



"PYTHAGORAS CAVE SKAGASTROND  
ICELAND DISLOCATION," 2012, **Pam Posey**  
OIL ON PANEL AND PENCIL AND WATERCOLOR ON YUPO  
4" X 4" AND 8" X 10"  
PHOTO: COURTESY CRAIG KRULL GALLERY

## LOS ANGELES

### **Pam Posey: "Ungrounded" at Craig Krull Gallery**

Pam Posey's location/dislocation pieces share a kinship with Robert Smithson's *Mirror Displacements* and his concept of site/non-site. She asks the question, "what happens when a rock is transported from one geographical location to another?" Smithson often worked large, whereas Posey carries tiny rocks from place to place. While acknowledging the Zen irony of "an act so purposeful, yet so purposeless," she imbues the gesture with meaning. The "Ungrounded" of the exhibition's title makes reference to the idea of displacement and the notion that once removed from its origin, a person, place, or thing becomes ungrounded. How to regain a sense of place, or belonging is at the heart of Posey's work. While she transports rocks from one location to another, she does not leave them in arbitrary places: it's as if she invites them to indulge and enjoy their new home. A rock

picked up in Honolulu ultimately is left in Skagastrond, Iceland; one from Glendale, CA is taken to the Arctic Circle, but not before being mapped, drawn and rendered. The anchor of the exhibition is a series of seven dislocation diptychs. Each "dislocation" portrays the transporting and mapping of rocks from one location to another. Each work includes a beautifully painted portrait of a stone on 4-by-4-inch panel. These oil paintings are displayed above framed pencil drawings resembling field notes in which Posey has indicated the rock's original location, its dislocation, taxonomy and characteristics. Each hand-written blurb, derived both from research and observation, offers a personal interpretation. Above the flush right textual elements is a drawn map. To the left is an exquisite square pencil drawing about the size and shape of a Polaroid, portraying the rock in its final resting place. Together these elements describe the rock's journey.

Working in concert with the "dislocations" are pencil tracings of Iceland's perimeter dotted with small watercolor images of stones. These works on paper are like treasure maps, where each find is carefully rendered. Posey however is more interested in the nuances of the contour and the texture of an imagined landscape than in a faithful reproduction. In one drawing, *Iceland from Below*, she portrays the country as if seen from below, an undersea perspective. There is an irony to the juxtaposition of meticulously painted rocks and imprecise hand-drawn maps calling into question what is subjective and what is objective. Posey's work hovers on the line between science and art, as she creates didactic diagrams that are based on a purely aesthetic experiment.

—JODY ZELLEN