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ires with hand-carved wooden ends have singular characteristics, but the overall effect
y of a field of prairie, with hundreds of native species in a square foot discernible

under close scrutiny. There is no hierarchy of composition, the viewer may approach the work from any perspective and it will still feel whole. The sweep of prairie has its own linguistic geography, its lingua franca or common language, with multiple vanishing points of perspective. Part of its syntax is that the matrix of thresholds and boundaries are too vast to consciously know, but experientially we can understand it as both ordinary and sublime.

The drawings are the same impulse, ethereal abstract clouds whose delicate and ephemeral materials suggest sheer vulnerability. In this her work is a descendant of Richard Tuttle or Robert Irwin, helping us see the fragile nature of existence and how needing protection extends to nature and us. Lindberg makes quiet accretions; like condensation - water changing state from gas to liquid - they are profound transitions in slow motion. In her work we feel again how complete and infinite nature is, how the solstice and equinox swirls around us and lingers in us, as naturally as sleep.

- Gerry Craig

Gerry Craig is Assistant Director for Academic Programs at Cranbrook Academy of Art. For the past twelve years she has published reviews and articles in *Art in America*, *Sculpture*, *New Art Examiner*, *American Craft*, among others.