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TIME IS THE SUBSTANCE

LIGHT
& WIRE

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"Time is the substance from which I am made." -Jorge Luis Borges.

In my sculptural practice I use formal devices to manipulate the viewer, taking the static object and simulating movement. By using extreme scale shifts and proximity I create distance where there is none. With these videos, individual static images are shown in a series that expresses accumulation, like a flipbook. There is a shift in scale from the small to the implied large. In stop motion animation each object is manipulated and altered to simulate movement. As with my sculptures, the materials are camouflaged to change their original use to give them a new narrative function. This is a nod to pre-CGI cinema: the science fiction films of the 70's used scale models and stop motion to create the fantastical. I have nostalgia for the way certain sci-fi films achieved their vision of world mostly through a reliance on materials that provide for the haptic; the visual tactility absent in much of the Computer Aided Imagery (CGI) currently used in speculative cinema. I am interested in these depictions of the fantastic using ordinary objects and recasting them as elements of fantastic landscapes that exist only in the imagination (until they are realized in film) and the slippage between the attempt at the suspension of disbelief and undeniable recognition. For example, the mother ship from *Close Encounters of the Third Kind* is made up of hundreds of dollhouse parts. It is now displayed at the National Air and Space Museum in Washington D.C. and is both an artifact and a sculpture.

Rising Down is the compressed history of a city; from aboriginal origins through conquest, to the subsequent arrival of immigrants and finally a condensed modern mass of structures. These extreme generalizations and omissions are how we experience history.

Empty Spaces explores the mundane moments that consume our daily lives; the repetitive tasks and endless minutia. The present is tedium, punctuated by small successes and failures, like the weaving of a web.

Arch Deluxe presents the future in the only form it can exist; an educated guess made with the facts we have. Here I have made my own unlikely prediction: a genetically engineered nightmare of a self-propagating meat spine. Like all other futurist predictions, it has little chance of coming true. What will be there instead will likely be more disturbing and disgusting.