

CORPUS PERSPICUUS: BODY TRANSPARENT

In the body, we feel who we are. Through corporeal reality, sentient beings develop awareness and cognizance of existence, place and meaning. The body is the gateway to human consciousness. In *CORPUS PERSPICUUS: BODY TRANSPARENT*, three artists, Thekla Hammond, Cheryl Calleri and Tobin Keller, limn the human figure in a contemporary medium to explore their views of consciousness. Awareness, which is complex, many layered and transitory, is experienced in transparent, reflective and mobile acrylic materials. Through the body we move from sensations to emotions to ideas of being -- feeling who we are.

THEKLA HAMMOND



Come With Me, 2005, 8' x 25' x 15'
Oil on canvas, acrylic paint on acrylic panels

Come With Me recreates alternating experiences of separation, connection, separation and connection and separation. Figures painted on hanging acrylic panels and mirrors rotate to reflect multiple transparent images, building the viewers' experience through the senses, the emotions, and conscious awareness. An a capella quartet will sing in the installation, beginning in disharmony, gradually finding each other physically and musically, and concluding in the harmony of *The Coolin* by Samuel Barber. *Come With Me* is an invitation to see, hear, feel and become conscious of the movement between isolation and community, separation and connection, in human experience.

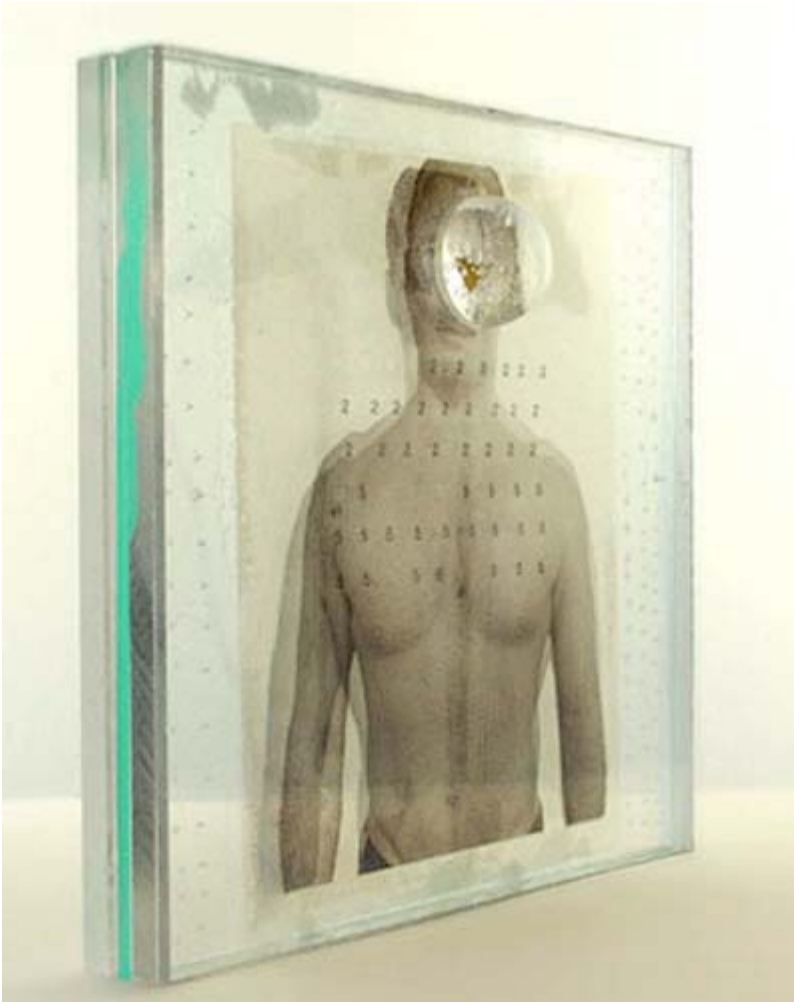
CHERYL CALLERI



Merkel, 2004, 22"x22", acrylic paint on acrylic sheets

Microscopic human sensory receptors in the skin, their structure and physiology, are the focus of Cheryl Calleri's work. She begins in scientific fact and then allows her imagination to give visual expression to sensory experience and the forces of the nervous system that insure survival and ultimately give rise to human consciousness. Her constructions are built by laminating multiple painted acrylic sheets. In the process, acrylic cement mixes with the paint to create images that resemble enlarged cross-sections of cell tissue laminated between glass. The forms and the surfaces combine to express the emergent and transitory states of being, focusing on the physical experience of touch which is elemental in the development of human consciousness.

TOBIN KELLER



Paul, 2004, Mixed media, 12"x12"

Tobin Keller expands the definition of portraiture by layering images of the figure in a careful process that is analogous to the way the brain constructs and stores memory. Vast autobiographical reservoirs of memory are required for advanced levels of human consciousness. Keller uses multiple acrylic panels and includes experimental techniques such as digital transparencies, hair and monofilament. He further magnifies and distorts parts of the images by adhering acrylic cabachons. Each layer provides additive information about the image of a person who is either Keller's close personal friend or family member. The portrait expands then to become both a reliquary and a documentation of visual layering, paralleling the way the brain stores and layers memory in developing consciousness.