

EXPANDING REALITIES

Patrick M. Craig

Catriona Fraser

Sandi Ritchie Miller

Marie Ringwald

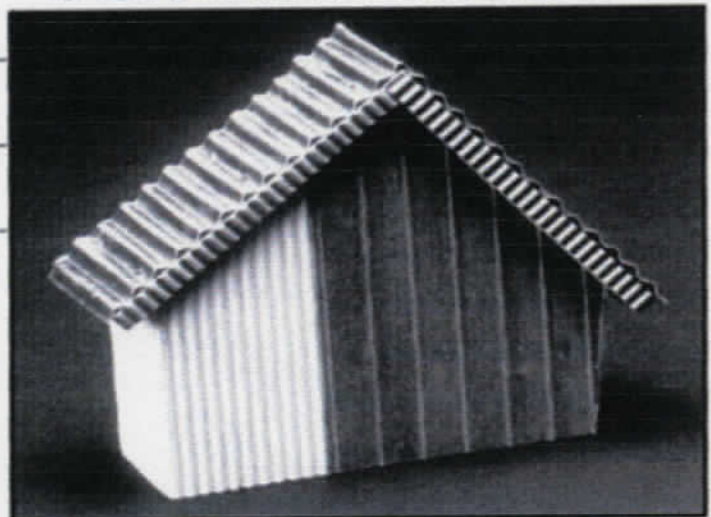
Lynn Schmidt

Marie Ringwald shares Fraser's view of architecture as a receptacle of memory that simultaneously reaches back in time and connects with the viewer's present. A seminal trip to the Delmarva

Peninsula in the late seventies triggered Ringwald's fascination with the barns, motels, sheds, and Quonset huts that populate the countryside and small towns. She turned this attraction to vernacular buildings and their emotionally rich history into geometric representations, geometry being one of her favorite subjects. Made from the same simple materials—wood, sheet metal, and glass—as her sources, the artistic renderings range from nearly abstract to more specific references. Often she works in multiples, and uses the negative shapes of one sculpture to create another. A sense of formal and chromatic experimentation animates her Sampler Sheds series, for example, where she has produced over seventy variations of a polygonal shape. Here as elsewhere, personal and shared associations commingle with her inherent love of minimalist design, pattern, and proportion. Though intimate in scale, these suggestive constructions command an iconic presence, and distill nostalgia and obsolescence into lasting eloquence.

Sarah Tanguy, Guest Curator
April 26 - October 22, 2004
Reception April 27, 2004
5:30 - 7:30pm
Gallery Talk 6:15pm

The American Center for Physics
One Physics Ellipse, College Park, MD 20740
For viewing information, call Eva Adams at 301-209-312



MARIE RINGWALD, SAMPLER SHED #13, 1998, MIXED MEDIA, 4 X 4.5 X 1.75 IN., COURTESY TROYER GALLERY