

Statement for “Pulse” , Carrie Haddad Gallery

I've been working with two overlapping symmetrical systems that create complex and ambiguous spaces because of being layered. The paintings from the past three years have been metaphorically associated with the Worldline concept in theoretical physics, referring to a linear path of an object through space/time (4th dimension). It has also been described as a filament following an individual through her lifetime which gets increasingly more entangled through relationship. When viewers are drawn to spend time with my painting because of its complexity they will perhaps experience the kinesthetic sensations that I experienced when shaping it, and re-trace my decisions i.e., connections, dislocations, ellipsis, to become immersed in the dance of lines, shapes and planes across the surface.

I've applied milky, transparent washes to the surfaces of the larger paintings in this exhibition (PULSE), intentionally creating veils of uneven densities that build up an atmosphere resulting in an invitation for the viewer to focus on lines and washes separately. The ground in this work is more porous compared to the taut, monochromatic opacity of my immediately preceding body of work, the *Worldline Schreiber* paintings. Connections of edges are revealed that were previously hidden in the body of those paintings, as if one of the earlier pieces is being seen, projected from the back. Linear “bones” appear as through a scrim of varying transparency, which approximate reading space *in time*. Whereas in the earlier works, severe editing and ellipsis created an indeterminate surface that bent, curved, flattened, sharpened and projected depending upon where one focused, the *relaxation* of the the surface plane allows me to move around and breath in the painting and to purposefully reintroduce painterly information and methods of surface activation from my toolbox.

One of the most influential structural decisions in these large pieces was to detach planes from the edges of the canvas. This frees the fragments of geometry to float, engendering a dual response of freedom and anxiety. The titles of these pieces elicit both responses as well. Examples; “*Permanently Temporary*” and “*Passing Through*”, suggest transitions which include acts of destruction as a component of *transformation*.

The smaller wood panels entitled *The Illusion of Separation Series* revel in the systematic discovery of new shapes made with grid and circle, surfaces fleshed out in full color. They celebrate shared boundaries, planar continuity, unity.

Jeanette Fintz 5_29_2019