

Nora Jean Petersen

Potential futures, worlds that might have been, could be and are never to be: these are the places that Nora makes.

The hubris of mankind and the niches left behind are expressed in paper robots that hump on platforms that seem to be from the set of Pee Wee' Pastel Playhouse.

Theoretically, Nora is backing the figure, taking form for it's unfaced value. Animism, the making of inanimate figures into "thingies", those childlike affectations of a blowing curtain gone to ghoul, is the hub of her oeuvre. Often she takes animism one-step further into animation through clunky kinetics and filmed stop action. Nora creates the rickety props and scaled-up models for establishing shots from the likes of sci-fi movies and the reality it fantastically grounds us in. She attempts the suspension of disbelief with her tongue in her cheek. Petersen pulls from the likes of Logan's Run, Tetsumi Kudos' vitrine gardens of "art year zero", the remote paleontological past, apocalypse culture, and the rubbered ropes of Eva Hesse. She has recently created a 3,200 square-foot diorama with 15-foot high clay-mation projections as backdrops, micro-cities from the sub-Himalayan Ur, and likes to put the prey within the clutches of the predator, be that a six-legged spiderish "thingy" or some light-sensing aberration out of the Cambrian Explosion.

-Kevin Stack