

Curator Statement

There exists an interesting amount of paradox in the videos exhibited in ***Meditations on Place***. These artists look at the past and bring it into the future, not just via the digital medium they use, but also through content and concept. Each artist investigates and celebrates a wide range of topics including human bodies, social territories, relationships with nature and man, and urban conditioning. Their perspectives come from a personal place and experience, each possessing a complex style and individuality, yet there is a parallel witnessed in theory and content. In these women's work we get to witness transforming scenes of visual interest. We are magnificently drawn to each artist's channel of concept and message and the ordinary pedestrian and sacred places and environments that become extraordinary through their vision of intrigue, mystery, wisdom and beauty.

In ***Michele Monseau's*** piece *Float* there is beautifully translated and wonderful deliberation of restlessness in the action for which the reward is an enlightening insight on place and time. Monseau's work achieves a potent state of a sort of foreign carnival of spectacle and a place of memories. We reflect on the whirling plastic toys and our collective past experience with them, their provocative fun and accessibility. The image captures our interest and holds us in a pleasurable manner of time past while at the same moment exemplifying the state of age we are now. Monseau addresses us with ease and joy both conceptually and visually and brings us full circle back to where we started. We now see the past and present and she has opened our eyes to see that which we take for granted in youthful innocent eyes once again.

Leslie Raymond looks through a European window of painting and creates a new media painting that is embedded with a fundamental conceptual reallocation of perception toward the process of looking and seeing a painting. Despite their conventional digital painterly appearance, Leslie Raymond's videos expand the aesthetic implication of a resolute landscape and her conceptual strategy dealing with landscape requires an intensive scrutiny and forces a determined concentration from the audience. The viewer must pay special regard to the plane of the surface and the nuances of movement in each of her works. Perceptually, this intense scrutiny to observe the conventional landscape in such a fastidious and intimate manner provides a counterpoint to the expected norm of comprehending a pastoral prosaic setting.

Meditation is a time-honored technique that can take you into infinite dimensions of consciousness. The same is true when moving from one state of consciousness to another. You have to pass through a range of arenas before you reach your destination. In Western culture we are always in a rush to do the next activity, Raymond's work keeps us in the now - far from the future - where we fail to notice the present.

Sarah Roberts' wrapped and bagged bundles placed in public peopled environments, slowly shift and stir just adequately enough to surprise and even alarm any unaware passerby. They are ripe with associations of murder, kidnapping and body dumping. We wait anxiously for the point of interaction between those who notice the bundle move and how they will react to this collective body of mystery and foreboding. Her superb choice of environments to place these bundles is loaded with meaning also, a bar, a church and a mall all are wrought with social implications – faith, consumerism, and inebriated discourse. What better places can one discover a bundled body to meditate on? Roberts also draws on her mother's death and cocoons – a remembrance of exquisite times past to represent to her audience all the lost parental care, guidance and love. Roberts repositions this apprehension into a wondrous mysterious package that scares, excites and mystifies all who stumble upon it, much like walking into the world after losing a parent.

Cornelia White Swann renders digital drawing onto a video - marrying mark making with video. A masterful synthesis that beautifully captures the compulsive obsessive travels of contemporary youth walking and performing a modern study of sociological urban pathos (in classic black and white) embracing a visual antidote of inner-city wanderlust and tragedy of the fleeting and changing state of existence, obsessive both mentally and municipally. It's a captive video narrative - a study of a man in an almost trance like anxious walk - hurrying through an urbanscape, the figure is roughly rendered and stands out from the realistic urban construct of the video he roams. We feel anxious. This scrambled emotion keeps us waiting for some unexpected turn or for his final destination to be realized and this sensation keeps us interested.

-David M. Freeman
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