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## “POINTS OF LIGHT”

*works on paper by*

**EVA FAYE**

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On a recent visit to Eva Faye's studio, I noticed an oval image of the universe, showing a map of the oldest light as it was imprinted on the sky when the universe was only 370,000 years old. This ancient light is referred to as cosmic microwave background. Cosmology, the structure of stars and galaxies and smaller events in nature are an enduring concern for her.

Vellum, with its transparent, organic quality has been Faye's primary material for the last few years. At first she superimposed three to four layers of painted colors and drawing. Later she began to use pins, knives and screws, to make perforations. In suspending the artwork from the wall, the added dimension of light and shadows emerged from the lacerations, creating patterned light. In letting the light through she is redefining the function of the two-dimensional work- in relation to the wall. The thin sheet of vellum interacts with space, integrating the piece with the wall and the room. Her breaking of convention in how work is presented stems out of her process. The effect is defied by the materiality—an effect larger than the simple conflation of vellum and holes.

Random, continuous patterns, variations on the circle, as well as patterns found in nature, architecture and ancient textiles appear in her vellum works. In her earlier white series paintings, Faye used plant-based motifs, patterns derived from trees, cells and biology. The newest works have a net-like accumulation of openings, radiating from an asymmetrical center—building on her earlier configurations—the organization still echoes organic growth patterns.

There is a ritualistic aspect to poking holes in paper—an obsessive bastardization of craft, that transcends what we regard as craft. In a culture having no meaningful spiritual center or patterns – the individual is left to invent their own

symbolic objects, in an effort to derive meaning from the mass of visual images we're bombarded with. Post machine, the body is in danger of becoming a technological apparatus—the resulting object, like an IBM punch card.

Faye is experimenting with irregularly shaped pieces- removed from the rectangle. Some are arranged in an organic web of connecting forms stemming from a locus. In breaking away from a central shape Faye diagrams patterns of motion, a trail. Using bigger openings allows in still more light and air. She incorporates the space around the unframed piece and the wall. When you place a white rectangle in a room the allusion to past painting is already in place—the 2D rectangle in relation to the 3D space of the room.

Her work is process based and hands on—she moves around and re-uses the components. Cut out negative shapes are recombined to form collages. She also uses the openings of her pieces as stencils. Her experimental re-processing consists of going back into pieces, by re-layering. In this way a continuous body of work evolves organically, one out of the other. A slow and consistent process—her work grows from variations in both process and form.

With no concrete references her works have a fleeting feel about them, both in their physical weightlessness and in being about light. Faye mentioned an affinity with Seurat's landscape paintings where he breaks up the surface with dots of light and dark and also to Eva Hesse's concerns with the body and the obsessive repetition of Yayoi Kusama. Open space, light and shadow, and organic patterns remain the constants of her practice.

*Rose Burlingham  
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