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GSURC Artistic Display Proposal
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“Crumbling”

I am open to the possibility of failure. With this mindset, I create work that adheres to a dialog that I have developed throughout my artistic training at GSU. Each piece refines the trajectory to my visual voice. While there is an initial plan for the composition, I am constantly making decisions for both the painting’s aesthetic my own temporal benefit. The content of my work develops simultaneously to its creation.

This painting is composed with multiple focal points designated by split horizon lines and varied perspectives of the subject. Each of the mini compositions are designated by diagonal shifts that mirror the shape of the pyramid. This allows the viewer to enter the painting at any of the 7 sections. The geometric schema types of the subjects have limited color to amplify a synecdoche of the materials and structure of which they were created. This means that the flat planes of umbers and sienas are simplified colors of clay stone where the blues, greens, and yellows are simplified colors of moss and fungi.

By using these two variations of color (the raw stone colors and then the moss colors), an inherent passage of time and weathering is evident in the painting. In addition, my deconstruction and dissection of the subjects echoes the deterioration of the sculptures that transpires in real life. The subject matter of this painting was inspired by fungi growing on a stump of chopped tree trunk sitting directly on concrete. I painted the same fungi growing on the stone of a pyramid submerged in water. I have submerged the pyramid which, at this present time, is known to be in a desert. By changing the settings, I foreshadow the inevitable apocalyptic events that can result from climate change. The forces of nature always prevail over the manmade and reclaim that which was once its own.

These circumstances are being hastened by man’s long time attempt to conquer his environment while simultaneously destroying it. One of nature’s small victories over the “manufactured” is illustrated by the moss and fungi in my painting and alludes to something more impactful. This painting does not address the inevitable (a black hole, sun death, supernovas, etc.) but rather the preventable. My scenes; visible in past, present, and future paintings may seem surreal for 2016. However, I am offering the viewer a glimpse into my own ideas of what may happen to our Earth in a not so distant future.