

CHAPMAN UNIVERSITY PRESENTS

M E A S U R E

FOR

M E A S U R E

Curated by  
Lisa Randall  
&  
Lia Halloran

Featuring:

Elizabeth Tobias

Susan Sironi

Katrina McElroy

Meeson Pae Yang

Felicity Nove

Barbara Parmet

Zig Gron

**On the Cover:**

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**All Photos Courtesy of Ginger Van Hook**



DEPARTMENT OF

# ART

The mission of the Department at Chapman University is to offer a comprehensive education that develops the technical, perceptual, theoretical, historical and critical expertise needed for successful careers in visual art, graphic design and art history. The department supports artists, designers, and scholars within a rigorous liberal arts environment that enriches the human mind and spirit. We foster the artistic and academic growth necessary to encourage lifelong study and practice of the arts through a curriculum that contains strong foundational and historical components as a basis for continued innovations in contemporary practice and scholarship.



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The Los Angeles Art Association is proud to continue our 85th Anniversary programming with Measure for Measure, an unprecedented all-media exhibition at Gallery 825 conceptualized and curated by globally renowned Harvard Physicist Dr. Lisa Randall. Celebrated artist Lia Halloran serves as co-curator for this innovative project. Artists Zig Gron, Katrina McElroy, Felicity Nove, Barbara Parmet, Susan Sironi, Elizabeth Tobias and Meeson Pae Yang create new and experimental works through a collaborative process with the curators.

Measure for Measure is an exploration of the concept of scale through contemporary art expression. Dr. Randall and Lia Halloran's curatorial vision explains how the concept of scale plays an important role both in understanding the makeup of the universe and in how we perceive it. We find very different elements and laws of nature when we study objects on small and large scales. Objects can repeat themselves at different sizes or entirely new worlds can open at different lengths. In science, we find very different elements and laws of nature when we study objects on large and small scales. In art we explore the experience and perceptions of size that we can see and make tangible both physically and visually.



**Angela Ellsworth: *Compounded*, 2009**

Photographer: Ana Elizalde

Photo courtesy of the artist and Lisa Sette Gallery, Scottsdale

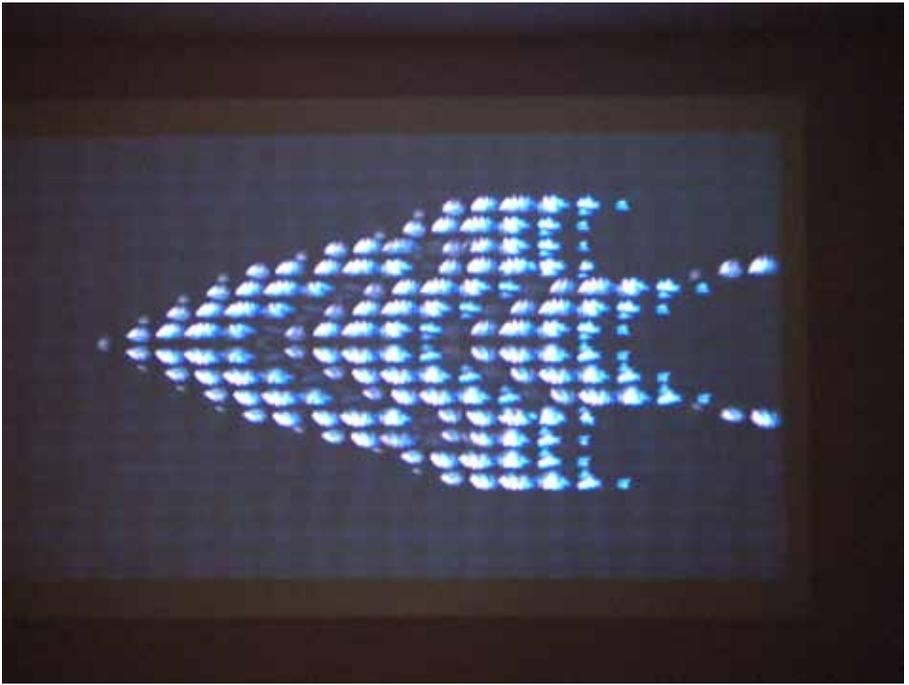
Conceptual investigations of size begin with things we see around us that relate to the human body in visual distances and then explode outward to the vast extent of the universe and inward to the microscopic at sometimes abstracted and challenging to conceive levels. Although the range between these two boundaries is conceptually dramatic, artists have many ways to show the relationship, consistency and parallels in structure and form that are worlds away in size. Our relationship to the scale of things can make us question and perceive the world in new and various ways. Recognizable objects and scales in architecture and nature get reinterpreted and reinvigorated in our thoughts and perceptions when viewed from a different vantage point or shift in scale.

The exhibit aims to show how we reinvigorate our thoughts and expand our perceptions when recognizable objects and spaces in architecture and nature are viewed in from different vantage points or are shifted in scale.

Katrina McElroy

1. "Migratory Flow" 2010  
852 modified video stills

In *Migratory Flow*, hundreds of circles comprise the whole. From a distance, these particles are systematically organized and fluid. However, each of these individual units, when observed at closer proximity, contains a larger world in which variety, abstraction and randomness exist. Similar observations can be



**Micol Hebron: *Moore's Failed Violin*, archival inkjet print with India ink, 2010**

Photographer: Alex Aristei

Photo courtesy of the artist and Jancar Gallery

made in migration, from molecular diffusion to the seasonal journeys of animals and insects. At a microscopic or individual level randomness and diversity exist whereas the macro level is uniform and systematic. The dichotomy of scale in this installation forces viewers to physically move in order to perceive both the larger and smaller picture, thus becoming part of the migration themselves.

Susan Sironi

2. "Actual Size - A Portrait in Four Parts"
3. "Triple Reduction"

My work for Measure for Measure began by re-reading and then using as source materials the classic books "Gulliver's Travels" by Jonathan Swift, and "Alice in Wonderland" and "Through The Looking Glass" by Lewis Carroll. The illustrated books were then altered by incorporating/carving into them actual size tracings of my hand, foot, profile and cross section of my neck. There is a scaled down chair and table with popular culture books that all relate to human scale. Also I have altered a cookbook where recipes are removed, cut into smaller fragments and put into salt and pepper shakers and then labeled so you can read what's inside. Individually or as a group each item mixes the real with the imagined using scale as the point of departure, leaving the viewer to place themselves somewhere between the two.



Angela Marzullo: *Performing #2* from *Performances* series, 2005

Videostill courtesy of Angela Marzullo

Elizabeth Tobias

4. "Let Them Eat Cupcakes"  
Performance and Installation

My project explores the scale of hunger in Los Angeles in light of the nearly one million people who received food assistance last year according to the Los Angeles Regional Food bank. That means that 1 out of every 10 people, including children and elderly, are in need of food, which is astonishing considering that Los Angeles is the second wealthiest city in America.

I distribute free homemade cupcakes citywide in exchange for dialogue about hunger and basic needs. This collection of conversations hangs in the gallery as part of an installation that is also made up of mirrored panels; a wall-size photomural of cupcake sprinkles and illuminated colored lanterns. Together, these elements create both an intoxicating and sobering reflection underscoring the hardships faced by the million or more individuals who are in need of food.

BACK GALLERY – WURDEMANN ROOM

Zig Gron

5. "Scales" 2010  
HD video projection, SD 7" monitor  
Infinite QuickTime movie Loop, Mac-mini



**Rachel Lachowicz: *Truncated*, eyeshadow and aluminum, 2005**

Photo courtesy of Shoshana Wayne Gallery

“Scales” uses a repetition of images to explore matters of physical scale, depth perception, connectivity, technological advances and evolutionary trends.

Meeson Pae Yang

6. “Structures” 2010

Engraved Plexiglas, monofilament, hardware

Structures is an installation exploring diatoms. Diatoms are a group of algae that make up a large component of the earth’s biota (about 90% of all living organisms in the ocean). Although diatoms are small in scale, their influence is magnified by life cycles and the food chain. For this reason, diatom communities are a popular tool for monitoring conditions of the environment. Structures is an exploration of scale in terms of size and scale in terms of magnitude.

Felicity Nove

7. “Measurements of Space in a Fractal Structured Vacuum”

Convex mirrors and acrylic on wall



**John Millei: Untitled Studies for Woman in a Chair**

All works collection of the artist

Photo courtesy of John Millei studio

10ft x 32ft

My artistic process for “Measure for Measure” was similar to any basic scientific research - the central question being “what happens if you do this?” The answer is not predetermined... the same in science as in art. The convex mirrors suggest the fractal behavior within nature. The mirrors acted as a fractal analogy and the geometry as mathematical equations. It is through these highly organized

fractal systems that structures like plants, ferns, trees, nervous systems, cell development - “the seed of life” are generated.

Exploring the notion of an “event horizon”, I wanted to create the illusion of an expanding form. In contemplating space, I created paint pours reminiscent of supernova explosions and black holes on the Hubble website. Something started to happen when I observed the convex mirrors appearing to push images away, in conjunction with the advancing yellow, and this created a kind of expansion and contraction. The collaboration with Meeson Pae Yang’s diatoms, which are representations of microscopic unicellular marine alga further underscored the notion of scale between the micro and macro universes.

Barbara Parmet

8. “Redwood with Floating Pine Needles”

One-of-a-kind composite, chromogenic print on



**Richard Newton: Los Four from LA Portraits, 1978, 2003, 2010**

Videostill courtesy of Richard Newton

Hahnemühle rag paper  
49 x 122 inches

Observing and contemplating a *Sequoia sempervirens*, or coast redwood, with 3 cameras and 7 lenses of various optical lengths, has made me hyper-aware of the way scale is often taken for granted as we perceive our surroundings. Although this plant species is the largest on earth, you can observe the six inch shoot that is pushing up at the base. With the wide-angle view, you can take in the overall environment of wild ginger leaves at your feet as well as some nearby sycamores and oaks overhead. With close-up lenses, it is possible to look at bark configurations as well as foliage lying on the ground. The view seen with a telephoto lens of tree bark at 200 feet is blown up to a scale not usually available to the human eye. If you look closely at the composite print with over 75 photographs incorporated into the final image, you may even see pine needles floating down from the forest canopy. These magnificent beings are at a human scale we can touch and comprehend visually in relation to our own bodies.



**Richard Newton: Los Four from LA Portraits, 1978, 2003, 2010**

Videostill courtesy of Richard Newton

G U G G E N H E I M  
**GALLERY**

The Department of Art will present provocative exhibitions and educational programming that provide a local connection to the national and international dialogue about contemporary art and provide a framework for an active interchange between artists, scholars, students and the community at large. Integrated into the curriculum, these programs contribute significantly to the Chapman education.



<http://www.chapman.edu/art/guggenheim.asp>  
(714) 997-6729 • [art@chapman.edu](mailto:art@chapman.edu)