

12 artists
The Brewery Projects



Miniature Worlds

November 20 - December 18, 2004

Organized by Carolie Parker-Lopez with Noel Korten, Garland Kirkpatrick and students from the Department of Art & Art History at Loyola Marymount University.

Digital catalogue available at oversight.com

Nena Amsler
Lisa Bloomfield
Gegam Kacherian
Keith Lord
Nancy Monk
Rebecca Niederlander
M H Paik
Laura Parker
Carolie Parker-Lopez
Matthew Picton
Fran Siegel
Patricia Smith

Opening reception: November 20, 7 - 10 pm
Hours: Friday/Saturday/Sunday 12 - 5 pm

Project Director: John O'Brien

The Brewery Projects exhibition series is made possible by
Kathleen Regies, Richard Carlson and Carlson Industries

The following Loyola Marymount University students worked on this exhibition and catalogue:

Rebecca Beltran
Jennifer Bullock
Nina Collins
Ryan Daniels
Katlin Erbland
Ashlee Goodwin
Christine Gordon
Tracy Marin
Briana Soto
Yvonne Wehrmann
Courtney Wise

miniature worlds



Exhibition Statement

by artist-curator Carolie Parker-Lopez

Miniature models of the physical environment reflect a variety of motives: the desire to understand and exercise greater control over nature, the will to political conquest, or aid in spiritual discipline. One of the boldest ancient examples of a miniature world was commissioned by the Qin Emperor Shi Huang Di, who had artisans build a small scale reproduction of the cities he conquered (and wasted) in ancient China. In gathering various architectural styles into one whole, Shih Huang Di exhibited the same fascination with the kind of cultural eclecticism that attracts visitors to the modern theme park. At Disneyland, geographical features and architectural styles are reorganized, condensed, revised and re-contextualized. This creates an openly phony microcosm, which expresses the utopian urge to transcend categories once thought to be mutually exclusive.

How we abstract the world reflects how we view it. If Shi Huang Di had conquest and empire building at heart, Dante's model of the universe reflects the medieval climate of mysticism and faith. To Dante, earth is the core of human error; the deeper Virgil leads him into the Inferno, the more serious the sinners get. Disney references this underworld of fraud, malice and violence in

posting a sign at the entrance to Pirates of the Caribbean warning, "Lose Hope, You That Enter." Dante's medieval summation of the universe informs Renaissance inquiry into the physical and cultural world as well; this paves the way for the more sustained scientific inquiry of the Enlightenment. With the aid of the lens, diagrams and maps charted both the microscopic structures that constitute matter and the expansive dimension of our universe and those beyond it. Artists in this show play off of and reinvent the ways we model the world of today, a more difficult place to come to grips with than that of our forebears.

Their work doesn't reflect any particular approach or world view; rather, it exhibits the cultural eclecticism at work in our urban and suburban environments, drawing on a broad spectrum of cultural influences. Some of the artists explore the physical structure of the earth; some examine the patterns created by social constructs, and others draw up plans for fictional environments. However this work represents the world, it says a lot about the place where we live right now—its precariousness, its fragility, and the fact that the more information we seem to be able to collect about it, the more it resists our control. ●



Acknowledgements

We are grateful to the artists in the exhibition, artist/curator Carolie Parker Lopez, and to Brewery Projects Director John O'Brien for their willingness and cooperation in permitting students from Loyola Marymount University to have a role in the production of the Miniature Worlds exhibition. We have worked closely with Carolie Parker Lopez to develop an understanding of her vision for the exhibition, and also worked within the innovative framework of the Brewery Projects series that insures the artist's role in shaping their exhibitions.

Each of the eleven Curatorial Practices students have made three studio visits with artists, played some role in the selection of works in the exhibition (it should be noted that per the Brewery Projects mission, the artists and the artist/curator generally determine their works in the exhibition), each student authored a short text on one artist, coordinated with the artist and assisted in the installation of the show, helped

with the reception and a special event, and are helping tend the exhibition while it is open to the public. Students from Garland Kirkpatrick's Graphic Design class have worked with my students to assemble their texts, a checklist, and two short essays to form this digital catalog for the exhibition. In this digital form the catalog can be downloaded and printed so that any viewer may have a copy as a record of the exhibition.

The opportunity for students to work with professional artists and with an outside arts organization to produce a public exhibition and catalog of contemporary art is a significant real-life experience. It has brought them into contact with a number of interesting people working in different roles, and provided them with insights into how art exhibitions are conceived, developed and realized, as well as what else might be done with an exhibition once it is open to visitors. At the same time, it is hoped that these experiences have provided the students with stimulus that will continue to motivate them beyond their college years.

Noel Korten
Instructor
Curatorial Practices
Loyola Marymount University

miniature worlds
artist text



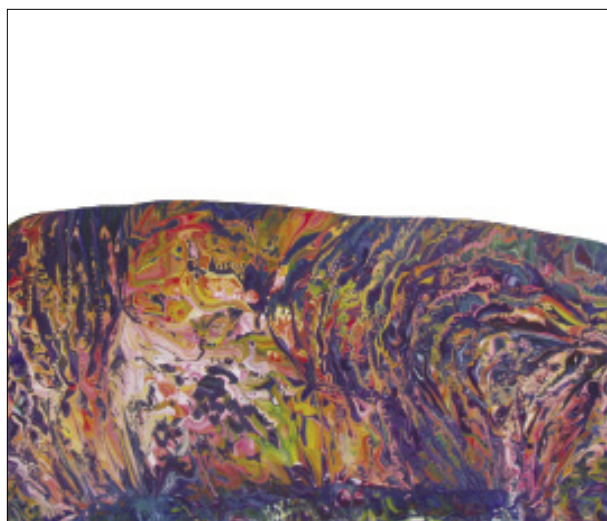
Nena Amsler

by Rebecca Beltran

In Nena Amsler's work the qualities of "chance" and "control" are in tenuous equilibrium. Calling her work "low-tech science experiments," Amsler harmonizes creativity with the laws of physics to produce "landscape" paintings. With her own unique process—one that allows the paint to react to natural forces such as gravity, momentum and chemical interactions—Amsler "set[s] the stage for the paint to do what it wants to do." The results are beautiful configurations of swirling colors and abstract shapes that reference the environment, physiology and cosmology.

Applying minimal control, Amsler allows the paint to flow and mix on the bottom half of the panels, leaving the top half white, thereby suggesting landscapes with distant horizons. The resulting composition of bold colors juxtaposed with the absence of color sets up an ambiguity that Amsler believes is analogous to her life experience. Having grown up in the disparate cultures of Peru and Switzerland, Amsler feels that her work is connected to issues of identity, living in an in-between state where she is neither fully Peruvian nor fully Swiss. Despite this dichotomy, Amsler's paintings suggest a blending of these experiences, showcasing a fluidity and uncontrolled balance between form and the absence of form.

Challenging Western cultural notions of independence and separatism, Amsler's artistic approach to her work involves a communal and integrated experience that not only mixes pigment, but also creates sub-cultures on the panel. As a child, Amsler was fascinated with the tiny bugs and critters found in nature. This micro/macro awareness can be



Reaching The Summit Is Only Half The Journey, 2004
Acrylic on panel
22" x 26"

readily seen in her work. Within every square inch of the panel there exists a symbolic, cosmic world; a microcosm of vibrant interaction.

In an American society that insists that "bigger is better," Amsler's work questions this concept and allows viewers to peer into a lesser-known, small-scale terrain where an infinite number of worlds abound. Tying together universal themes of life's many paths and the natural world, Amsler's work asks viewers to question perception and heightens awareness of one's environment. ●●

miniature worlds
artist text



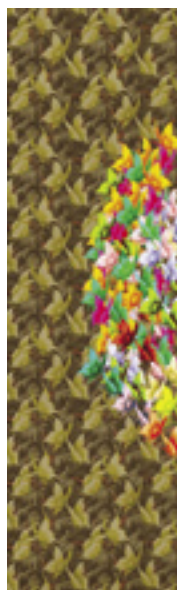
Lisa Bloomfield

by Kate Erbland

Defining Lisa Bloomfield as an artist is a daunting task because her works cover so many different mediums including painting, photography, collage, illustration, digital media, and found object work. In light of this, it would initially appear that Bloomfield's work embraces a startling breadth of disparity. Yet, in every effort, her work is comfortable and familiar, because her personal sensibility consistently shines through. As an anthropology major at UC Berkeley Bloomfield's main interest involved the intersection of history and culture. Her earliest artistic works reflected this interest as well as her extended desire to use her art to tell stories. By mixing media and telling new stories, Bloomfield's work has evolved into an artistic hybrid that addresses the issues of the mundane in daily living and the stories contained within it.

The works that are included in *Miniature Worlds* embrace the ideas of modeling and mapping. In *Doubting Thomas*, she mimics the Thomas Bros. Guide street directory; the literal "street bible" of Angelenos. However she illustrates a fictional world that completely speaks to anyone who has ever felt lost in any large city, particularly Los Angeles. It is also a work born from her ideas regarding the blurring of personal identity and history. By transforming the maps of Los Angeles into abstractions of feelings and experiences, Bloomfield turns a well-charted physical territory into an exploration of personal mapping and identity as her main character moves through this space hoping to locate herself.

Bloomfield is also showing work from her *Wallpaper Scrolls Series* that challenge the mundane patterns that populate our walls, unnoticed and unexamined. By using digital technology to mix and meld different ornamentations, she creates works that are beautiful and original, even though they are culled from some of the most stereotyped and placid home decorations. Works such as *Motifs* blow up our perception and our experience of wallpaper and force us to direct our attention to something we



Bright Spot, *Wallpaper Scroll Series*, 2004
Ink jet print on paper
60" x 18"

normally ignore. These are not haphazard works; Bloomfield has specifically and carefully situated various motifs together to stimulate thought about our environment, our choice of decoration, and our awareness of formal composition. Other works such as *Bright Spot* draw our attention to certain areas of repeated patterns through her use of intense color. One can spend hours examining these scrolls, finding in the dissidence of these images a new perspective alluding to cultural and psychological interpretive possibilities.

Lisa Bloomfield's work as an artist is foremost that of a questioner. She makes us doubt and examine our homes, cities, lives, and even our choice of home décor. She does not offer harmony or resolution, but she questions and recontextualizes by her use of disparate elements, images and text. ●

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artist text



Gegam Kacherian

by Ryan Daniels

For Gegam Kacherian his life in the United States has stimulated an evolutionary metamorphosis of his artistic direction with a new outlook on the world and how he presents it. His early work embodied all the expression, emotion, and darkness that surrounded his life at the time. He received traditional training as an artist at the Fine Art College in Armenia, and immigrated to the U.S. in 1988 where he continued his work as a realist painter.

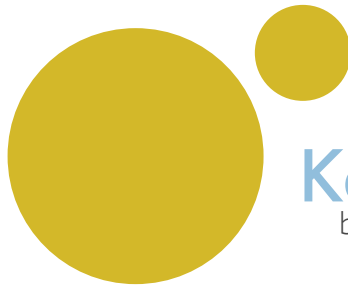
Through the influence of a friend from Paris, Achot Achot, Kacherian began to change his artistic direction to a more expressive form of abstraction. He gradually started to suggest transcendental shapes within an overall field of gestures of intense hues. Kacherian began to introduce doorways or windows in his work, which changed his focus from an inward reflection of the soul to a doorway opening to the world.

The use of lucid color and at times psychedelic shapes became a means for his goal of harmonizing his paint strokes with the idea of a positive expression of line or gesture. Most recently he combines his expressive painting with representational imagery to create a totally new sense of reality in his work. This new work draws the viewer into a realm of contrasting known and unknown images. For Gegam the background of the canvas is the universe and the brushstrokes a life force. He says, "What [he] would like to do more than paint a canvas is to color the sky." ●



Brown Water, 2004
Acrylic on Canvas
48" x 48"

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artist text



Keith Lord

by Tracy Marin

Keith Lord is a practicing artist in Los Angeles who is fascinated by the workings of vision and perception. He received his BFA in painting from Chico State University, and his MFA in sculpture from Claremont Graduate School. He began his career by experimenting with various media and stumbled upon the vast illusionistic potential of mirrors placed in box-like structures and was fascinated with how objects are seen in this space. His interest in the interplay between object and space had been ignited by the paradox of reflected images appearing to be of human scale and far away when in reality the object was physically small and very close to the viewer's eye. Until recently, Lord made his work inside of books so that the viewer would peer through a hole in the book and see an illusion of life size interior space within a book.

Lord's most recent work is built into a constructed box that is 1' x 2' x 3' in scale and stands on legs, lighted from above. It is made of raw wood with a translucent fiberglass top. At first glance Lord's box may seem unassuming without much visual claim to the viewer's attention. One may disregard the simple box and see it as a minimal structure in itself, but as one approaches it, one cannot help but notice a small hole facing the viewer. Once one looks into that hole, an entirely surprising new world is discovered inside. It is a modeled exterior space with power poles that is abstracted with richly expressive colors. Although one may know how the visual effect is created, one cannot help but be a little unsettled but none-the-less filled with wonder and amazement with such a magical place. ●●

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artist text



Nancy Monk

by Jennifer Bullock

Nancy Monk lives in Pasadena, and teaches Drawing at Pasadena City College. She studied in Italy in 1968 at Universita Italiana Per Stranieri, received her BFA from Colorado State University, and then went on to achieve a Masters in Fine Arts at University of Minnesota. She has a strong background in sculpture, but she has developed photography into the basis for her most recent works.

In her early photo based works, she began with photographic portraits she took of artist William Wegman which were then painted on. In each of her works she uses very small dots of paint to produce a uniquely altered photograph. In other more recent series, she also uses materials such as linen, wood, and glass to alter the photograph, and each work is then embellished with tiny bright dots and dashes of color.

The three works of art selected for the show are indicative of her painted photographic works and her use of painted dots. All three works are small scale, and use bright effective colors. *Jim* (acrylic on photographic linen, 7"x5") is a portrait photograph that has been elegantly altered with small applications of white paint in circle patterns. On the right side of the piece is a bold rectangle of gold paint. *Dave* (acrylic on photographic linen, 5"x7") is another portrait photograph, but is one that has been cropped just below the nose so that from the nose up is all the viewer sees of the subject. In this piece, the application of paint has been done in a diamond like pattern in gold tones along with lively dots of red hue. In the third piece *Todd*, she uses gold, blue, white, and red acrylic paint to create small rectangular patterns over the image of a face on photographic linen.

Each piece is very small and elegant. The intimate detail makes the art viewer want to come in to take a closer look at the intricate designs and patterns. Monk's photo paintings alter our perception of the subject that is depicted in the photograph by embellishing our impression of our experience of the world. The works imply there is always more than meets the eye. ●



Todd, 2002
Acrylic on photographic linen
5" x 4"

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Rebecca Niederlander

Briana Soto

Born in the Midwest, Rebecca Niederlander moved out west and received her BFA from the California College of Arts and Crafts in 1997 and received her MFA from UCLA in 2000. Her education was focused on ceramics and this foundation has instilled the notion of the “handcraft” that is apparent in her pieces. Niederlander’s work exudes a naturalistic feeling as if she has captured a bit of nature’s essence. It is no surprise that with Niederlander’s interest in nature, that she would have an elaborate garden in her backyard which she will often go to to become inspired and to contemplate ideas.

Niederlander discovered that the 19th century Romantic-era poets, especially Gerard Manley Hopkins, well-described the way she approached nature. Hopkins expressed the idea of “inscaping” as “the intrinsic particularity of everything on earth.” Hopkins believed that the unique, individual identity, the pattern of every detail in every flower, rock, fish, or bird represented what was holy about it, in a sense, its soul. Hopkins believed that it was difficult to perceive this “holiness” and that a person must learn to observe. Niederlander incorporates Hopkins’ ideas in her works.

The work that Niederlander has included in Miniature Worlds is a piece entitled *and then the snow made sense*. The work is quite large, a little over 8 feet tall and wide, and is constructed only out of paper. The work is delicately ornate; Niederlander cut out thousands of intricate flower shapes by hand, and skillfully arranged the many pieces into a beautifully patterned composition to create a wall of flowers that seem to be growing up the wall from the floor. Niederlander’s interest in handcraft is highlighted in this piece through her attention to detail and decoration.



and then the snow made sense, 2003
paper
120" x 96" x 36"

Niederlander’s interest in the divine nature or the spirit that exists in natural things is expressed by the sheer size of the flowers. She accentuates this “inscape” or “soul” of a flower by changing the way objects are naturally perceived with the repetition and exaggeration of form. In her work, she attempts to capture the essential beauty of nature, but the work’s abstracted form and the use of a disparate title allows viewers to interpret the piece in their own way, and invites them to lose themselves in the beauty of the piece. ●

miniature worlds
artist text

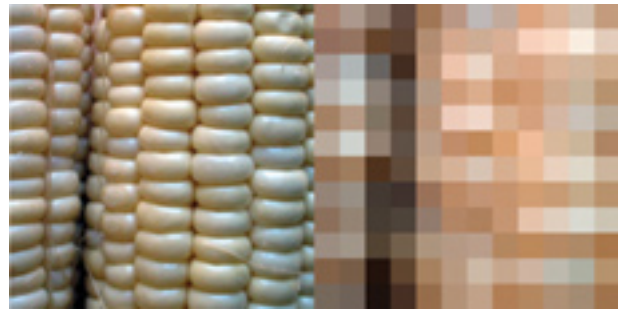


M H Paik

by Carolie Parker-Lopez

M H Paik, who was born in Korea, grew up in Brazil and studied printmaking at the University of Michigan, taught at Slippery Rock University in Pennsylvania and relocated to Los Angeles two years ago. She describes her most recent work as an investigation into how we see the world. Today, Paik works with a computer and she is interested in how we collect and process information about the world. In her work, she pairs digital images of nature, such as a cut tree trunks and vegetable forms, with grids of color. By juxtaposing shots of recognizable objects with modernist grids, Paik would appear to be commenting on different approaches to representation. The implication of her format—two 4" x 4" squares joined on one edge—is that the two images are somehow equivalent. What one may not realize is that the two images represent the same subject.

It is not immediately obvious that the grids of color are groups of pixels derived from one area of the companion image and greatly enlarged. As the abstract image is generated from the recognizable one, the pieces set up a subtle investigation of the empirical method of observation. As such, the work is an inquiry into analysis, how much things can be magnified before they are beyond the point where they give us useful information about the object at hand. Paik's photographs set up a tension between our ability to image both



Untitled, 2004

ink jet prints, table, glass
each print image: 4"x8"
overall dimension: variable

the macro and the micro cosmos. Cut tree-trunks are hard to recognize at first; striations on the wood look map-like, akin to satellite images of a large portion of the earth. This ambiguous image, when juxtaposed with the greatly enlarged area of pixels, sets up a perceptual riddle. At both ends of the spectrum, large or small, the image eludes recognition. This work suggests that although contemporary methods of imaging and information gathering are more comprehensive than those used formerly, they are also subject to greater distortion. More information may in fact cloud the picture. Paik's work implies this phenomenon may well apply in other arenas, such as science and politics. ●

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Laura Parker

by Yvonne Wehrmann

Laura Parker's *Knife Reflection* series is based on the elements of chance. Parker was sitting in her backyard under an oak tree having breakfast one morning when she noticed the reflection of the sky and tree in her butter knife. Intrigued with the image, Parker photographed the reflection captured in the knife.

Focusing on infinity and using a small f-stop, to more clearly capture objects at a distance in the reflection, the knife becomes a blurred object in front of the lens—an attempt to change the knife's image into a deceptive non presence—and is only seen as an intervening object that interrupts the space. It is the reflections of ambiguous landscapes that provide a sense of familiarity with the image as if it is seen in a dream. Ultimately the knife becomes an indistinct object around a clear and generic landscape.

Parker takes this work to the next level by creating a vignette around landscape images and then presenting these as a series. Parker uses two bowls to form the vignette around the photograph in the dark room. Since these are Ektacolor (type c) photographs, Parker must work in complete darkness thus guessing and feeling where she positions the bowls. The final product is a red crescent shape surrounding the image that is reminiscent of a solar eclipse. The photographs evoke a dream-like quality due to the use of the vignette and the ethereal quality of the images. The landscapes appear recognizable although not site specific therefore, the viewer feels as if they have seen this place before. With a close examination of the triptych one feels like they are looking through a telescope focusing on an image which reveals a miniature world that could be interchangeable with sites in the viewer's past experience.



Untitled (twigs), 2004

Untitled (blue-yellow), 2004

Untitled (city), 2004

Ektacolor (type c) Photographs

20"H x 15 3/4" W each

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artist text



Caroline Parker-Lopez

by Ashlee Goodwin

Combining a previous interest in reference material with inspiration from a Paris art show, Caroline Parker-Lopez began creating her series of map groupings a year ago. Their sculptural form emerged as a new practice for Lopez, who had not created three-dimensional work since college. As a writer and humanities teacher who completed her undergraduate studies as a language major, Lopez admires the map's ability to straddle the fields of design and written word. The titles of Lopez's work show an additional interest in the parallel of psychological states and map terminology, and the map images are grouped in ways that make perceptive statements about our world, the institutions that manage it, and the implications of inhabiting it.

Until recently all of the groupings were composed as a cluster of square or rectilinear plaster forms with a curved top surface to which a cut out portion of a map is applied. Some of the works, such as *Collection* (paper and plaster, 4-1/2"x7", 2003) present repeated squares identical in size, while others like *Russian Dolls* (paper and plaster, 10"x14", 2004) are composed of rectangles that decrease in size. The content of these works is derived from their form as well as the subject of the map images. Groups of maps that are seemingly based on visual aesthetic inevitably make social/political connections regarding a number of subjects. The islands depicted in *Collection* raise issues of imperialism, while the decreasing size of the maps in *Russian Dolls* can reference environmental concerns of melting polar icecaps.

In the summer of 2004 during an artist fellowship in France, Lopez began to experiment with a different



Projection, 2004
paper and plaster
10"x10"x10"

form. Her newest works, *Bipolar* (paper and plaster, 10"x10"x10", 2004), *Projection* (paper and plaster, 10"x10"x10", 2004) and *States* (paper and plaster, 10"x10"x14", 2004) are flat plaster panels molded into cone and wave-like forms. A portion of map is applied to one side and the pieces are arranged together on a shelf. The new form of these groupings adds to the content derived from the earlier pieces. The square and rectilinear curved forms can be seen as waves or landmasses, while the cone-like forms of the new groupings not only make this connection, but raise an interest in the science of map projection and theories about the structure of the universe. ●

miniature worlds
artist text



Matthew Picton

by Nina Collins

Born and raised in England, Picton earned a BS degree in Economics from the London School of Economics and Political Science. Picton has since become a visual artist and moved to the States where he has been exhibiting his work primarily on the west coast for the past eight years. The idea of a transformation forms the basis of Picton's art: from organic nature into solid inanimate objects of manmade material.

Two works in *Miniature Worlds* emulate such ideas. His series of *Cracked Lakebed Sculptures* (Amber 8"x20"x22" epoxy resin, Small Amber 5"x11"x10" epoxy resin, Large Blue 6"x32"x37" rubber) are created through a process of first plaster, and later rubber and resin molding. After taking a plaster impression of cracks in a dried lake bottom, Picton covers the plaster with latex rubber to create a mold and then casts the mold with epoxy resin. In doing so he creates a beautifully translucent representation of the crack, but when inverted it takes on a form that can be seen as a miniature mountain range.

Similar in principle, Picton's *Cracked Pavement Sculpture series* (21"x43" plastic beads and resin) also has the underlying theme of transforming geology into art. Picton's *Cracked Pavement Sculpture* is exactly that: a sculptural impression of cracks in pavement. However this body of work is more direct, as Picton explains, the bead sculptures are built over the top of ink drawings on plastic. These drawings are done on site on huge sheets of plastic stretched over the asphalt surfaces. Once the outline is created in the studio with the tiny plastic balls that are stuck to tape, beads are sprinkled in. The rest of the structure is then built over this with thousands more acrylic spheres and large quantities of acrylic glue. Once cured, this linear structure can be peeled from the plastic backing. Visually, Picton transforms these cracks into something with the appearance of an aerial view or a glittering map of intersecting roads at night.

The sources of Picton's works are one thing, but it is the transformation of these overlooked fractures



Cracked Lakebed Sculpture:
Immigrant Lake, OR, Amber, 2002
epoxy resin
8" x 20" x 22"

into visually stunning artworks that is a kind of artistic alchemy. Picton states that, "To me they represent found drawings with complex structures of frequently vast scale. As I came to view them further they seemed to replicate an earlier (and for me compelling visual experience) namely that of the landscape of the far north of Scotland. I spent many years traversing the mountains up there, the landscape has a particularly austere aspect to it, virtually no trees, just a landscape sculpted from earlier glaciers. Looking down from high mountains I was very taken with the element of line in the landscape, map like forms of the streams and rivers creating drawings across the wilderness. In imagining the forms on the asphalt I began to see the same thing."

Picton's works provide snippets of the natural world and through his use of manmade materials, line and form give substance to a once empty space in which he now invests his focus. Both sculptures represent a part of the natural world but beyond that they model a micro view by replicating structures that can be experienced on different scales.

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Fran Siegel

by Christine Gordon

Fran Siegel has been manipulating the form of her work for several years. Dealing with the ideas of presence and absence, she creates works that could be considered more “non-paintings” than something unquestionably familiar and identifiable as art. Her interest in ephemeral effects--things that begin to dissolve and disintegrate--has led her to create numerous “non-paintings:” objects and installations that deal with light and the disruption of its natural tendencies.

Siegel's *Cloud Series* is an important example of “non-paintings.” Multiple materials are employed to create “filters” within the plexiglass box structures that shift and play with the light: mica particles for refraction, an encaustic medium applied to a surface to diffuse light and strings holding reflective mylar particles at different intervals to evoke a sense of architecture. These *Cloud* pieces serve as compressed versions of her large scale installation work.

The site specific installation piece that Siegel is creating for Miniature Worlds is an expanded and opened up, stemming from the *Cloud Series*. The use of real space allows the work to breathe and shift on a more exaggerated scale than that initiated by the plexiglass boxed pieces. Constructed of nylon string, it is a mapping of a corner of the Brewery Project space in that it defines the space and makes visible how the light works within it. The installation of the strings set at different intervals plays with the idea of visual density and it becomes the architecture for the work.



Cloud #3 August, 2004

Acrylic, encaustic, mica, mirrored mylar, monofilament, clear and mirrored Plexiglas
30" x 30" x 3"

The focus of Fran Siegel's art is more about its effect on its spatial environment than the object of art itself. It seeks to activate a void and make one aware of the artwork as an ephemeral entity. Her works let you explore a compressed microcosm with your eyes or experience an expanded version of that world. In both instances the viewer comes to question presence and absence as they see the invisible materialize into the visible. ●●

miniature worlds
artist text



Patricia Smith

Courtney Wise

Standing in front of a Patricia Smith drawing is like standing in front of an enlarged Petri dish. Her bundled and entwined shapes look like a cross section of an organism or subculture. They inevitably conjure hours spent in biology class. One drawing depicts a rough circular form, with compact, molecular-like sacks attached to an encasing border. Inside the sacks are doughnut-shaped masses, partitioned into units. Another drawing depicts twisted strings of mass uncurling its ends across the paper, illusionary to a mountain range or unusual fungi. However, these drawings are more than references to nature. They are references to small communities trying to exist.

When one looks at the titles of these drawings it is apparent that these drawings are designs intended for actual organizations. It is also apparent that they are completely nonsensical. As Smith states, “these drawings start out practical but become futile [in their attempt to achieve purpose.]” Though the titles *Public Housing Project* and *Shared Headquarters (Bioresearch/Bartending)* serve as descriptive guides to the drawings, they also serve as unusual statements on functionality gone awry. Furthermore, descriptive labeling within the actual piece gives an explanation of how these communities are organized to exist. For example, *Shared Headquarters* was conceived based on the idea that both a bioresearch organization and bartending school would need to share similar equipment, such as sinks, refrigerators, and mixing accoutrements. As such, these drawings invoke conversation on non-ideal and illogical human constructs. This conversation is important because it questions the integrity and legitimacy of small



Public Housing Project, 2002
ink and watercolor drawing on paper
27"×22 ¼"

communities or institutions that often appear defective or poorly executed.

Patricia currently resides and works in the metropolis of New York. She has a MFA in Fine Arts and Painting from Rutgers University. ●

miniature worlds
checklist



Miniature Worlds

Nena Amsler

The Way To The Mountains Starts Here, 2004
Acrylic on panel
3' x 4'

Reaching The Summit Is Only Half The Journey, 2004
Acrylic on panel
22" x 26"

Lisa Bloomfield

Doubting Thomas, 2001
Ink jet print on paper
8.5 X 11.25"

Motifs, Wallpaper Scroll Series, 2004
Ink jet print on paper
60" x 18"

Bright Spot, Wallpaper Scroll Series, 2004
Ink jet print on paper
60" x 18"

Gegam Kacherian

Brown Water, 2004
Acrylic on Canvas
48" x 48"

The Spaces In Between, 2004
Acrylic on Canvas
48" x 48"

Keith Lord

Be Awake All Day, 2004
Mixed media
51" x 25" x 34"

Nancy Monk

Jim, 2002
Acrylic on photographic linen
7" x 5"

Dave, 2004
Acrylic on photographic linen
5" x 7"

Todd, 2002
Acrylic on photographic linen
5" x 4"

Rebecca Niederlander

and then the snow made sense, 2003
paper
120" x 96" x 36"

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Untitled, 2004
ink jet prints, table, glass
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Laura Parker

Untitled (twigs), 2004
Untitled (blue-yellow), 2004
Untitled (city), 2004
Ektacolor (type c) Photographs
20"H x 15 3/4" W each

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checklist



Miniature Worlds

Carolie Parker-Lopez

Bipolar, 2004
paper and plaster
10"x10"x10"

Projection, 2004
paper and plaster
10"x10"x10"

States, 2004
paper and plaster
10"x10"x14"

Matthew Picton

Cracked Lakebed Sculpture #4, 5, 6 and 7, Immigrant Lake, Oregon, 2002
Epoxy resin
Dimensions: variable

Cracked Parking Lot Drawings, 2001
Beads, Acrylic spheres and Acrylic Glue
Dimensions: variable

Fran Siegel

Cloud #3 August, 2004
Acrylic, encaustic, mica, mirrored mylar,
monofilament, clear and mirrored Plexiglas
30" x 30" x 3"

Current, 2004
In Situ
monofilament, wire, and mirrored mylar
Dimensions: variable

Patricia Smith

Public Housing Project, 2002
ink and watercolor drawing on paper
27"x22 1/4"

Shared Headquarters (Bioresearch/Bartending), 2002
ink and watercolor drawing on paper
26 7/8"x22"