

ANECDOTAL ARCHITECTURE



November 8-December 16, 2022

**Alice R. Rogers Gallery and Target Gallery
Saint John's Art Center**

Liz Miller's recent wall-based fiber work and installation environments explore architecture, boundaries, and borders through the juxtaposition of architectural fragments and fiber-based adornment. Pieces of the built environment, such as components of fences, gutter guards, or metal remnants of domestic interiors, become armatures for ad-hoc weaving, knotting, and embellishment with rope, cord, and other textile materials. Liz's fascination with rope and knotting started as a byproduct of large-scale installations, where she utilized rope to achieve tension that gives volume to otherwise flat materials. The varied use of rope and knotting across cultures and history ranges from utilitarian to decorative, and even deadly. The resulting works are only quasi-architectural, providing metaphorical insight laced with humor as related to a variety of structural and systemic behavior.

CONNECT

TOPICS AND THEMES THIS EXHIBIT ENGAGES WITH:

- Visual Arts
- Architecture
- Environmental Studies
- Consumerism & Repurposed Material
- Topography
- Connection
- Embrace Difference
- Think Deeply

ONLINE RESOURCES

<https://www.csbsju.edu/fine-arts/visual-arts/anecdotal-architecture>

<https://www.lizmiller.com/about>

ENGAGE

During Covid quarantine, Liz Miller used her time to take long bike rides in her southern rural Minnesota town and explore thrift shops. Liz would find discarded items in the ditches and along the roadside. She would find many of the same objects in thrift stores in her area. Items such as twin headboards and metal grates.

- What stories do you see in the objects Liz uses?
- How has Liz transformed otherwise mundane objects in her work?
- Walking through the show, what types of feeling or emotions do you feel from each piece?
- How does the play between hard and soft materials shape the way each piece is presented?

Liz utilizes the design or the architecture, of interior objects. She creates symbolic connections and real connections using paracord and rope to knot and weave her work together. Liz often wonders about the history of the objects she is using. Where they came from, who owned them, why they were discarded.

- How does the way the objects are paired change their meaning?
- How does the knotting styles change in each piece?
- How do different knots create different types of tension in each piece?
- Have you seen knotting used in other art? If so how is it similar or different from the way it is used here?
- The weaving in the pieces, both highlights and hides parts of the found objects. Why did the artist choose to do this and how does it add to the work?

Liz's background is in painting. She uses paint in some of the work in this exhibition and she also uses a lot of color.

- How does the use of paint change the pieces?
- Why do you think the artist chose to use such bright cord and string in her work? What is added by choosing these colors, what becomes lost?
- How do the colors and knotting styles in each piece effect the mood of the piece?