

Working Artist Statement:

Title: Uncomfortable Places

These interior spaces were created to capture the vibrations someone feels when dissociating from their physical form. Ultimately, I am exploring identity, and identity within the rules of western contemporary society. The oil pastels create lines in each disjointed room to carry the perspective lines crossing between each painting's background. The three-dimensional figures emerging from different modeling and oil pastel lines clash with the large spaces of flat colors. This active vs disengaged creates vibrations fighting against one another visually representing the physical dissociation I feel towards socially dictated identities.

Next, the texture of the paintings remains smooth and intentionally rendered in areas of interest like the figure or- the sections of organs placed inside the floating boxes. The gory sections inside each disengaged box use a different technique of rendering giving a gooey illusion compared to the figurative strokes or flatly colored backgrounds. The isolated mark-making through painting elevates the tone within the figures. Instead of using lamp black crimson and Prussian blue are used to add depth to the black. This way while looking at the selective shadow's hues of blue or viridian shine through to retain the viewer's attention.

Following, the color palette throughout each painting is expanded. Throughout the entire series of five, I have intentionally created a gradient moving from blue to yellow and back to blue again. This gradient colorful and used as a visual representation of an emotional shift. The color engagement is a direct reflection/ diary page of an emotional response to life events. I have found recording emotional feedback through colors and distorted figures allows me to reflect and

grow from the situation. Over the years I've found myself influenced by almost every artist I've interacted with, here are a few that come to mind.

After, while creating this body of work I have been looking at many distinct artists ranging from modern art into the contemporary. Initially, Rae Senarghi comes to mind, his vivid portraiture and strong color palette have inspired me to model my shadows after cold colors rather than a flat black. Alongside Senarghi, Juanita McNeely has influenced the level of fragmentation I have been playing with. McNeely gave me the confidence to play with crossing perspectives and learn to think of my art as a larger body of work with a deeper connection rather than individualized and isolated pieces of work. McNeely also works with one centralized figure that functions as a self-insert. Like a diary page, McNeely records her reacts to sexism and discrimination against her disability through figurative fragmented spaces.

Subsequent, Robert Porch motivated me to use subtle colors and push my gory boxes with abstracted wipes. Porch also has animation practice giving his figures the organic looseness of a living breathing human. All these painters are focused on a centralized figure reacting to the abstracted place they are put in. These artists share a queer community with me and generally reject the bourgeois societal life plan. Through figuration and abstraction it has always been my goal to find the ultimate connection/purpose and this body of work moves me further in that direction.