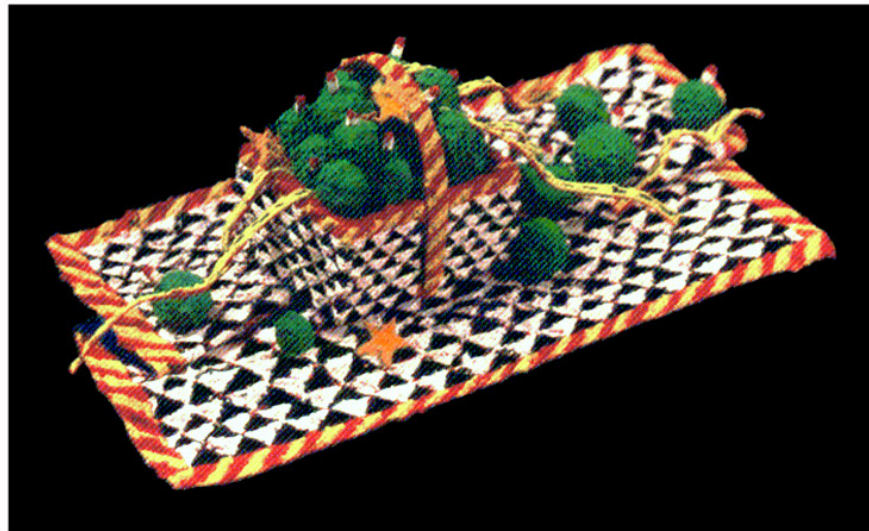


EXERPT FROM CRITICS' RESIDENCY PROGRAM CATALOG
MARYLAND ART PLACE (CARTER RATCLIFF ESSAY), 1989

Around her colors hover allusions to blossoms and plumage. Elaine Langerman's small sculptures use color as coding, as on a map — a certain green stands for grass, a red for masonry. Romney's works gain much of their energy in a transfer that occurs when she works her material by hand. So extremely small are Langerman's sculptures that they seem to be beyond the hand's grasp. One wonders how she managed to assemble these fragments of imaginary architecture and city planning. Embodying ideas about space and its organization, these objects are Utopian in their playfulness and in their potential for infinite expansion. Langerman's ideal city implies an ideally intelligible world, a perfected cosmos. Hence these sculptures, almost too small to see in every detail, have an air of monumentality.



Elaine Marcus Langerman. *Parts Series #2: Basket of Houses*. 1989
Mixed media. 1-3/4" x 6-1/4" x 2-1/2" (Ratcliff)