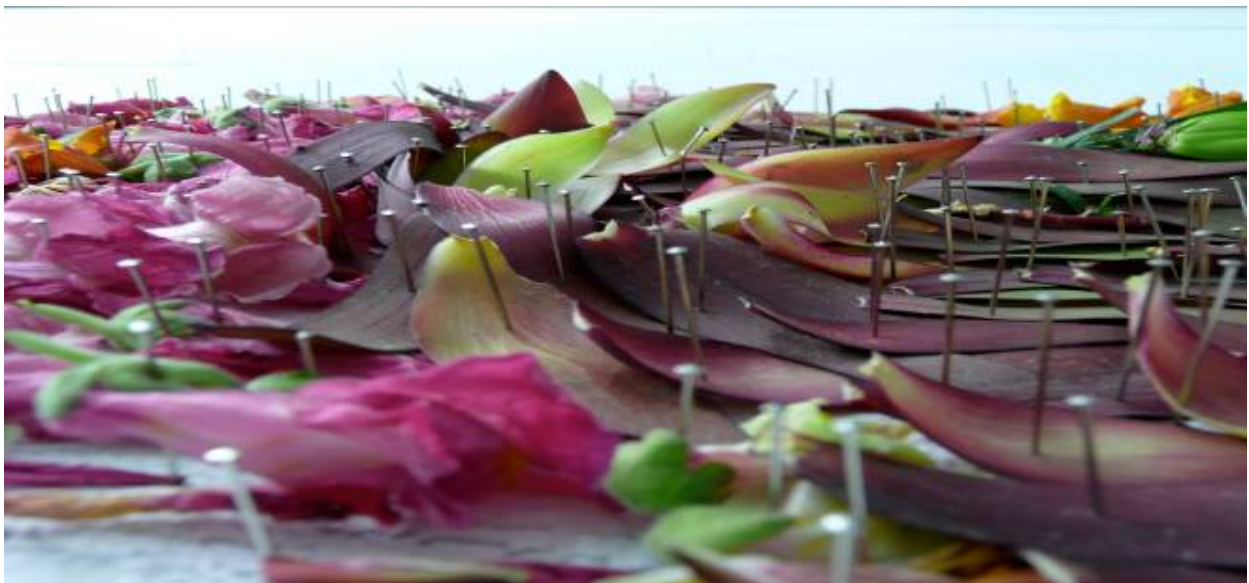


Recent Work by Jaime Lee Loy: UnFamiliar



In Late 2007 Jaime Lee Loy began working with the domestic space as a site of war, exploring the psychological crisis that occurs, when something familiar becomes suddenly unfamiliar. Her installation and performance 'The Roach,' was the first of this body of work. Part of 'Roaches and Flowers: War in the home', Lee Loy used real flowers that were delivered to her studio at The Vermont Studio Centre. Struggling with feelings of fear, repulsion, and anxiety, she created a large insect from the petals that she pinned painstakingly with silk pins to the wall. The insect was then photographed in different stages of decay. Landscapes of pins and petals were also made from this installation.

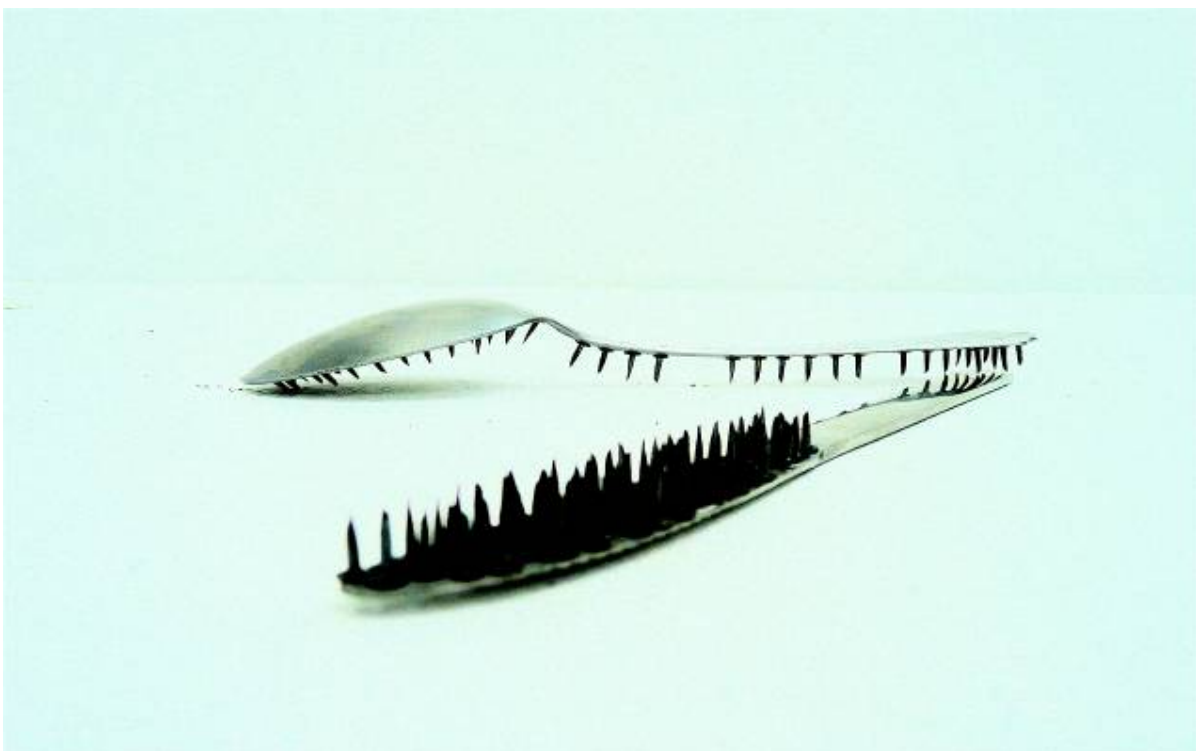


Lee Loy then began to navigate a visual landscape within the physicality of a typical house structure. Here the house began to come alive to speak secrets of abuse, the battle for space and territory, the negotiations of survival, and the politics of the personal. Here the female subject and the female artist herself finds agency and defence tactics through the personification of domestic items as insects. Spoons and forks, plates and flowers – they become roaches, they become weapons. These images, these created spaces generate an unfamiliar feel in a familiar space, they are simultaneously ugly as they are beautiful.



'The Race' – From Roaches and Flowers: War in the Home

'Metamorphosis' – From Roaches and Flowers: War in the Home



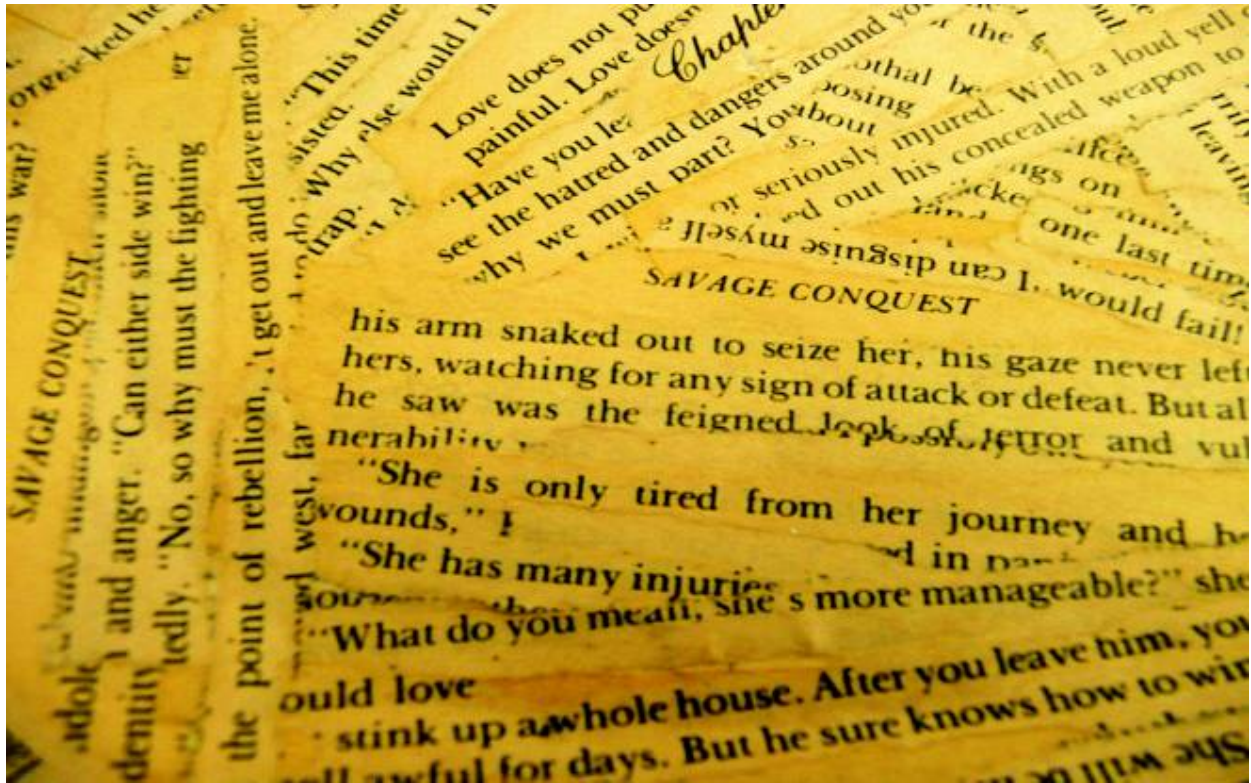
'Conversation Piece' was constructed from a second-hand book found in a garage sale in Vermont. 'Savage Conquest' was one of those stereotypical novels housewives supposedly read. The plot involved a wealthy European female who visited an untouched island to pursue a torrid love affair with an indigenous male. Her furious fiancé follows her to wage war on the islanders. This type of book that creates fantasies and promotes myths about relationships and desire is being interrogated alongside the domestic space- another facilitator of myth and idealism.

Stripping the book sentence by sentence, Lee Loy pasted excerpts that referred to a physical war to create a psychological one. Key sentences were used to totally cover the plate, which was then installed in her studio on a table set with cutlery, wine glasses, and a serving tray of clams.



'Conversation Piece' – From *Roaches and Flowers: War in the Home*

Detail of 'Conversation Piece' – From *Roaches and Flowers: War in the Home*



'A Meal of Clams' (detail from Conversation Piece)– From *Roaches and Flowers: War in the Home*



'I Bought You Flowers' – From *Roaches and Flowers: War in the Home*

The domestic space, a place associated with comfort and notions of belonging, continues to become more alienating and complex. There is an intense emotive response to such a transition of the physical and psychological realm that shifts incessantly from the familiar to the unfamiliar. This emotive response exists in the ephemeral and in the metaphysical. The construction of creatures that simultaneously mimic the appearances of flowers and roaches offer new codes, new language, new translation to the realities within which they exist.



'The Venus Trap' - From Roaches and Flowers: War in the Home

These creatures are found in domestic spaces at a point of transition, at a point of collapse and decay. They scurry through the rubble strategically, transforming from prey to predator, blurring the distinction. The landscape changes to an 'Alice in Wonderland,' Kafkaesque world, where these creatures interact with each other, with themselves, and with no one.



"Talk to me" - Roaches and Flowers: War in the Home



'Venus' - From Roaches and Flowers: War in the Home