

lisa williamson
the reader in the garden

unosolo project room

may 24th – june 19th 2010

unosunove
arte contemporanea



contents

images

the reader in the garden (by lisa williamson)



The reader in the garden, installation view



I, X and its Shadow
2010
acrylic on linen; acrylic and enamel on wood 101,6 x
86,4 cm, unframed
2,5 x 2,5 x 152,4 cm (each wood strip - 4 total)



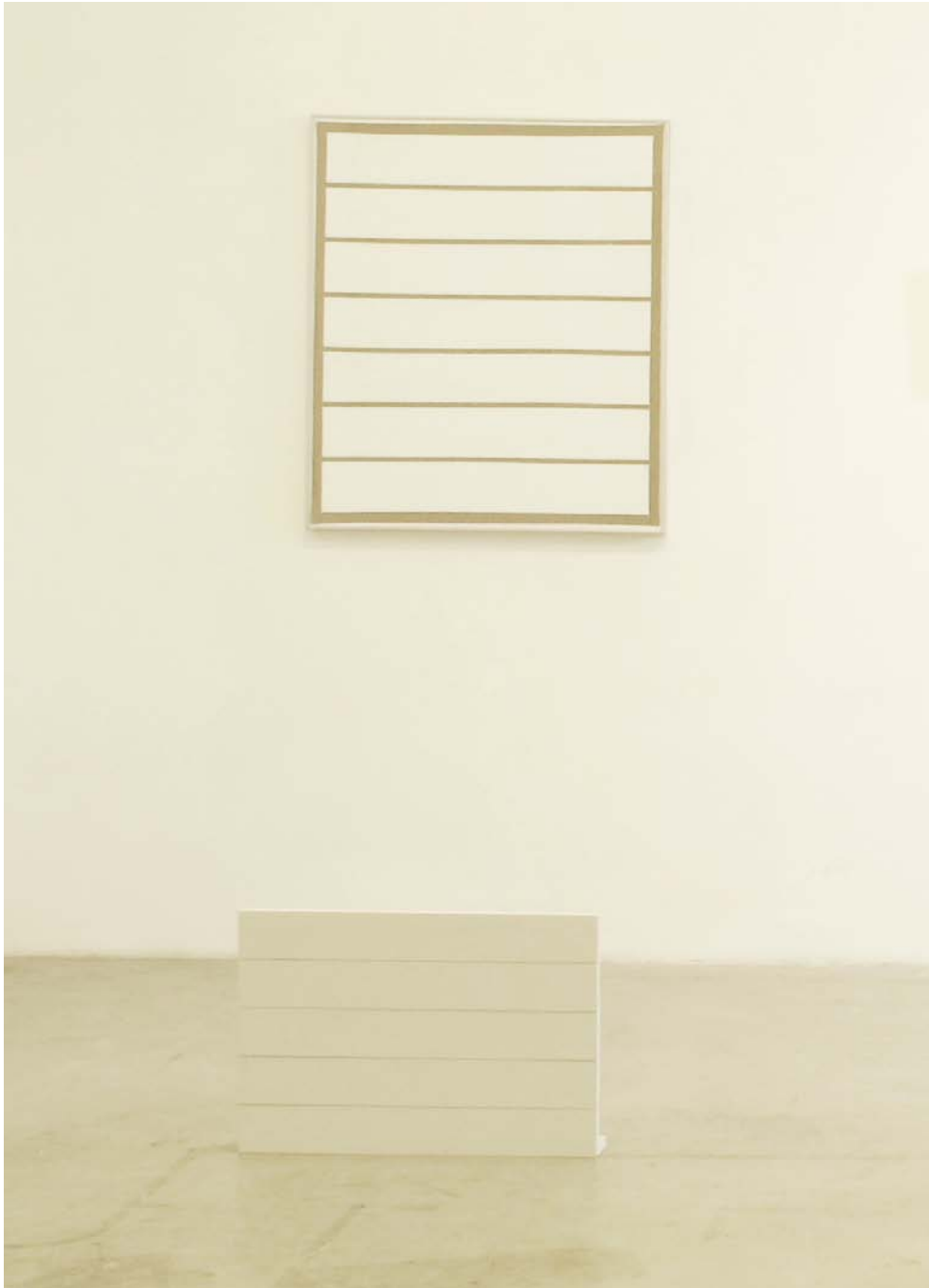
The Reader in the Garden
2010
3 color photographs, triptych
edition of 5 + 2 APs
40,6 x 27,9 inches each, unframed



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2010
3 color photographs, triptych
edition of 5 + 2 APs
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The reader in the garden, installation view



The Reader in the Garden
2010
3 color photographs, triptych
edition of 5 + 2 APs
40,6 x 27,9 inches each, unframed

II, wall
2010
acrylic on linen and wood
101,6 x 86,4 cm, unframed
40,6 x 61 x 7,6 cm (wood wall)



The reader in the garden, installation view



V, Doorways
2010
acrylic and linen on wood
101,6 x 86,4 cm, unframed
61 x 50,8 x 3,8 cm (wood frame)



III, Cut Stone
2010
acrylic on linen and wood
101,6 x 86,4 cm, unframed
10,2 x 10,2 x 17,8 cm (each wood slab - 2 total)



The reader in the garden, installation view



IV, V
2010
acrylic on linen and wood
101,6 x 86,4 cm, unframed
2,5 x 2,5 x 162,6 cm (each wood strip - 2 total)

The Reader in the Garden

The vegetation here has lost its mind and even more strange is that the The Reader seems so relaxed. It's a-typical. At the peak and then again at the base of her landlord's garden something has shifted. It could be the seismic proceedings from the center of the earth. A symposium of sorts in which plates are knocked over and everything is suddenly in motion. Ideally these proceedings retain a quiet demeanor. Seismic but Subtle.

Literal, Tangential, Material and Optimistic.

The Reader enters from the right and eventually makes her way left. She crosses the angular path, pauses, leans, stretches, and hangs around. Crouched down beside the jade trees The Reader picks up an avocado the size of a boulder and holds it for a length of time. She considers its weight, its bulgy hips and its robust character. The Reader clears hurdles just barely, as these hurdles in particular cannot decide on a uniform height. She walks around each instead, front to back and then back around again.

This logic is inherent and will be carved out in sections.

Typically, her muscles are in knots. So often that The Reader's front tooth has moved. This has made her detest portraiture. Even further, her feet are cursed with narcolepsy. It's not casual. What is casual is how the The Reader feels lately when surrounded by the landlord's garden. Here, plants are tended to and parts are reduced. It's about vertical and horizontal. It remains in time: I, II, III, IV, V.

The images and objects that you see here are sculptural and to scale.

The Reader if more spiritual would try to relate all of this to the monk or the nun, the cloister or the abbey. If she had greater command over perspective she might best relate to the architect. If more committed - the librarian. If more interesting - the transcriber. If more dramatic - the mute. What makes the best sense instead is to relate all of this to Weirds and Fates, these Roman walls and those Gnostic Verses.

The task of demarcation is essential. The works are markers, a succession of prompts & signs.

Translation is a concern. There is intonation, a soft matte finish, linen pressed against glass, and this really beautiful daylight. Expressive things in form, inform. And there are these pauses, a scale that is modest, and wood - basically. The context is contemplative and the colors are just off. I believe that the press release has gone for lunch and unfortunately these lunches tend to go long. In truth, " PR" might not make it back before the end of the workday. But at least it is clear that the photographs here are 11 x 16 inches, glossy, and the colors are totally saturated.

Lisa Williamson