

# THE CHRONICLE

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## The Arts

### Love what you see



**Laura Mosquera's "Love What You Don't See," is on display through Nov. 12 at Pinnacle Gallery, 320 E. Liberty St. The opening reception will be held Oct. 26, 5-7 p.m.**

*By Ally Jackson*

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Pinnacle Gallery at the corner of Liberty and Habersham Streets provides a striking invitation into Laura Mosquera's exhibition "Love What You Don't See," as the large-scale work is clearly visible from the sidewalk. The sleek, contemporary style of Mosquera is encompassed in a complex and yet user-friendly group of paintings that invite the gallery visitor to look up close and into the company of the figures portrayed.

"Love What You Don't See" is essentially a contemporary psychological examination of moments frozen in time. Mental relationships are the primary focus for this selection of paintings. Mosquera provides viewers with a tangled web to unravel through analyzing patterns and space.

The importance of spatial relationships is what makes the work so entrancing as she establishes events and communication between figures and color fields. The figures wear clothing that may someday act as archival. For now, though, they tell much about the individual who wears animal prints, fishnet stockings or a pin-stripe shirt.

The figures seem to have no established narrative but appear to be on the cusp of an action or moment. The dialogue that is created with the viewer is therefore an important factor in the work. The viewer imagines situations based on response from the tension created, or dismissed, by space and color.

"My interest lies in describing relationships from figure to figure, edge to edge and pattern to plain surface," writes Mosquera in her artist's statement. "These elements, along with color and composition, are used to describe spatial, architectural and psychological relationships."

"Invented for You," enamel, latex, acrylic on fabric, for example, offers a situation in which an individual will invent a facet of themselves for another. The clothing worn by the characters is an indication of the cover with which contemporary people re-represent themselves with some sort of camouflage.

"The space the figures occupy is not defined, but is still familiar. The people in the paintings are not identified, but the viewer still knows who they are," said Connie Pinkerton, assistant director of galleries. "There is a familiarity inspired by their clothing and hair. It's like having a dozen SCAD students in Pinnacle Gallery all day."

The statement issued by the Monique Meloche Gallery, Chicago, Ill., which represents Mosquera, is a bit of a task to wade through. However, the work stands willfully behind every word. The arduous effort to decipher and ponder existential thoughts presented by the paintings is well worth the challenge