



PRINTING/GRISWOLD DESIGNS

brochure design / MK Frank



stephanie weber

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... In this activity of poetic spatiality that goes from deep intimacy to infinite extent, united in an identical expansion, one feels grandeur welling up. Gaston Bachelard, "Intimate Immensity," *Poetics of Space*

Stephanie Weber's fantasy visions simultaneously evoke sensations of enveloping proximity and vast spaciousness. The amorphous quality of the imagery suggests infinite

depths as well as immersion, while the objects which randomly float in the milieu present a graphic immediacy. The expansive format of the artist's recent mixed-media work is intriguing both purely visually and because of intimations of sources in dreamlike states of consciousness.

Translucent washes and softly rubbed areas of muted pastel stick provide subtle backgrounds for Weber's energetic gestural drawing.

The lines, scratches and broad brushstrokes offer structure and focus—the marks of an enlivening presence within vaporous liquids. Photographically realistic objects appear almost palpable. Yet, strangely unrelated to each other, they elusively float within webs of vivid strokes and diaphanous hues.

In works such as *Whispers*, the tumescent lobed items bear biomorphic affinities. In other images, *Inrush* or *Undertow*, the diverse articles seem as inspired by fragments of memory: a billowing sheet of paper and a crumpled one, a sinewy rope or smooth scroll. Another approach employed in *Span* comments both upon visual illusion and artmaking. A network of green strokes sweeps up at the sides as if a grid curving around a volumetric sphere, photocopied reproductions of zig-zagging shadowed brush-

strokes appear to hover above the surface and are contrasted to actual painted strokes imbedded into it, and short broad daubs of creamy pigment both reiterate the painted plane and suggest window highlights on the curving structure. The juxtaposition of textures is rich. The black and white high-contrast tonalities of the depicted objects effectively distinguish them from the softly meshing coloration, while they are also partially obscured by dense surface strokes.

Weber's imagery transcends the depiction of an imagined discrete scene to exude the encompassing aspect of an environment. Her ethereal milieus evoke weightless atmospheres—both those of celestial space and subterranean worlds. By extension, the cosmos can be seen as also implying the depths of the mind. The apparent flux of the objects

within muted vapors resemble fleeting moods, dreams, or the continuous flow of mental processes. These contemplative images — texturally dynamic but requiring quiet scrutiny for absorption of their subtleties—reveal not only imaginative universes but allude to the fecund flow of the imagination itself.

Suzaan Boettger
art critic

