



Noelle Miller

My work stems from an interest in organic form and growth represented with, and in contrast to, synthetic materials. Natural growths such as fungi, bacteria or underwater animals similar to coral, or jellyfish often inspire me in reference to their repeating patterns and non-uniform shapes. The tension between form and formlessness existing within nature remains an intriguing influence to my work. I often try to represent the figures in a developed environment, which supports their shape and pattern. Within these environments, I emphasize the colors and overall structure of the shapes with highly saturated colors and exaggerated three-dimensional forms. Overall, the goal within my work is to emphasize the beauty of the small parts of nature that often go unnoticed. Along with the outward appearance of these shapes and growths, electron micrograph images of them further display the delicate, intricate patterns existing within each specimen and are an inspiration. These small beauties are often the most miraculous part of our world, which we innately have a strong connection with. Natural environments have an ever-changing life; each plant or animal dying while another one is reborn. The synthetic environments I create contain a long

lasting life, which contrasts the ever-changing life of a natural environment. These relationships are represented through the use of all man-made materials in tension with their organic, life-like form. This represents an interesting contradiction, the fact that everything man-made is contingent in reality, although we do not see it this way.

All of the materials I use within my work are synthetic. I build my forms out of mylar, use synthetic paints for color, black technical pens to highlight patterns, and an x-acto knife to further define each figure. The application of paint is somewhat controlled, but the patterns the paint creates in the end rely on the reaction between the paint itself and the mylar. I cut out defined shapes within the forms with an x-acto knife, and highlight the drips of the paint with black pen. I view this step of my process as a reference to the inherent contingency of nature, and man-made reproductions. The concept of artificial materials attempting to replicate the beauty of nature is fascinating to me because it is nearly impossible. While all the shapes I create can be seen as beautiful, they will never fully represent the complexities and splendor of nature itself. Concerning the installation of my work, I typically have a general shape or form I am striving for, but I tend not to fully plan the final product. I find that although I try to plan, the forms have a mind of their own, and in the end they define their own role within each piece. Once

again, I see this as a reference to the unpredictable qualities of nature. For example, while each species of mushroom has a typical growth pattern, each one is different at the end of the growth cycle. While each snowflake is made of the same properties, they create their own unique form. This appreciation of nature is the source of my artistic motivation.

As well as being influenced by natural forms and growths, I am also extremely influenced by a number of contemporary artists. Artists such as Aurora Robson, Mia Pearlman, and Katy Stone have been influential to my work. All three of these artists focus on organic forms that create a sense of environment, and have extensive knowledge on technical and installation techniques, which have proved to be very helpful resources for me. While all three artists focus on organic forms, Aurora Robson and Katy Stone focus on the use of synthetic materials. Katy Stone states, "My work often suggests growth and expansion...Painting on archival plastic film, plastic, and metal. Their beauty shadow a longing: the desire for things to last, a wish against decay." I find this statement very relevant to my work, the relationship between similar materials as well as the symbol of these materials. The concept of attempting to replicate a natural environment through the use of man-made materials creates an interesting juxtaposition between concept and materials. The fact that nature dies, and is reborn, but man-made materials will

consist in their created forms for extensive amounts of time. While the exact life of mylar is unknown at this point, it is expected to last hundreds of years before it begins to decompose. Aurora Robson focuses on this everlasting life of plastic within her work. She is an important influence to me not only because of her use of artificial materials but also because of her developed environments. She successfully displays color and form in all of her. Mia Pearlman explores similar concepts, creating an environment displaying the force of nature. She uses all white paper, and her language of cuts and her technical installation processes have proved to be very helpful in my practice. Her pieces contain a lace-like quality, which seem to be weightless in their existence. She references forces of nature in a way that is abstract, yet remains successful in representation. Her installations are unplanned, and she embraces the fact that each time they are moved they will take on a new life. This directly references my installations in the fact that they do change every time they move locations, and are not fully planned. I recognize the statement that these environments are created with reference to the long life of their materials, but at the same time are obvious constructions, which are subject to change at all times.

It is the small contradictions within each visual statement, connection, and reference, which create a greater complexity of my work. While my concept may

be apparent to some viewers, others may see something completely different. Interpretation and personal associations made by the viewer add new layers to the concept. My hope is that while the viewer may not recognize specific forms I am referencing, that they still acknowledge the overall reference to nature, its miniscule beauties, and the way those forms move us. The work is meant to be intriguing on more than one level, and in the end the goal is to invite viewers to make connections and have a relationship with the work. Also, I hope that by addressing the moments which go unnoticed, that people will begin to pay closer attention to the amazing qualities of the nature that surrounds us. I can say that within every piece I make, I am driven by a sincere sense of wonder about the world.

<u>Title</u>	<u>Media</u>	<u>Original Format</u>
Figure 1: Universal Veins	Painting	Acrylic on Mylar, 18x36"
Figure 2: A Human Planet	Drawing Installation	Acrylic on mylar, magazine collage, 15'x4'
Figure 3: A Human Planet (detail)	Drawing Installation	Acrylic on mylar, magazine collage, 15'x4'
Figure 4: Voluspa	Drawing Installation	Acrylic on Mylar, 15'x11'
Figure 5: Voluspa	Drawing Installation	Acrylic on Mylar, 15'x11'
Figure 6: Voluspa	Drawing Installation	Acrylic on Mylar, 15'x11'
Figure 7: Lo Spirito Rosso	Drawing Installation	Acrylic on Mylar, 15'x11'
Figure 8: Lo Spirito Rosso (detail)	Drawing	Acrylic on Mylar, 18x24"
Figure 9: Lo Spirito Azzurro	Drawing	Acrylic on Mylar, 18x24"
Figure 10: Lo Spirito Azzurro (detail)	Drawing	Acrylic on Mylar, 18x24"
Figure 11: Lo Spirito Viola	Drawing	Acrylic on Mylar, 18x24"
Figure 12: Lo Spirito Viola (detail)	Drawing	Acrylic on Mylar, 18x24"
Figure 13: A Moment in the Blood Stream	Drawing Installation	Acrylic on Mylar, Fishing Line, 10x10'
Figure 14: A Moment in the Blood Stream (detail)	Drawing Installation	Acrylic on Mylar, Fishing Line, 10x10'
Figure 15: Withering Blossom	Drawing, Painting	Acrylic on Mylar, 15x12"
Figure 16: Flush the Connective Tissue	Drawing, Painting	Acrylic on Mylar, 15x12"
Figure 17: Amorphous Matter	Drawing, Painting	Acrylic on Mylar, 15x12"
Figure 18: The Wing of Floating Tissue	Drawing, Painting	Acrylic on Mylar, 15x12"
Figure 19: Of Mountains and Veins	Drawing, Painting	Acrylic on Mylar, 15x12"
Figure 20: Expansion of the Mosquito Race	Drawing, Painting, Sculpture	Acrylic on Mylar, 5'x6'



Figure 1: Universal Veins.



Figure 2: A Human Planet.



Figure 3: A Human Planet (detail).



Figure 4: Voluspa.



Figure 5: Voluspa.

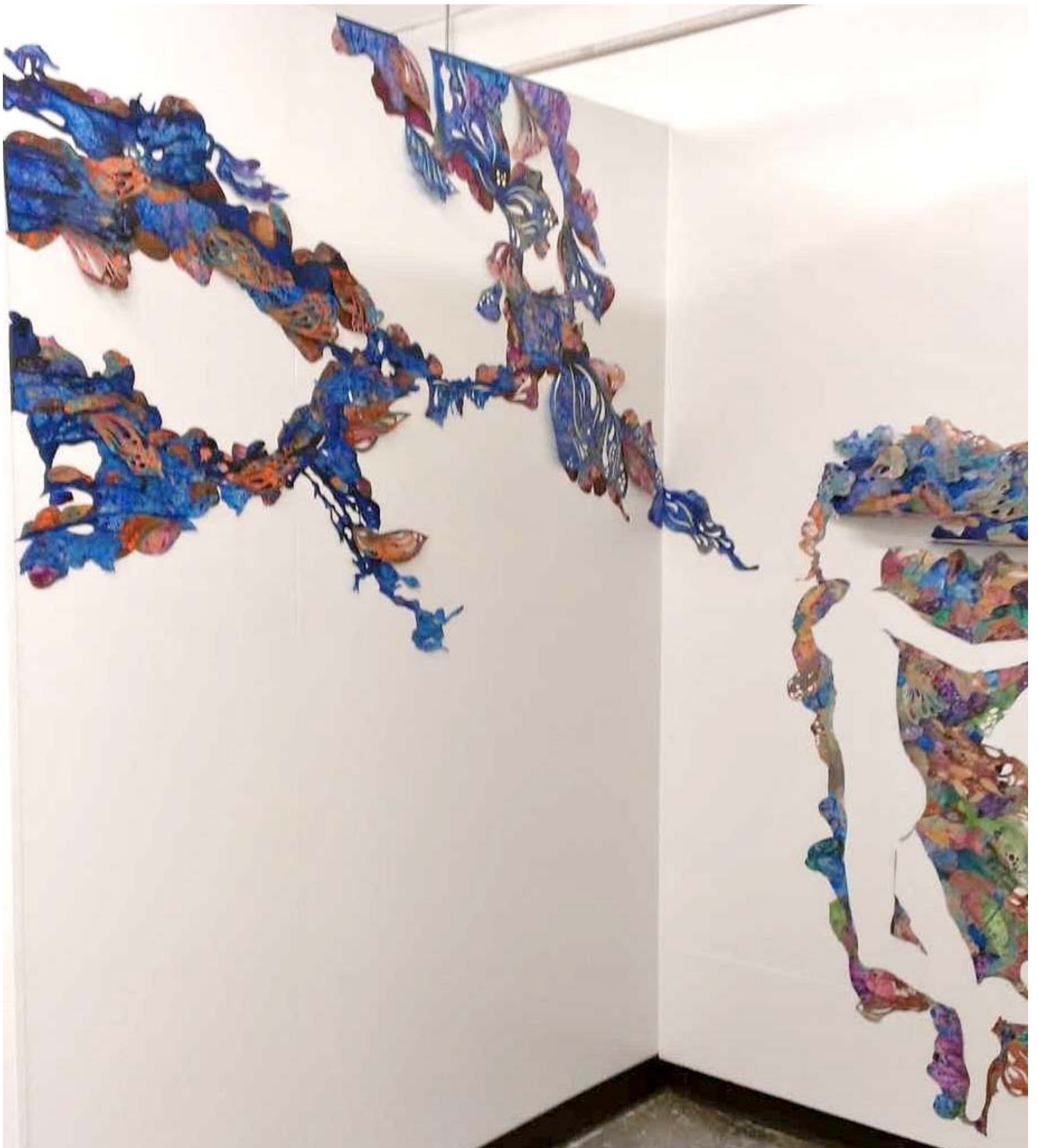


Figure 6: Voluspa.



Figure 7: Lo Spirito Rosso.



Figure 8: Lo Spirito Rosso (detail).



Figure 9: Lo Spirito Azzurro.



Figure 10: Lo Spirito Azzurro (detail).

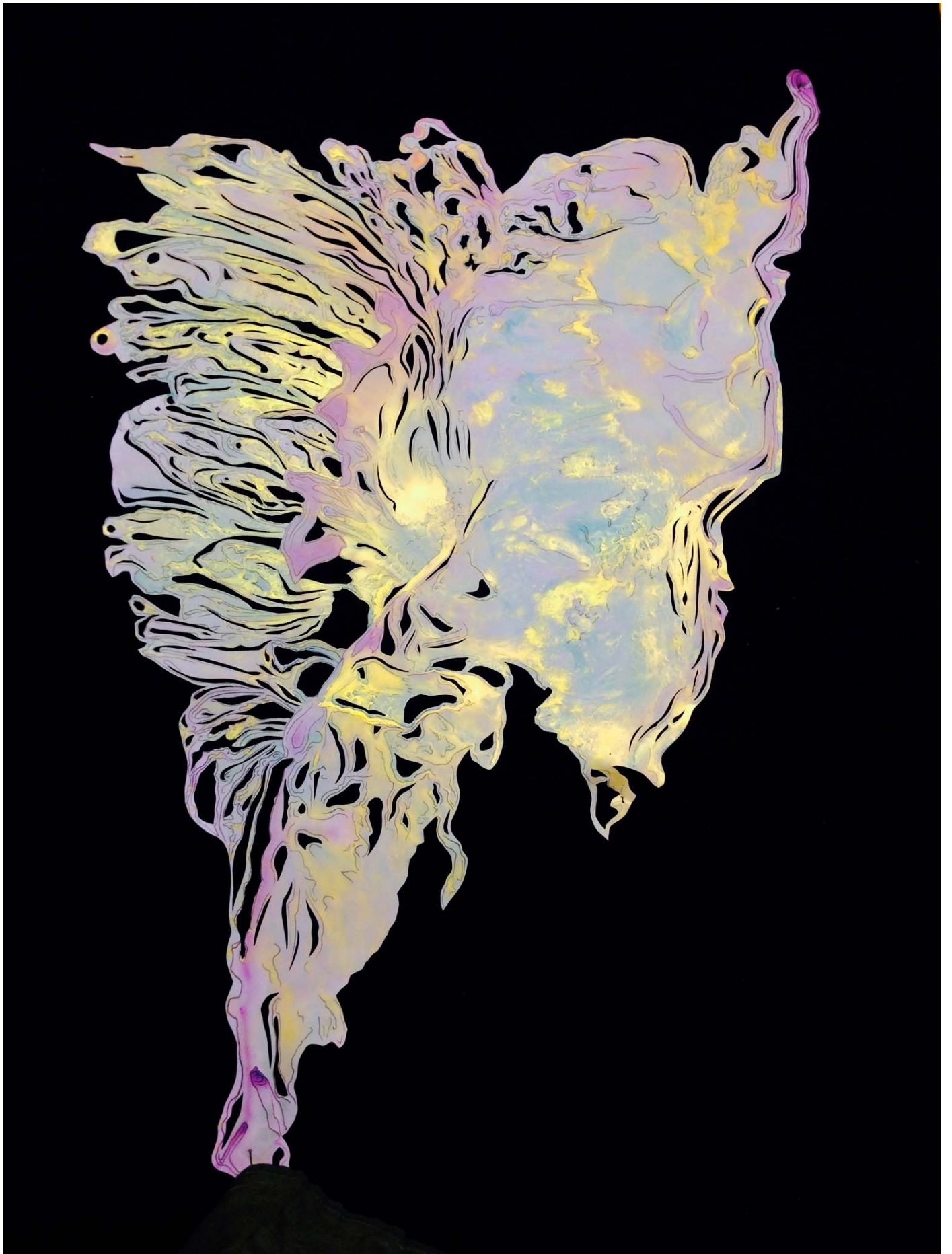


Figure 11: Lo Spirito Viola.



Figure 12: Lo Spirito Viola (detail).



Figure 13: A Moment in the Blood Stream.



Figure 14: A Moment in the Blood Stream (detail).



Figure 15: Withering Blossom.



Figure 16: Flush the Connective Tissue.



Figure 17: Amorphous Matter.



Figure 18: The Wing of Floating Tissue.



Figure 19: Of Mountains and Veins.



Figure 20: Expansion of the Mosquito Race.