

## **CURATORIAL STATEMENT: “LSV: Human/Nature”**

**Co-curated by Colin Roberts and Mahara T. Sinclair**

**Hilary Baker**  
**Kireilyn Barber**  
**Lynne Berman**  
**Anita Bunn**  
**Fatemeh Burnes**  
**Deena Capparelli**  
**Anne Marie Karlsen**  
**Yolanda Macias McKay**  
**Laura H. Parker**  
**Astrid Preston**  
**Dennis Reed**  
**Olga Seem**  
**Mahara T. Sinclair**  
**Howard Dean Spector**  
**Caryl St. Ama**  
**Eve Wood**  
**Lawrence T. Yun**

“Lazy Susan V: Human/Nature” is the fifth iteration of Sinclair’s “Lazy Susan” series of curatorial projects, this time co-curated with artist and gallery director Colin Roberts of LAVA Projects. “Human/Nature” provides a sampling of Los Angeles artists working in photography, printmaking, painting and various media whose works straddle the divide, the colliding words of our societal human structured space with nature’s increasingly elusive presence. These artists remind us with an inkling, a suggestion, a hint at the infinite magic of the cosmos that underlies our rushed societal framework. These works slow us down that we may pause, rekindle our fascination with nature as it peeks through our concrete world. We glimpse infinity.

**Hilary Baker’s** Predator series of paintings juxtapose indigenous wild life to the region with historical landmarks of the Los Angeles area.

**Kireilyn Barber’s** work locates an unexpected spare beauty in the mundane commercial architecture of Los Angeles. Her photographs elevate the ordinary, almost-invisible in its ubiquity, and excavates out of this unremarkable landscape stop-frame moments of elegance.

**Lynne Berman** reverses the natural process by disintegrating paper junk mail in water, breaking it down to a material substance and building up a topographical surface.

**Anita Bunn’s** sculptures explore a fascination with the unique relationship between the city of Los Angeles and its natural surroundings. Succulents from her garden are dipped in ceramic slurry, where they remain enveloped in the shell. The final result serves as artifact, protective casing, and a meditation on resilience.

**Fatemeh Burnes’** diptych oil painting immerses us in an eerie, otherworldly nature infused with spirits and man-made geometry.

**Deena Capparelli’s** pseudo-imaginary landscapes celebrate our wonder and awe at the abundant world of nature as filtered through her rich imagination.

**Anne Marie Karlsen's** photographs of archipelagos are reconfigured into kaleidoscope-like abstract works that exude a feminist totemic mysticism.

**Yolanda Macias McKay's** darkly humorous "salt: the new sugar" sculpture suspends from the ceiling as text comprised of salt crystals. She also creates artworks that explore blueberry staining as a medium.

**Laura H. Parker's** photographs of the bottoms of old cooking pots set against a pitch-black ground recast these humble servants into a vision of cosmic planetary vastness. This capacity to see the magical possibilities latent in the ordinary world is also at play in her series that captures the light of the moon and stars with a slow shutter speed to write in the nighttime sky, again bringing the cosmos to our human scale.

**Astrid Preston's** series of paintings focusing on abstract reflections in natural bodies of water offers an ambiguity in what is dominant, the real world or the inverted world of reflected shapes. This comingling of the physical and non-physical visually suggests a possibility of embracing both aspects simultaneously as equally potent sources for a more highly-tuned existence.

**Dennis Reed's** pigment prints poignantly and poetically capture nature's patient endurance amidst a stark, harsh human terrain that takes on an apocalyptic dimension.

**Olga Seem** conjures botanical forms, creating mysterious mixed media paper abstractions of astutely composed organic shapes.

**Mahara T. Sinclair** takes natural elements and incorporates them into acrylic paintings, obfuscating the element's original function.

**Howard Dean Spector's** archival pigment print, in a John Baldesari-like compositional interruption, obscures our human visage, revealing the underlying verdant nature of which we are essentially comprised.

**Caryl St Ama's** work investigates natural phenomena with a focus on exaggerated textures and colors. Her encaustic collagraphs are prints made from collaged wax and other found objects which form a substrated "plate" which is then printed through a press.

**Eve Wood's** whimsical drawings of bird/humans evoke a playful humor mingling our humanity with our birdbrain natures.

**Lawrence T. Yun's** articulate watercolors celebrate beautiful floral specimens that have been altered by man's genetic engineering.

These artists provide for us an experience of reflection so that we may pause and find ourselves in the moment, find our natural selves amid this societal frame.