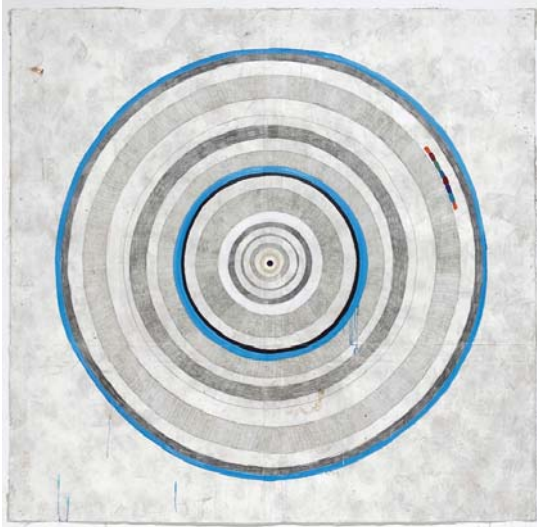


**For Immediate Release**

Contact: Ashley McLean Emenegger, McLean Fine Art, 310.433.4248



Group show

***External/Internal***

**SCIART**, California State University Channel Islands  
One University Drive, Building 18 on Ventura Street  
Camarillo, CA 93012  
805.383.1368

Exhibition dates: May 10 – June 21, 2008

Opening reception: Saturday, May 10, 4p – 6p

Gallery hours: Wednesday - Saturday, 12p - 3p

***External/Internal*** offers seven artists' poetic renderings of landscape – both topographical interpretations of terra and psychological explorations of internal terrain that maps the psyche. We see the world outside as we experience it internally. What is exemplified externally lends clues to the machinations of an inner world; the result being compelling, beatific, congruous, and enlightening. *External/Internal* focuses on the beauty of both the external and internal, noting that while the internal, just as with its external compliment, wages storms and torrents, it also can encapsulate the beauty of the stillness found when being present to quiet observation and focused presence of mind, with duality at bay and surrender at hand.

**Artists include:**

**Mark Dutcher**

**Virginia Katz**

**Jeff Miller**

**Nancy Monk**

**Roland Reiss**

**Fran Siegel**

**Jennifer Vanderpool**

**Curated by Ashley McLean Emenegger**

**Mark Dutcher:** Epiphany as healing, breakthrough as surrender and placid resolve, Dutcher's "Portal" works on paper offer meditations on a stasis between the physical and ethereal. These serene mandala-like images are as complex as his traditional oeuvre of heavy brush strokes and

explosive terrains of paint and vibrating colors, but their intensity and beauty has a more internal resonance and delicate patterning encapsulated within the primordial and powerful image of the circle.

**Virginia Katz:** Katz's mixed-process works on paper assemble the deep layers and tracings of patterns that develop temporally and psychically in our world. The ensuing topographies contains a metaphoric stratum constituted of the new and old ways and rhythms, and it is the more ancient patterns that hold the ultimate wisdom to give rise to a better understanding of and agreement with the future.

**Jeff Miller:** Miller's works on Mylar depict the mental and physical symptoms that arise from the conflict between instinct and drive and the prevailing socializing mechanisms that dictate acceptable behavior. The resulting compositions are an amalgam of explorations that utilize the language of abstraction to speak to the irrational need for self-expression, offering a visual translation of the delicate balance between the schism of neurosis and norm. The images' overall quiet nature speaks to an acceptance of the inherent extremes in which the artist is both the witting observer and unconscious participant.

**Nancy Monk:** Monk's photo-collage prints are interpretive observations of natural environments, accented with light and shadow, forming poignant abstractions of landscape. Her miniature world of trees, boats, and flowers also start with photographs, of friends, family, and environment, and are painstaking layered with painted dots and complex patterning, sometimes additionally adorned with hand-stitching, buttons, and found objects. Whether distilled or obscured, Monk's images are lyrical renditions of her natural surroundings.

**Roland Reiss:** Reiss' works combine his wonderful color sensibility with fine mark-making, enhanced with hints of colored paper that peak between the lines of these soothing and delightful landscapes. Created on Mylar, these works are marvelous reductions of color, light and movement, graceful and alluring.

**Fran Siegel:** The shifting landscape is the subject of Siegel's work. Based loosely from her photographs taken while flying into Los Angeles, Siegel creates delicate paper relief topographies that map the cohabitation of human settlement and land contour; where one does not necessarily inform the other the result is interdependence, cooperation, and acquiescence of one or the other. The contemporary landscape is no longer taken from a fixed position but now in motion.

**Jennifer Vanderpool:** Vanderpool is best known for her wild, psychedelic fantasy creations and hyperbolical landscapes that act out the push-pull between the allure and repulsion of gender roles. For this exhibition, Vanderpool is harkening back to earlier work, creating more corporal-based sculptures that turn the inside out and bring physical form to the inner tug-of-war between self-expression and the alleged call of duty.

**Ashley McLean Emenegger, Curator:** Emenegger is a Los Angeles-based independent curator. She has her own art advisory firm, McLean Fine Art ([www.mcleanfineart.com](http://www.mcleanfineart.com)), and is the Director of Bandini Art in Culver City, CA. Emenegger is also an exhibiting visual artist.

**Above image: Mark Dutcher, Come and Go, 2005, Oil, wax, pencil on paper, 73 x 73 inches**