



### MUTANT MISGIVINGS

- ① Sense Organ
- ② False Foot
- ③ Foolish Copy
- ④ Super Eye
- ⑤ Broad Stump
- ⑥ Ambiguous Case
- ⑦ Missing Need
- ⑧ Talking Leg
- ⑨ Mean Mags
- ⑩ Decay Mate
- ⑪ Normal Nothing
- ⑫ Gray Matter
- ⑬ Color Blind
- ⑭ Nerve Niche
- ⑮ Earth Time
- ⑯ Space Leak
- ⑰ Outer Egg
- ⑱ Inner Crack
- ⑲ Smart Lump
- ⑳ Prickly Tail
- ㉑ Hairy Trap
- ㉒ Living Jelly
- ㉓ Lost Wheel
- ㉔ Head End
- ㉕ Mature Lumber
- ㉖ Old Wood
- ㉗ Plastic View
- ㉘ Cannibal Vision
- ㉙ Second Sucker
- ㉚ Connector Nut
- ㉛ Laser Life
- ㉜ Perfect Flaw
- ㉝ Salt Solution
- ㉞ Tear Jerk
- ㉟ Noisy Water
- ㊱ Silent Job
- ㊲ Moist Gift
- ㊳

# PONDERING

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the MARVELOUS



Eva Lee  
*Division Twist*, 2004  
ink on paper  
60" x 66"  
Courtesy of the artist

In *Pondering the Marvelous*, Karla Knight, Eva Lee and Emilie Clark explore the complexity of scale and perception in nature in comprehensive groups of drawings or paintings on paper. A sense of wonder and curiosity threads through each one's approach to recording ideas, experiences and observations. Scientific sources are a general inspiration, but ultimately each work springs from the imagination to tease and hint at the marvelous expanse of the natural world.

#### EVA LEE

Born 1965, New York, NY  
Lives in Ridgefield, CT

Eva Lee is exhibiting a group of black and white ink drawings that express a fascination with the immensity of nature's scale and structures. With basic dots and lines she creates ink drawings that increase in complexity and encourage the viewer to ponder what could be interpreted as vast cellular or cosmic systems. Her drawing process is fairly organic. For drawings, such as *Division Twist*, she begins with a fairly clear idea of the shape or direction of the final image. Others such as *Align* begin with the dots and lines growing to occupy the page.

For general inspiration she looks at systems developed through scientific inquiry to describe the world such as chemical bonds, subatomic structures, cellular communication, or the life cycles of planets. She is interested in how these structures are defined to help people understand and explain our natural surroundings. Through her work with scientists at the University of California at Davis she gained insight into how scientists think about, and approach a problem and ultimately how they set up systems. This experience led her to the generative process used to create these black and white drawings that are more metaphorical than descriptive.

Eve Lee has exhibited at the Yale School of Art Gallery, New Haven, CT, The Aldrich Museum of Contemporary Art, Ridgefield, CT, the Heckscher Museum of Art, Huntington, NY, and Metaphor Contemporary Art Gallery, Brooklyn, NY; with solo shows at The Times Square Gallery, Hunter College, New York, NY; and Thirteen Gallery, Danbury, CT. She was awarded fellow-



Eva Lee  
*Tendrils Sparks*, 2004  
ink on paper  
15" x 15 1/4"  
Courtesy of the artist



Eva Lee  
*Symmetry Shift*, 2004  
ink on paper  
24" x 24"  
Courtesy of the artist

ships from the Artist in the Marketplace Program at the Bronx Museum of Art, The MacDowell Colony, Peterborough, NH and the Connecticut Commission on the Arts.

#### **KARLA KNIGHT**

Born 1958, New York, NY  
Lives in Redding, CT

Karla Knight is exhibiting 48 ledger paper paintings from her *Super Eye Vision* series. This is part of a family of imaginary biomorphic images and objects that she has developed over many years. The title for the series comes from her young son's observation that the paintings looked like they had "super eye vision." While some of the images actually resemble eyeballs, they also have a supernatural quality and are open to a wide range of interpretation on the part of the viewer.

Knight's surrealistic bodies of life appear to evolve, grow and mutate from page to page, conjuring associations with the inner body and extraterrestrial life on other worlds. Some paintings appear to depict a microscopic world, while others allude to the vast cosmos. Her connection to science is personal and idiosyncratic. As a starting place for her imagination, she is drawn to old science textbooks on invertebrates, biology, and DNA as well as astrology and astronomy texts, actual fossils and rocks. The ledger paper is an important aspect of the series. It has an antiquated association with another form of data presentation, and offers a framework for each image to occupy.

Karla Knight has had solo exhibitions at Lorence-Monk Gallery, New York, NY; Dart Gallery, Chicago, IL; and William Francis Gallery, Providence, RI. She has participated in group exhibitions at the Adam Baumgold Gallery, New York, NY; *Imaginary Friend*, Rupert Goldsworthy Gallery, New York, NY; *The Return of the Cadavre Exquis*, Drawing Center, New York, NY; and *New Works on Paper*, Brooklyn Museum, Brooklyn, NY.



Karla Knight  
*Super Eye Vision #37*, 2002  
 mixed media on paper  
 16 1/2" x 6 3/4"  
 Courtesy of the artist



Karla Knight  
*Super Eye Vision #2*, 2002  
 mixed media on paper  
 16 1/2" x 6 3/4"  
 Courtesy of the artist

## EMILIE CLARK

Born 1969, San Francisco, CA  
 Lives in New York, NY

In *Letters to Mary Ward*, Emilie Clark corresponds with Mary Ward (1827–1869), a 19th century Irish natural historian and painter who wrote three books and many articles that she frequently illustrated. The starting point for this project is Ward's first book, *A World of Wonders Revealed by the Microscope*, that conveys Ward's observations of nature through written descriptions and illustrations of plant and animal specimens that Ward had found and collected in Ireland. Emilie Clark interpreted the treatise as a personal letter and in response created two groups of watercolors, her own letters to Ward, which are exhibited along with an ongoing collection of her own specimens.

The first series of watercolors is based on each one of Ward's written descriptions of life observed through the microscope. Loose, open-ended and transporting, these deft depictions convey the excitement of discovery and seeing shared by both women. For the second group Clark chose specimens from her own collection to draw, working directly from the object. These are not bound by the microscope, but filtered through the artist's own point of view. She offers these drawings in exchange to Ward. While 19th century natural history collections have served as a departure point for many contemporary artists, few have attempted to make such a personal bridge, to place observation and shared wonder at the center of their enterprise.



Emilie Clark  
*Untitled #MW-6*, 2003–2004  
22" x 15"  
Courtesy of the artist & Michael  
Steinberg Fine Art, New York, NY



Emilie Clark  
*Untitled #MW-12*, 2003–2004  
22" x 15"  
Courtesy of the artist & Michael  
Steinberg Fine Art, New York, NY

This project was first shown last year in the Gallagher Gallery at the Royal Hibernian Academy in Dublin, Ireland as part of *Living in a Cloud*. Clark has exhibited at the University of California, San Diego Athenaeum; MusArc (Museum of Architecture), Ferrara, Italy; Delizia Estense del Belriguardo, Voghiera, Italy; Traywick Gallery, Berkeley, CA; Catherine Clark Gallery, San Francisco, CA. She is a co-founder and editor of *Shark*, a journal of poetics and art writing, which published *Letters to Mary Ward*. She received a Pollock Krasner Foundation grant and the Rockefeller Foundation Bellagio Residency.



Emilie Clark  
*Untitled MW #21-B*, 2003–2004  
7 1/4" x 5 1/4"  
Courtesy of the artist & Michael  
Steinberg Fine Art, New York, NY

(next page)  
Emilie Clark  
*Letters to Mary Ward*, 2003–2004  
(installation detail, Royal Hibernian  
Academy, Dublin, Ireland, 2003)  
watercolor, ink and graphite on paper  
natural specimens  
Courtesy of the artist and Michael  
Steinberg Fine Art, New York, NY



The Visual Arts Program presents artworks in the galleries and on the grounds that engage the public in a dialogue with nature, culture and site. In addition to Glyndor Gallery, solo exhibitions by emerging artists are mounted in Wave Hill House Gallery, which this fall features *Primacy Through Experience* by Luis Serrano. Through [generated@wavehill](mailto:generated@wavehill) an artist creates a temporal work for the grounds each year.

Principal funding for the Visual Arts Program is provided by Stephen and Cathy Weinroth and the Greenwall Foundation. Sustaining support for Wave Hill is provided by the New York City Department of Cultural Affairs. Thank you to the artists for creating and lending their artwork and to Michael Steinberg Fine Art, New York, NY.

The Arts at Wave Hill are sponsored by  **TARGET.**

## WaveHill



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Cover:  
Karla Knight  
*Super Eye Vision #26*, 2002  
mixed media on paper  
16 1/2" x 6 3/4"  
Courtesy of the artist

Curator: Jennifer McGregor  
Assistant Curator: Erica Strongin  
Design: Bethany Johns  
Printing: Prestone Printing