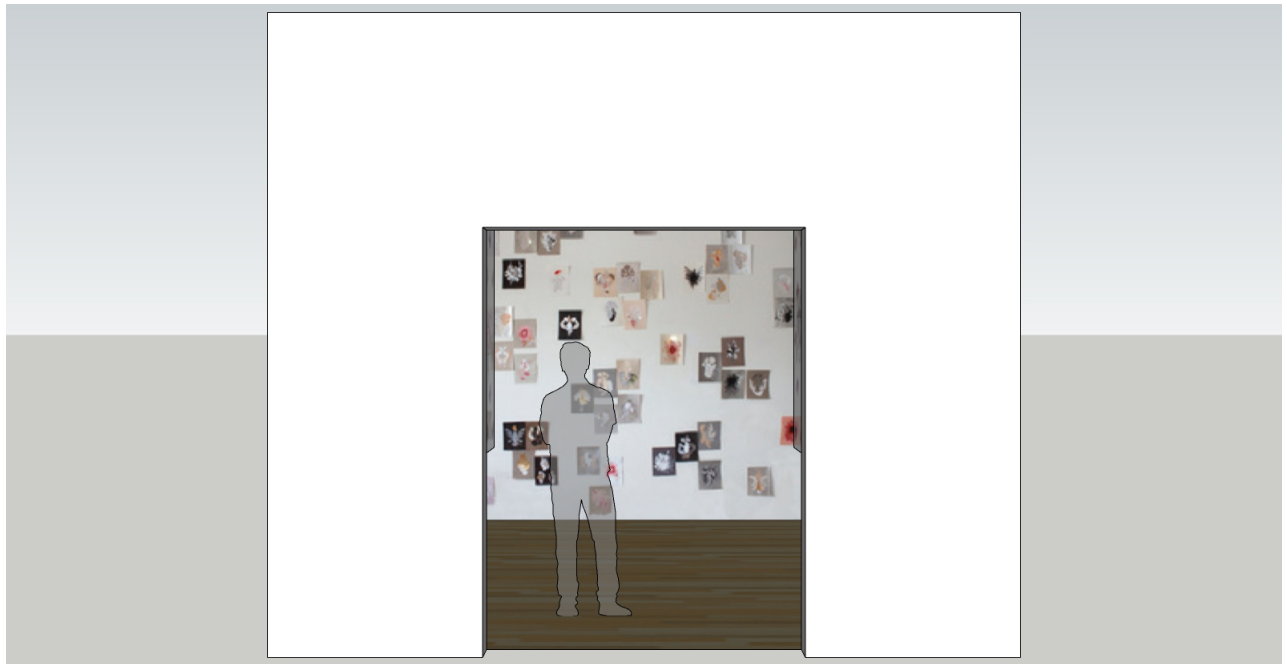
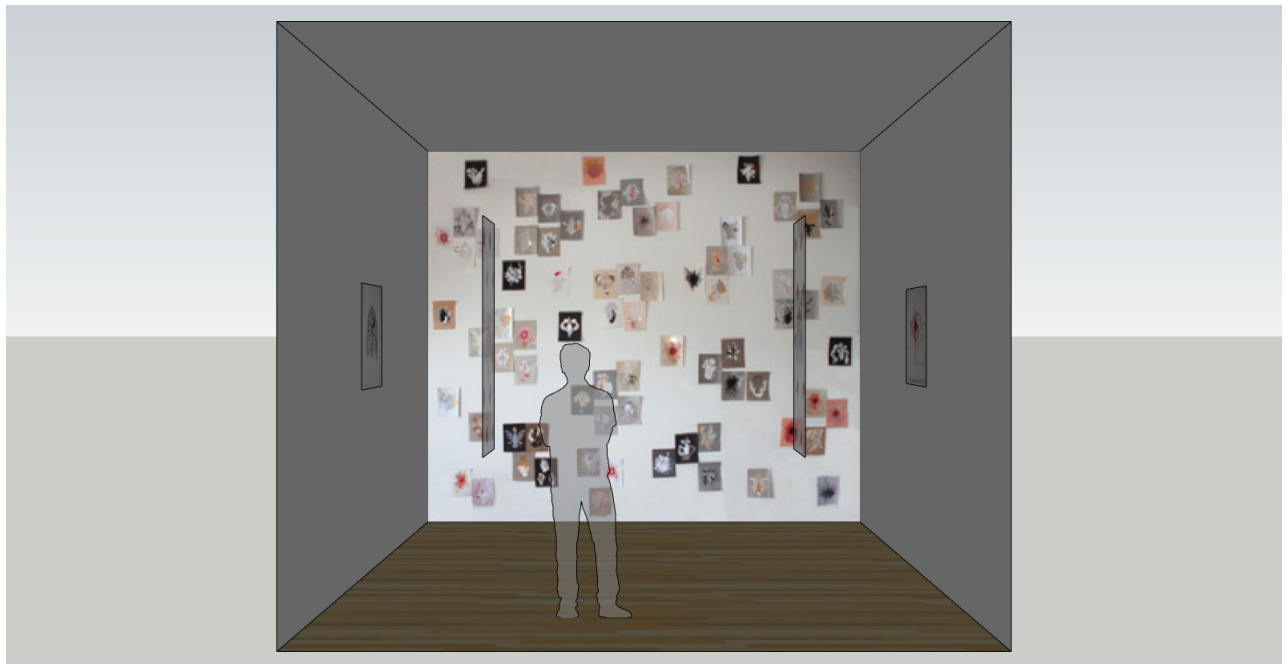


# MYSTICAL ARTIFACTS BENEATH A MICROSCOPE

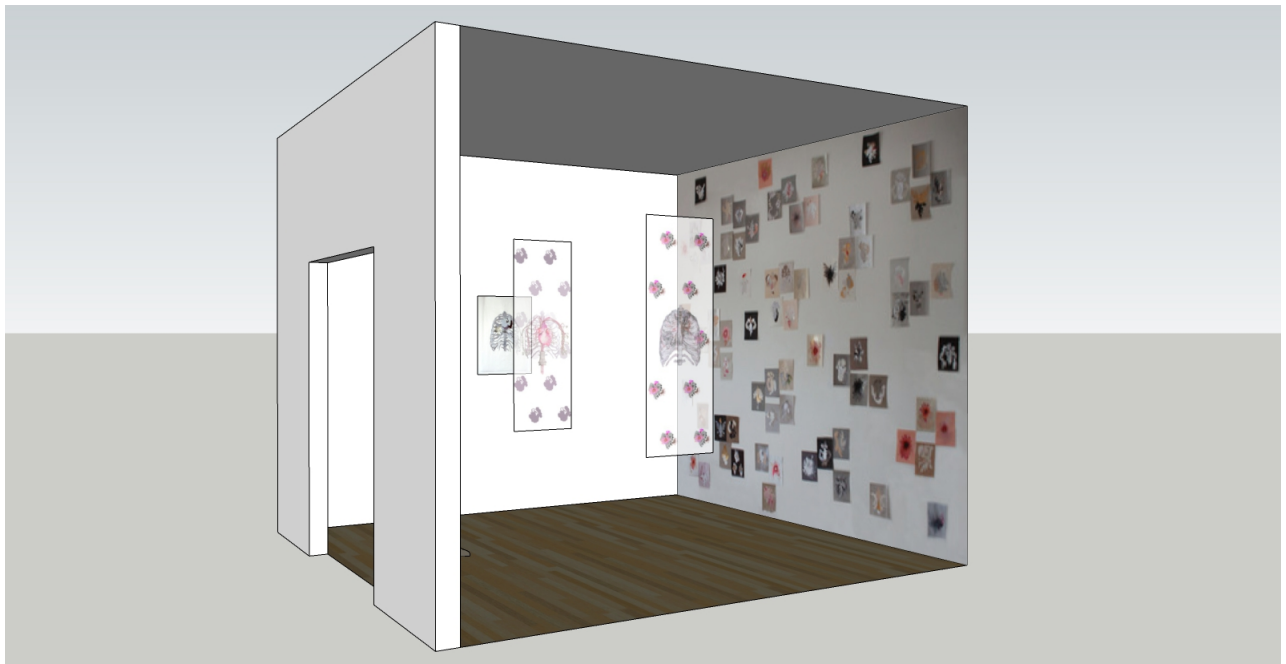
Exhibition Proposal / Lisa Lesniak



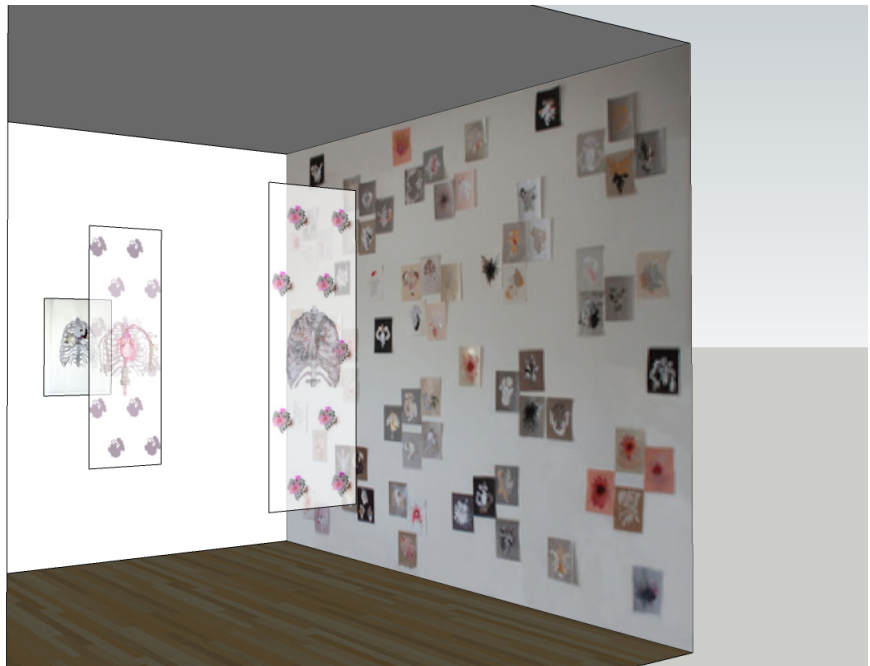
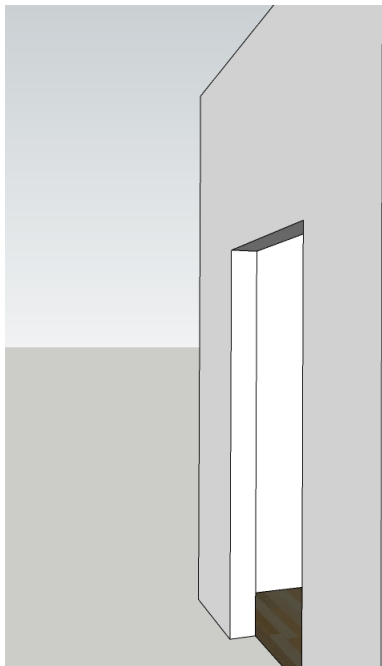
Gallery View 1/6



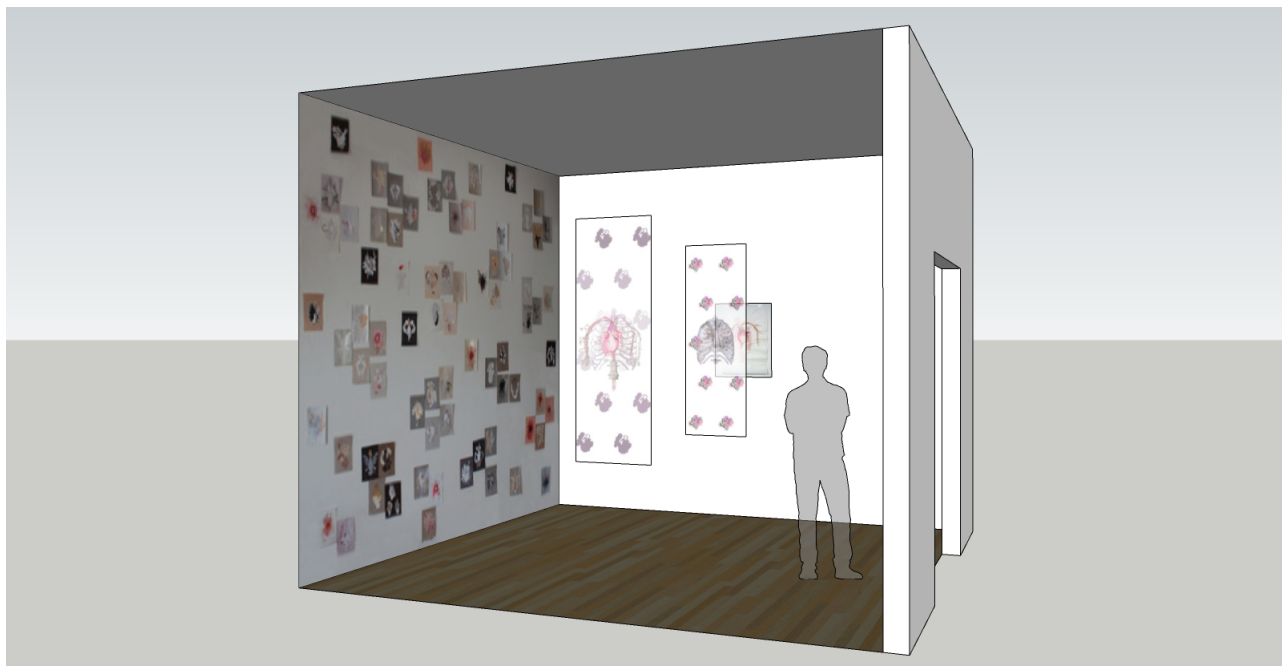
Gallery View 2/6



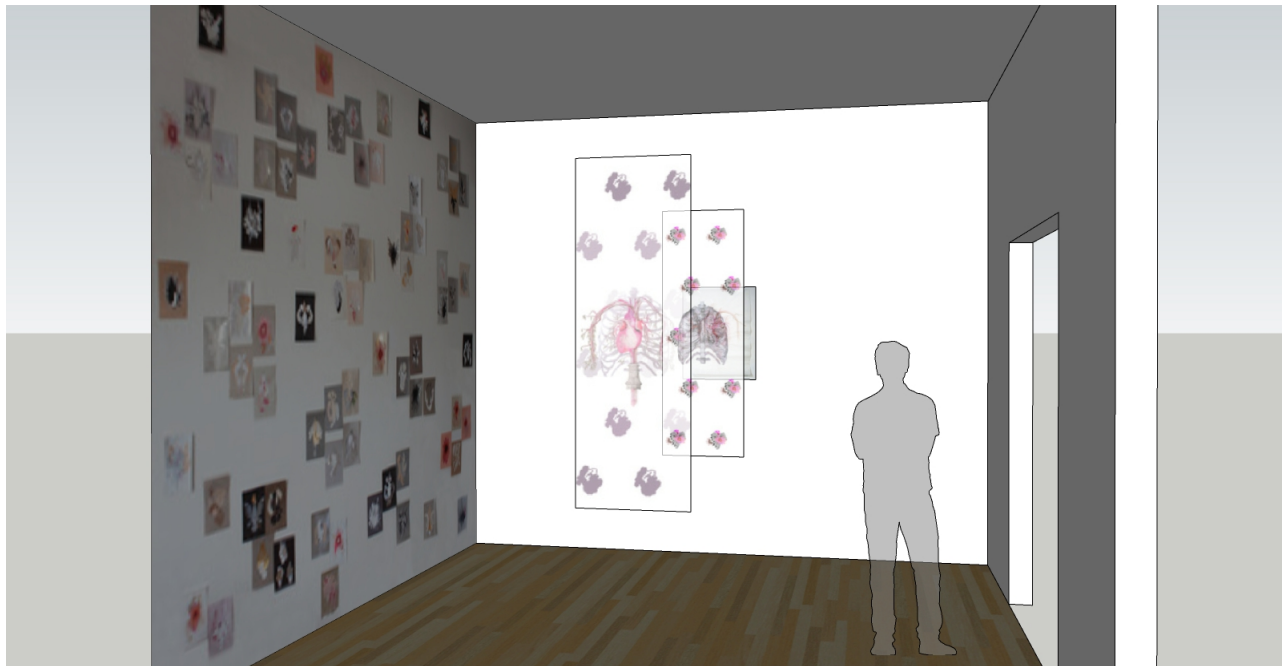
Gallery View 3/6



Gallery View 4/6



Gallery View 5/6



Gallery View 6/6



Grass cloth, metal leaf, quartz, Japanese papers, photocopies, vellum/ L.8" W.6", overall dimensions variable/ 2023





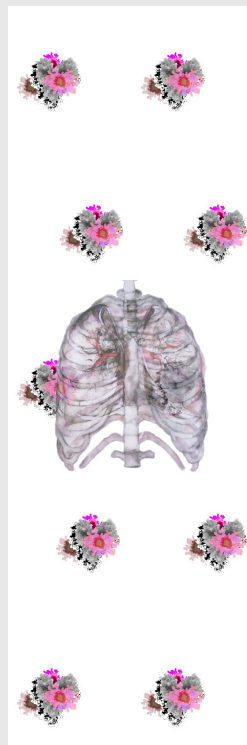
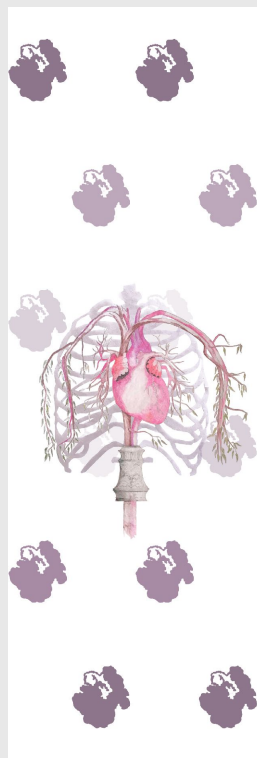
Japanese papers, cork, quartz paper, metallic leaf on grasscloth and cork/ L.8" W.6" / 2022-3



Acrylic, pastel, Japanese paper on glassine/ L.36" W.24" / 2021



Charcoal, quartz, metallic and Japanese papers on glassine/ L.36" W.24" / 2023



Heart: Ink on plexiglass, paper, pastel, charcoal on glassine, standoff bolts + cable/ L.72" W.24" /2022

Lungs: Ink on plexiglass, charcoal, pastel on glassine, embroidered silk organza, standoff bolts + cable/ L.72" W.24" / 2022

I met with Professor Ya-Wen Chen to discuss the work conducted in her laboratory. While her presentation was clearly informative, the daily workings of the lab remain a mystery. That opacity drove my artistic process. After the first of our two meetings, Professor Chen emailed me a photo of a lung organoid that had grown into a heart shape on February 14th. Both lung and heart, I began to grow and multiply this sample onto an imaginary wall. Layered upon these repeated cell motifs are life-size drawings of lungs and their structural protector, the ribcage. Glassine, a semitransparent paper used between pages to shield prints or illustrations, provides the surface for this double-sided drawing. Placed above, metallic strands trace contours of the lungs, trachea, bronchial tubes, arteries and veins and are sutured to a "pleural" silk membrane. From cell to anatomy to breath, each surface is compressed between two layers of acrylic not unlike a microscopic slide, specimen and its coverslip. Informed by Cubism where all sides of an object are flattened against a picture plane, this act of compression and translucency points to a longtime interest in drawing as seeing through to a transcendent other (side). For this virtual exhibition, the piece 72" x 24" is displayed "in-situ" and is presented along with layer details. Included are close ups of both obverse and reverse.

<https://sites.usc.edu/heal/hoyt-gallery/artist-and-researcher-4/>