

Artist Statement

My paintings and works on paper are musings on the inter-relationships of organic structures. Fields of color blur, overlap, and interact creating an amalgam of natural shapes, not through representation or expression but rather in portraying the essence of abstraction as seen in the physical environment.

Sometimes the figure is a starting point, other times the works are non-objective. There is a visual dialog, a mediation between seeming autonomous forms, which is constantly in play. This intercession happens while constructing and editing visual elements into a symbiotic balance. Form is absolutely defined and dependent on the visual space that surrounds it. Line-gestures mark an essence of motion because of the spacial displacement around that movement. Color, texture and translucence is enhanced by the surrounding absence of that quality, making it more evident. At times the work references topography, rock formations or repetitious natural patterning. Paint and glaze are layered, added and removed, until the forms develop on the painting surface. Line and color can wrest dimensionality from the flat surface of paper or canvas. The linear references sometimes define the edge of a form, or pose a topographical contour to suggest its volume.

Ongoing concerns of the work are expressed in formal and thematic dichotomies seeking reconciliation: line and color, flatness and dimensionality, abstract form and ground, tension and calm, conflict and resolution, order and chaos.

These notions are vital in the painting process. There's a committed inspection of these opposites as a visual editing is constantly in play as the painting emerges.

As a painter, I often wished to express my abstract organic imagery more integrally with architectural elements. Twenty years ago, I began this integration in my sculptural work. The same explorations and evolution of relationships, color and form in my flat work is carried forward on the surfaces of shaped panels. These panels are then formed as gestured references, like 3-dimensional brushstrokes, creating a positive and colorful interplay of forms. These works are often fixed to maintain the specific interrelationships I envision, but occasionally are mobile in nature, to allow the shapes and colors to continue the dialogue I merely initiated.

Dimensional or flat, these works are visual statements of placement and interaction, derived from how I experience and see the world.

Cynthia Knapp
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