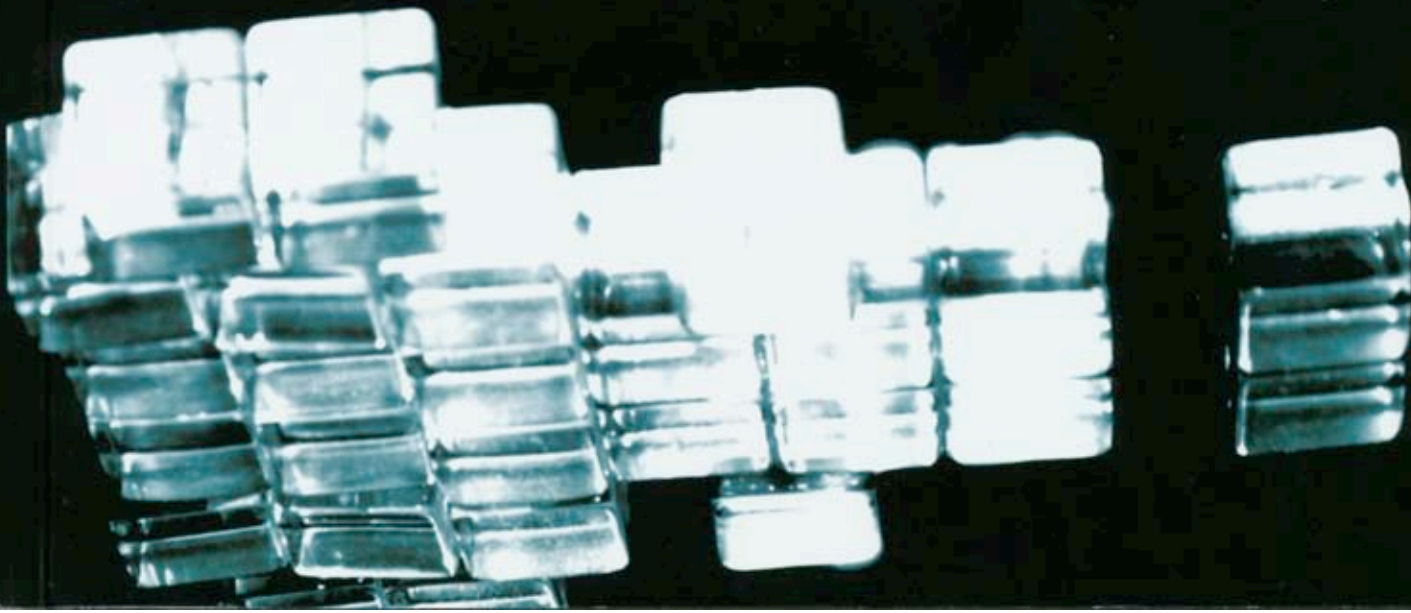
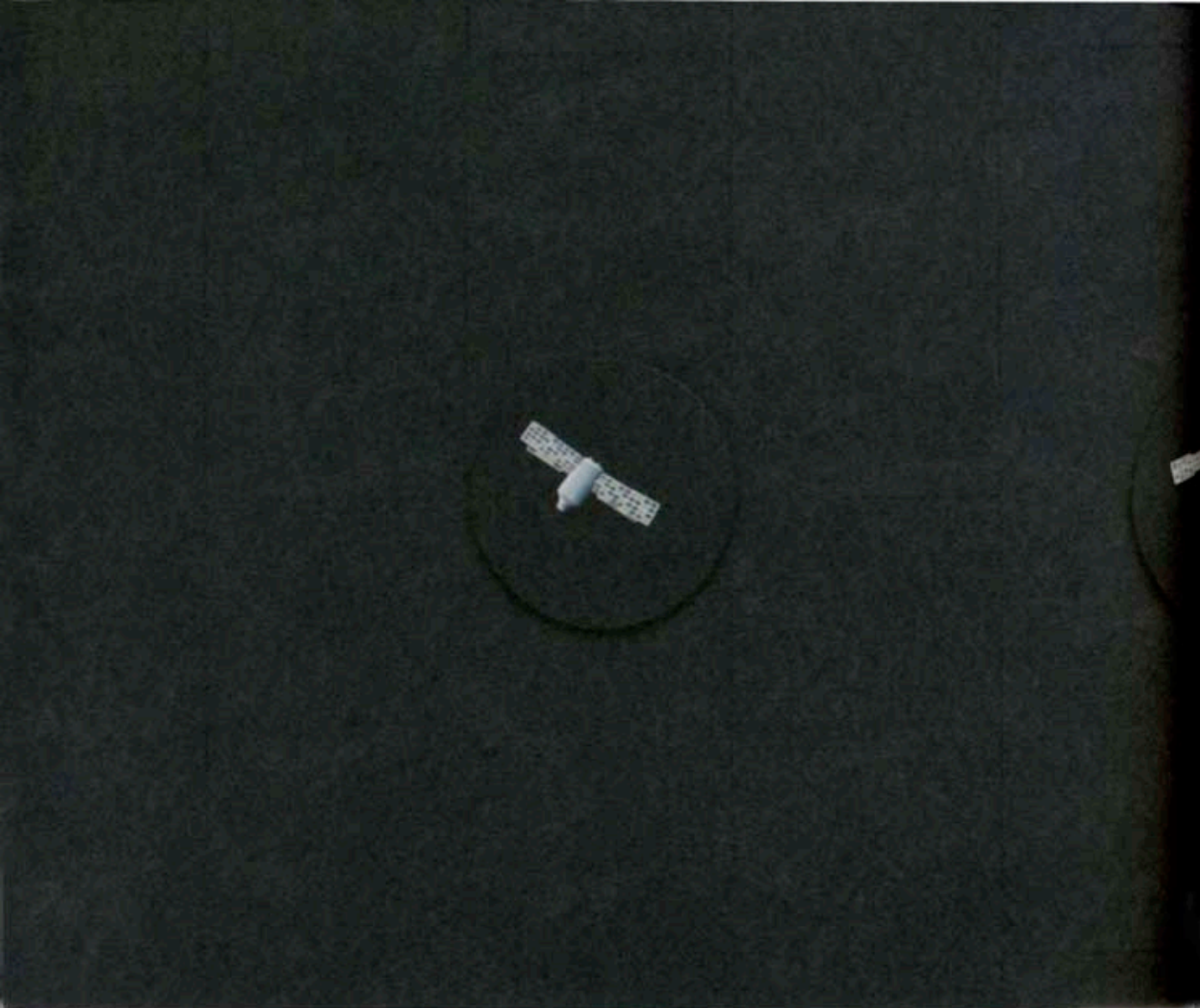


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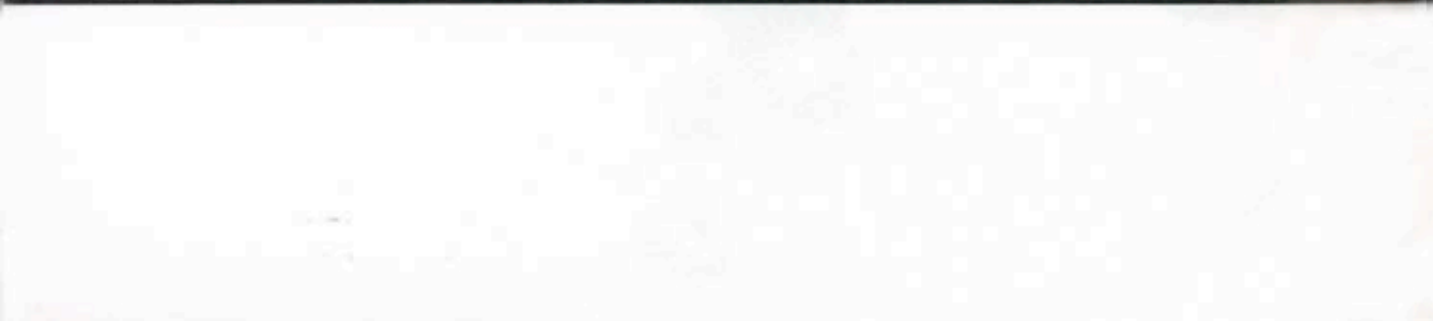
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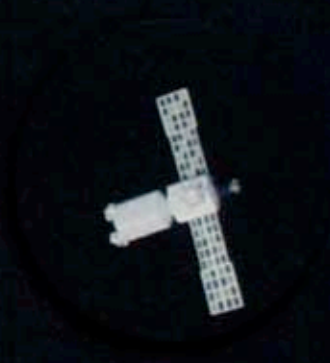
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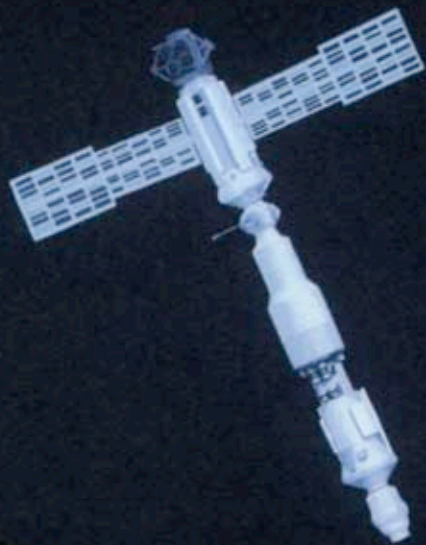




"HYBRIDS I -TETTIGIA SPACELABEUS," 2005

Acrylic on hardboard

16' x 12' (adjustable)



"HYBRIDS I –TETTIGIA SPACELABEUS" (detail), 2005

Acrylic on hardboard

16 x 12 feet (adjustable)

Hybrids are a series of watercolor, egg tempera paintings and installations based on psychological theories of visual perception. These pieces appear to be about insects, but they are technological objects, fused together to form insect like shapes.

Philosopher Immanuel Kant said we do not perceive the world as it is. Instead, we impose cause and effect relationships on it and therefore our perceptions are influenced by our experiences. My paintings seek out the boundaries between what we believe and what we physically see.

I use insects as subject matter for a number of reasons. Slight in scale, insects are more often recognized by the basic shapes of their bodies, rather than the details of their forms. Also, I take advantage of the fact that the general public knows little about insects and tends to categorize all species as "bugs."

The scale of *Hybrids I - Tettigia Spacelabeus*, (2005) is adjustable, but is approximately 14 feet in length and 10 feet high. The size can be customized to fit the location. The background is a wallpaper-like design, painted a dark midnight blue. The pattern consists of stylized, decoratively rendered bees, dragonflies, and houseflies in a slightly lighter tone than the background. On top of the wallpaper, attached to the wall, hang three round disk panels. The panels' circular shape carries references to visual experiences such as peering through a telescope or out the window of a space capsule. Each panel depicts a section of the Spacelab painted in a highly refined, realistic manner. The Spacelab sections are very similar in shape to the insects in the wallpaper. The relationship of the wallpaper to the disks is primarily formal, due to their proximity to one another. There is also visual similarity between the insect shapes and the sections of the Spacelab. The contrast and the tension occur because of the discrepancy between the decorative pattern and the finely rendered Spacelab. I think of this as visual poetry, like homophones in verbal language. Also, the relationship between the wallpaper and the paintings hanging on it is a tongue-in-cheek "how to" suggestion for interior decorators.

I see the relationship of the insects in the pattern to the Spacelab images as a metaphor for perception and experience. From a distance, the viewer sees the installation and assumes the isolated images are the same as the pattern. But, upon closer inspection, the viewer differentiates and is able to perceive the two sets as completely different. The viewer sees the insect pattern and the Spacelab. Because the Spacelab is larger and more developed, the viewer identifies the pattern and object as the same. This concept of focusing on an object while perceiving the whole derives from Gestalt psychology and the human tendency to compare and comfortably group new experiences to fit into previously established categories. {}