ORDERING, PRESERVING, REMEMBERING. SYSTEMS WE INVENT TO CREATE SECURITY AND CONTROL. HOW, FOR EXAMPLE, TO EXPLAIN THE HOARDING OF OLD LETTERS, STUBS OF PAPER, SCRAPS OF THE PAST? WHY IS IT THAT OUR WHOLE CHILDHOOD CAN BE HELD IN BARS OF SOAP; AND PAINFUL PAST MEMORIES CAN EXPAND INTO DENSE CONCRETE CHUNKS OF TIME?



(DETAIL) *USE VALUE*

I'M INTERESTED IN THE SOCIAL DISEASE OF NOSTALGIA, AND THE PART OBJECTS PLAY IN OUR RE- CONSTRUCTION OF THE PAST, AND OF THE

PRESENT. NOSTALGIA LONGS FOR ABSOLUTE PRESENCE IN THE FACE OF A GAP BETWEEN SIGNIFIER AND SIGNIFIED. IT IS THE GAP BETWEEN LONGING AND FULFILLMENT THAT I KEEP COMING BACK TO, THE WAY OBJECTS NAME OUR HIDDEN LONGINGS, AND DISAPPOINT THEM SIMULTANEOUSLY.

FROM CHILDHOOD I WAS FASCINATED WITH THE HUMAN CRAVING FOR CONNECTION AND SECURITY. THESE NEEDS ARE COMPLEX, FREQUENTLY COLLAPSING INTO DESIRES FOR ISOLATION OR ESCAPE, IF SATISFIED. THEY CAN ONLY BE REVEALED THROUGH LAYERED ENVIRONMENTS, WHICH AT FIRST GLANCE OFTEN APPEAR LESS COMPLEX THAN THEY ARE, SIMPLER, MORE BEAUTIFUL OR LESS THREATENING. LIKE MEMORIES, PHYSICAL OBJECTS SUGGEST THAT WE EXIST IN A STABLE STATE, THAT OUR LIVES AND IDENTITIES ARE NOT TRANSITORY EVENTS. IN THEIR PROMISE OF STABILITY AND CONNECTION OBJECTS BETRAY US. I ISOLATE THIS PROMISE OF PERMANENCE, MARRYING MATERIALS TO EXPOSE THE HOPES WE INVEST IN THEM.



UNTITLED

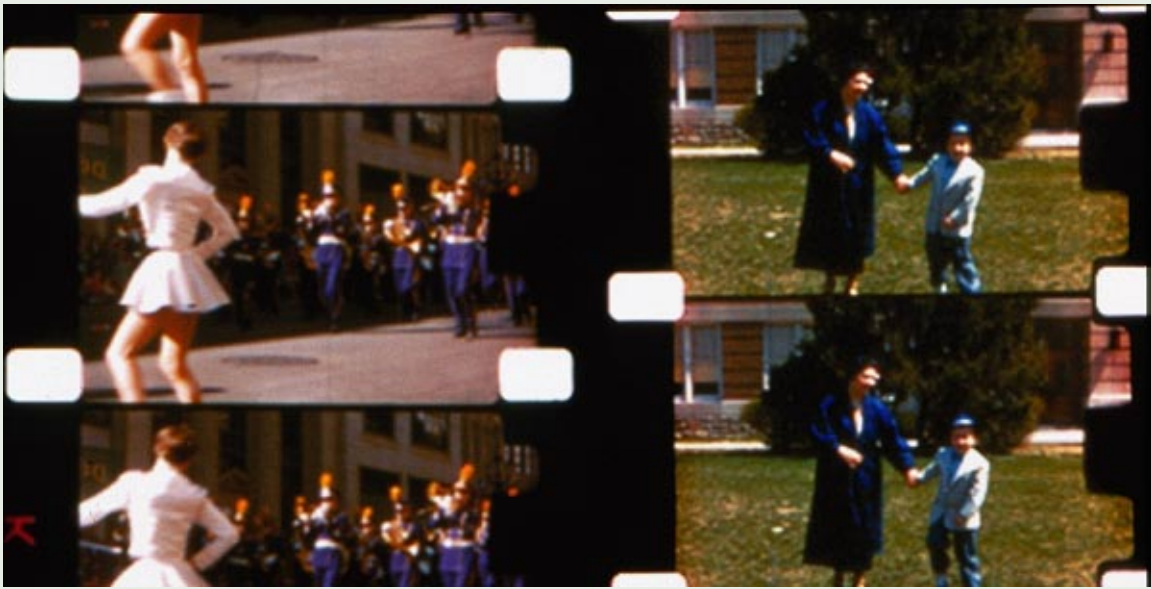
THE SINGLE UNIT, A CELL, AN INDIVIDUAL, BUILDING
TO THE COMPLEX WHOLE. A SLIGHT VARIATION, A
MUTATION, A THOUGHT, CREATING MULTITUDE FORMS.
LOSING SIGHT OF THE INDIVIDUAL, FOCUSING ON THE
FUNCTION OF THE SYSTEM, THE WHOLE. CONSANGUINE,
RELATED BUT DIFFERENTIATED. WHAT ARE THE
CONNECTIONS?



*HOW DO YOU LIKE THAT
I KEEP BITING YOU?*

WALKING AROUND THE BLOCK, THE SAME BLOCK, WITH THE DOG, I DECIDED I WOULD LIKE A KOALA BEAR. THE THOUGHT PROBABLY AROSE FROM EATING THE LAST OF MY GIRLFRIEND'S KID'S *KOALA CRISP* CEREAL. STILL, THEY ARE SUCH CUTE ANIMALS. THOUGH I WON'T, I'M SURE I CAN'T, IT SEEMS AN UNFAIR CHOICE TO REMOVE ONE FROM ITS HOME. THIS DOESN'T RELATE TO ANYTHING SIGNIFICANT EXCEPT FOR A GENERALIZED SEARCH TO OCCUPY MY LIFE. I HAVE AN INNATE INTEREST IN THE AESTHETICS OF THE EVERYDAY; PARTICULARLY THE WAY THINGS ARE OVERLOOKED AND RELATE TO THEMSELVES. BLUNTLY, I ORGANIZE SMALL THINGS INTO A BIG NEW ASSEMBLAGE. I START BY GATHERING AND ALTERING THE MATERIAL IN SOME SMALL WAY. WITH THIS COLLECTION, I CREATE

SYSTEMS TO GUIDE THE ARRANGEMENT OF ELEMENTS IN THE PIECE. THIS EMPHASIZES THE AESTHETICS OF THE COMPONENTS RATHER THAN STEMMING FROM OUTSIDE SOURCES OR THE ELEMENT'S ORIGIN. IN WORKING WITH THE MATERIAL NEW PATTERNS ARE CREATED AND WOVEN TOGETHER WITH THE OLD. THE FORMAL STRUCTURE DEVELOPS AS ELEMENTS ARE ASSEMBLED FASHIONING AN ORGANIC OR GEOMETRIC WHOLE, ONE NOT EXCLUDING THE OTHER. I ENJOY COMMON MATERIALS BECAUSE OF THEIR VARIED RELATIONSHIP TO DIFFERENT VIEWERS AND THE GREATER IMPLIED SOCIETAL SIGNIFICANCE. INCIDENTALLY, I DIDN'T EAT ALL THE *KOALA CRISP*. I MERELY ATE THE LAST BOWL OF AN ALREADY STALE BOX.



*EVERYTHING I KNEW ABOUT AMERICA
I LEARNED FROM THE MOVIES.*

I AM INTERESTED IN PATTERNING AS A STRUCTURE, A SYSTEM, A LEGEND OR AN INDEX; IT IS A WAY TO READ AND CIRCULATE INFORMATION. FAMILIAR ELEMENTS SERVE AS ENTRYWAY TO THE WORK, AND HELP COMMUNICATING WITH THE VIEWERS.

“EVERYTHING I KNEW ABOUT AMERICA I LEARNED FROM THE MOVIES” EXPLORES THE CULTURAL ROLE OF CINEMA AND ITS RELATIONSHIP TO EVERYDAY LIFE. IN CONSTRUCTING THE VIDEO, I SCANNED AND DIGITIZED ORIGINAL FOUND 16 AND 8MM HOME-MOVIES, THEN RE-ANIMATED AND EDITED THEM ON THE COMPUTER TO CREATE MINI MOVIES (EACH BETWEEN 40 SECONDS AND 2:30 MINUTES LONG) WHICH COMMENT ON THE INFLUENCE OF CINEMA AS A CULTURAL PHENOMENON. BY USING ICONIC MOMENTS (SUCH VISUAL, SOUND, AND GRAPHIC ELEMENTS) FROM WELL-KNOWN MOVIES AS AN INDEX, I LOOKED FOR THEIR IMITATORS AND RELATIONS IN THE HOME MOVIES REELS. FROM THAT MATERIAL, I MADE NEW FILMS BASED ON THE

MAINSTREAM CINEMA PATTERNING METHOD: THE GENRE. THERE IS A MUSICAL, A WESTERN, A FOREIGN FILM, A HITCHCOCK MOVIE AND A PORN MOVIE, FOR EXAMPLE, ALL CONSTRUCTED FROM FOUND HOME MOVIE MATERIAL AND SOME ORPHAN FILM.

THE VIDEO PROJECTION ITSELF IS OFTEN SPLIT SCREEN, ALLOWING A COMPLEX NARRATIVE TO UNFOLD, COLLAPSING NARRATIVES FROM EACH FILM GENRE INTO A SHORT SEGMENT. THE SCENES ARE MADE FROM MULTIPLE IMAGES, THAT RELATES TO EACH OTHER ON THE HORIZONTAL PLANE, THE FLAT CINEMATIC SPACE - THE SCREEN. THE RELATIONS BETWEEN THE SCENES THE FOLLOW ONE ANOTHER, ARE REVEALED THROUGH THE VIEWING EXPERIENCE - TIME. I AM INTERESTED IN THE WAYS HOME MOVIES AND MAINSTREAM CINEMA HAVE INFLUENCED ONE OTHER, HOW THE VIEWERS OF MOVIES (WHO ARE THEMSELVES, IN FACT THE CREATORS OF THE RAW MATERIAL), BLEND THESE TWO FORMS OF FILMMAKING, SO A MORE FUSED UNDERSTANDING OF “FILMS” IS CONSTRUCTED.



ADAPTATION; LOSS AND GAIN

IN MY ART PRACTICE AND MY TEACHING CURRICULUM THE SYSTEMS OF THE GROWTH, FUNCTION AND FORM HAVE BEEN AN INSPIRATION AND MECHANISM FOR EXPLORATION FOR MANY YEARS. UNIVERSAL PATTERNING AND NATURE'S DESIGN HAVE PROVIDED ME WITH THE TOOLS TO EXPLORE SIMPLICITY WITHIN COMPLEXITY AND CONSISTENTLY PROVEN THE NON-EXISTENCE OF LINEAR MODELING. I DO NOT MEAN AT ALL TO SOUND ARBITRARY, BUT WITHIN EACH RUDIMENTARY MOVEMENT IN NATURE A SYMPHONY OF ARTICULATION IN SPEED, COLOR AND SHAPE EXIST-SIMULTANEOUSLY REALIZED AND ALREADY IN A STATE OF RETURN. IN MY STUDIO WORK I TRY TO ISOLATE THE MODES OF COLOR, PATTERN AND MOVEMENT INTO ONE SIMPLE VEIN OF CONTINUITY AND HARMONY THAT CAN BE TAKEN IN IMMEDIATELY AND SENTIENTLY. MY PAINTINGS ARE AN ASSUMED HAPPENSTANCE OF PASSING MOMENTS IN A SYSTEM'S NATURAL HISTORY AND ARE A REMINDER OF OUR OWN TEMPORALITY AND RENEW ABILITY.

AS I WRITE THIS AND YOU READ IT, TIME HAS BECOME A COMMODITY.... MEANING THAT WHATEVER EXISTS OUTSIDE YOUR WINDOW EXISTS ONLY WITHIN THE WINDOW OF TIME THAT YOU HAVE MADE AVAILABLE FOR IT. YOUR CHILDREN GROW OLDER AND YOUR PLANTS WITHER AND WILT AND WORLDS OF WONDER GROW AND RESPOND TO NATURE'S CALL. THERE IS A CHRONICLE OF NATURE'S HISTORY GOING ON SIMULTANEOUS TO YOUR GROWING OLDER AND AS BENIGN AS IT SEEMS, IT IS A MONUMENT TO WHAT FOLLOWS. THE SEDIMENTARY LAYERS OF OUR SOIL ARE DIARISTIC ENTRIES AS TO WHAT HAS BEEN COLLECTED A WINDS BLOW AWAY ON OTHER CONTINENTS. IN CREATING A VISUAL CHRONICLE OF THE PRODUCTIVE AND INTERMINGLING SYSTEMS BENEATH OUR FEET, MY WORK HOPES TO OPEN DIALOGUE AND DISCUSSION AS TO WHAT HAS BEEN CREATED AND THREATENS TO BE DESTROYED. I SEEK TO CREATE AWARENESS OF THE TEMPORAL AND DECOMPOSING FORMS THAT COMPRISE OUR STRUCTURAL, BOTANICAL SYSTEM THEREBY BRINGING AN ATTENTION TO THEIR FRAGILITY IN THE EVENT THAT THEY ARE REMISS IN THEIR SILENCE.



THOMAIDA

I GREW UP IN AN ALBANIAN ORTHODOX FAMILY AND COMMUNITY. THE ALBANIAN CULTURE I GREW UP AROUND IS A HYBRID VERSION OF "ALBANIAN-NESS" THAT NO LONGER EXISTS IN ITS HOME COUNTRY. THIS IDEA IS THE STARTING POINT FROM WHICH THE CURRENT WORK IS MADE. THE MATERIALS CHOSEN IN THE WORK COME FROM THIS INTEREST AND INSPIRATION BEING IN AN IMMIGRANT FAMILY FROM THE MEDITERRANEAN/BALKAN AREA FOLLOWING THE 'AMERICAN DREAM' AND PART COMES FROM THE ORTHODOX CHURCH IMAGERY, DÉCOR AND

MYSTICISM. MY PROCESS USUALLY INVOLVES VERY SOPHISTICATED EPHEMERAL SITE-SPECIFIC INSTALLATION. I USE MOSTLY FOUND CRAFT ITEMS. I STRIVE TO CHALLENGE THE VIEWER AND MYSELF BOTH SPATIALLY AND CRITICALLY. THE RECENT WORK INCORPORATES REPRESENTATIONAL OBJECTS AND IMAGERY SUCH AS ARTIFICIAL BIRDS, ARTIFICIAL FLOWERS, SEWING APPLIQUÉS AND RHINESTONES.



UNTITLED, 2002

I AM INTERESTED IN TIME, AND IN CAPTURING THE SUBTLE INTRICACIES OF INDIVIDUAL MOMENTS WHERE WE THINK NOTHING IMPORTANT IS GOING ON. IN *UNTITLED, 2002*, I AM EXPLORING THE PASSAGE OF TIME THROUGH THE WASH CYCLE. LAUNDRY CAN BE A MUNDANE TASK, YET THERE IS BEAUTY AND RHYTHM HERE WHEN WE TAKE A DEEPER LOOK.

THE REPEATING PATTERNS OF THE PORTAL DOORS REPRESENT THE PASSAGE OF TIME FROM MOMENT TO MOMENT, SEEMINGLY UNIFORM AND IMPERSONAL. CLOSER EXAMINATION OF THE WASHING MACHINE WINDOWS REVEALS CHANGE OCCURRING ALMOST EVERY SECOND. CASCADING

BUBBLES COVER THE PORTAL DOOR DURING THE WASH CYCLE, WHILE BLANKETS TWIST AND ROTATE AS THEY RINSE. THESE MOMENTS ENDLESSLY REPEAT THEMSELVES WITH GREAT VARIATION.

THE PORTAL IMAGE IS ONE I HAVE USED BEFORE, AS IT FOCUSES THE VIEWER'S ATTENTION ON WHAT LIES ON THE OTHER SIDE. YET DUE TO THE GLASS ON THE WASHING MACHINE DOORS, THERE IS A REFLECTIVE BARRIER THAT STOPS YOU FROM LOOKING FULLY INSIDE. INSTEAD, YOU SEE YOUR OWN REFLECTION AS YOU WATCH THE CHANGING INTRICACIES OF SOAP AND CLOTHES AS THEY TRAVEL THROUGH THE WASH CYCLE, ALONE IN THEIR WORLD.