



AMASS

THESE ARE SURPRISES THAT
ARE SELF-SIMILAR AND
UNENDING, EVEN SO, INFRACTALS,
THEY ARE ENDLESSLY UNIQUE.
LINNÉA GABBRIELLA SPRANSY

COSMIC ORIGAMI: THE PAINTINGS OF LINNEA GABBRIELLA SPRANSY

ASTROPHYSICIST, MARTIN REES

EXPLAINS, “Even empty space has a kind of structure and what we think of as a single point in space is actually a tightly wrapped origami of extra dimensions over and above the three we are familiar with.”

Much like Rees’ origami, Linnea Gabriella Spransy’s luminous, abstract paintings gesture toward some familiar yet unknown organic multi-dimensional world unfolding in an expansive whirl of color, pattern, and line. Spransy’s densely layered paintings embody an obsession with a repetitive touch that has long motivated artists from Piet Mondrian, Agnes Martin, to Sean Scully.

However, Spransy’s works also may remind viewers of the literary styling’s of Jorge Luis Borges or Italo Calvino, the theories of physicists S. James Gates or Martin Rees, and the visual traditions of West African Adinkra symbols. Raised in a Christian commune, her father a touring rock musician, Linnea spent part of her childhood on the road with family, band, and tutor. “By the time I was eleven,” she recalls, “I was living a whole-hearted lifestyle around art.” She received her MFA at Yale University School of Art.

Her work is represented by Byron Cohen Gallery, and though she now lives and works in Los Angeles, her work has been exhibited internationally, from Brooklyn to China. Spransy draws from an intensive interdisciplinary investigation of what she calls “the robust bodies of knowledge” of science and religion. In her work she explores topics ranging from freewill and determinism, symmetry and chaos, systems and fractals, and macro and micro ecologies.



Promethean Coil, 4.5"x48", India Ink and Acrylic on canvas, 2012

“Every life is braided with luminous moments.”
-John O’Donohue- poet, philosopher, Catholic scholar

The miracle and surprise is in the rebuilding. It is then that a strange interlace between order and disorder cinches round surprise.

ARTIST STATEMENT

I am interested in limits, specifically, in their ability to generate surprise, even freedom. These limits need not be elaborate, or even obviously visible; in fact, it is often the most humble and self-evident limits, which, over time, build bizarre chandeliers of glimmering crystal, guide the catacomb construction of ant colonies, or shape the swoop of flocks and tidal currants with eerie similarity. Awareness of these limits does not guarantee predictive power, or the ennui of omniscience.

This is good, and fascinating.

And it is through this means that I make my work: every piece is the manifestation of a predetermined scheme - a system of small limits, with clear a beginning and end. These scripted pieces of visual choreography are allowed to accrue to show me their beauties and surprises, allowing discovery in the midst of certainty. Which, in the end, is a satisfying contradiction - a tension of philosophical forces hospitable to directed freedom and consistent astonishment.



Every piece I make is the manifestation of a pre-determined scheme - a system of small limits with a clear beginning and end ...I write out a recipe composed of what I call modules [a combination of number and letter forms]; it's very time-consuming. The only total freedom I allow myself is with the color choices.

The system and I will make something, but there is also a high level of uncertainty.

L.G. SPRANSY

*'Petite Faburden', 11" x 14"
acrylic and pen on canvas, 2013*

'Faburden', 53" x 46", acrylic on canvas, 2013



ONE OF THE GREAT ILLUSIONS OF HUMAN VISION IS THAT THERE IS STILLNESS, YET WHAT SEEMS STILL TO OUR EYES IS IN FACT NEVER STILL. THE WHOLE PHYSICAL WORLD IS IN A STATE OF PERMANENT VIBRATION AND CHANGE. EACH OBJECT IS CONSTANTLY ASTIR. THE PHYSICAL WORLD IS AN ELECTROMAGNETIC FIELD. EACH THING IS DEFTLY AFLOW IN THE PLAY OF ENERGY, NAMELY, ELECTROMAGNETIC WAVES. THE WAVES FLOW IN DIFFERENT FREQUENCIES. OUR EYES ONLY PICK UP A SMALL SECTION OF THIS VIBRATING WAVE-WORLD: THIS IS WHAT WE CALL VISIBLE LIGHT. WHAT WE SEE, WE SEE IN LIGHT; YET WHAT WE SEE IS ALWAYS PARTIAL, A SELECTION FROM THE FULL SPECTRUM OF WHAT IS THERE BUT NOT VISIBLE TO US. THERE IS A REAL WORLD OF INVISIBLE LIGHT HERE AROUND US BUT WE CANNOT SEE IT.

-JOHN O'DONOHUE

POET, PHILOSOPHER, CATHOLIC SCHOLAR



*Everything Everywhere All the time,
india ink and acrylic on canvas, 2009*



I HAVE BEGUN TO INVITE
LITERAL CHAOS AND CHANGE INTO
MY WORK. I INTENTIONALLY OCCUPY
THE TWILIGHT TERRITORY BETWEEN
STERILE SCIENTIFIC ABSTRACTION
AND THE MESSY NATURAL WORLD.

-L.G. Spransy



'Fissile', 48" x 54.5", acrylic and Sumi ink on canvas, 2012

“Ultimately my work is evidence of awe, and, believing that my studio practice is knit into the fiber of my whole life, it is vital that I seek out discovery and wonder in my day-to-day existence.”

-L.G. Spransy



Meteorology, ink on frosted mylar, 2006

I THINK THE MOST WE CAN HOPE FOR IS SOME INCOMPLETE AND METAPHORICAL UNDERSTANDING AND TO SHARE THE MYSTERY AND WONDER WHETHER WE ARE BELIEVERS OR NOT.

-LORD MARTIN REES
COSMOLOGIST AND ASTROPHYSICIST

Curiosity has its own reason for existing. One cannot help but be in awe when he contemplates the mysteries of eternity, of life, of the marvelous structure of reality. It is enough if one tries merely to comprehend a little of this mystery every day.

**NEVER LOSE
A HOLY
CURIOSITY.**

*-Albert Einstein
Theoretical Physicist*



Plank's Mechanical, acrylic and ink on canvas, 2009



ALMOST INSTANTLY, I UNDERSTOOD: 'THE GARDEN OF FORKING PATHS' WAS THE CHAOTIC NOVEL; THE PHRASE 'THE VARIOUS FUTURES (NOT TO ALL)' SUGGESTED TO ME THE FORKING IN TIME, NOT IN SPACE. A BROAD REREADING OF THE WORK CONFIRMED THE THEORY. IN ALL FICTIONAL WORKS, EACH TIME A MAN IS CONFRONTED WITH SEVERAL ALTERNATIVES, HE CHOOSES ONE AND ELIMINATES THE OTHERS; IN THE FICTION OF TS'UI PÊN, HE CHOOSES—SIMULTANEOUSLY—ALL OF THEM. HE CREATES, IN THIS WAY, DIVERSE FUTURES, DIVERSE TIMES WHICH THEMSELVES ALSO PROLIFERATE AND FORK. HERE, THEN, IS THE EXPLANATION OF THE NOVEL'S CONTRADICTIONS.

*-JORGE LUIS BORGES,
THE GARDEN OF FORKING PATHS*



'Chronos', approx. 256" x 156" (dimensions variable), ink on frosted Mylar, 2013

We are free to choose, but boundaries which are outside of our control often determine what category of opportunity within which we are free to exercise our will.

-L.G. Spransy

“ I HAVE BECOME CONVINCED THAT THE MOST POWERFUL MOMENTS OF HUMAN EXPERIENCE ARE BEAUTIFUL, EVEN IF IT IS A TERRIFYING BEAUTY AND SO, BEAUTY IS VALUABLE, AND THOUGH ITS PARAMETERS MAY OFTEN SHIFT WITH THE CAPRICE OF FASHION AND BIAS OF CULTURE, TO PURSUE ITS BASIC DEFINITION IS BOTH WORTH-WHILE AND POSSIBLE.

-L.G. SPRANSY

“If all that exists is matter and energy and the laws of Nature, then it follows that there can be no free will. Any action I may “choose” to do can be explained as the necessary effect of some prior cause - be it my genes, my appetite, or whatever. My main problem with this view is that it doesn’t leave much room for.....well, me! The traditional view has been that humans are agents of change. We are “self-movers.” If we so desire, we can introduce new lines of causation into the world with no prior determining cause. In other words, we have free will.”

-L.G. Spransy



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