

Paintings on Vellum

Our architecture is formed by our biology. From the circular patterned ceiling and floor of the Pantheon, Wright's Guggenheim Museum, the organic forms of Gaudi's Casa Mila, Jean Nouvel's design for the perforated dome of the Louvre in Abu Dhabi; examples of the ways that architecture reflects our biological and cellular structure. Systems of proportion related to the human body date back to antiquity.

Quasicrystal repetitions that fill space in a continuous pattern have been used since the 12th century. Cella the Latin for cell also means a small room or the inner chamber of a temple in classical architecture. Eva Faye invents variations on the circle. Mandalas radiate asymmetrical tentacles— portals into a vortex of sea creatures, machine parts, and imaginary scientific models.

Eva Faye's newest works signal a return to painting on the surface linking her earlier Transparent Drawings with her White Paintings on linen. Violet grey, grey pinks, bluish greys appear as striated strokes, or bands of color. Oil pigment bonds with the vellum's surface in a chemical interaction of color to frost. There is an appearance of water, ice and waves, yet water ruins vellum and oil merges with it. The pieces hang several inches in front of the wall allowing the play of shadow and light through the lacerations to contrast with the opaque painted patterns on the vellum.

Rose Burlingham, 2012