


KATHRYN
MARKEL

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FINE ARTS
EST. 1976

ARTSCENE

Carasso, Roberta. "Continuing and Recommended, Mach 2013—Marilla Palmer," *ArtScene*. March 2013.

Brooklyn-based Marilla Palmer works with nature, poetically incorporating branches, leaves, pressed flowers and mushroom spores in her painted collages and sculptures. But while she is drawn to natural forms and the perfection an ordinary branch may convey, Palmer is also concerned with the nature of femininity and how it can vary by virtue of its cover, i.e., the way one dresses. Here she humanizes natural forms, primping up, sprucing up and bedecking tree branches. She endows these with sewn garments of chiffon, embroidered sequins, and a variety of fabrics that shine, sparkle and rustle. By engulfing a common, but perfectly lovely piece of wood with holographic fabric, Palmer questions whether she is making the metaphor more real. Is a woman more or less who she is by virtue of what she puts on? In her art, Palmer makes everyday nature more noticeable. It becomes opulent, shimmering and more illusionistic. By adding these prom-type fabrics and combining them with natural examples, we see contrasts in increased light and shadows and we note the more rapid changes in image and illusion. Her work is also sensual. She adorns a branch, but leaves parts exposed, revealing it for no more than what it is beneath the artifice, where parts are raw, decayed, and even broken off (The George Gallery, Orange County).



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