

Artist Statement:

Anne Seidman

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In my new aqua-media works, paintings are constructed on rag board mounted on wood or framed rag paper while others are on linen or canvas mounted on wood panels.

The works develop out of the process of making them. Resolution occurs after tedious and deliberate reworking of formal relationships. This slow process of relational mark making is used to construct the tenuous marks and form. Ironically, the work appears spontaneous, yet each alliance is painstakingly considered, often times worked out in sketches prior to actualization. These pieces are judged successful when the interdependency of the elements evoke an intangible moment of tension and inquiry, when the artist too becomes the viewer/audience.

Statement for Fleisher Installation

The allotted space has three distinct interruptions. After looking carefully at the assigned space, I have decided to respond to these visual disturbances the way I approach a single work. Presently my plan is to hang panel pieces on the wall that is not broken with entrances. I plan to arrange these pieces the way I build a traditional work (as described above). On the other walls I will paint sections of paintings or markings, directly on the wall. My goal is to create a formal relationship between the two distinct sets that respond to the space. I currently visualize this room as an 'arena' of visual response that would fulfill my criteria of "tension and inquiry."

After recently shooting images of the space, I have been reworking this idea on the computer. I may show the decision-making process during the exhibition in the form of a book.

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Even a room arranged in a certain way prevents certain things from taking place in it
Sartre, Nausea

After viewing the Tower gallery, I chose to prepare an installation for the space. This installation would be informed by the process I use to create single works. Single works develop out of the process of making them. Resolution occurs after tedious and deliberate reworking of formal relationships. This slow process of relational mark making is used to construct the tenuous marks and form. Ironically, the work appears spontaneous, yet each alliance is painstakingly considered; often times worked out in sketches prior to actualization. These pieces are judged successful when the interdependency of the elements evoke an intangible moment of tension and inquiry, when the artist too becomes the viewer/audience.

For the installation I began with the wall uninterrupted by a door. Here I planned a grouping of painted panels that would derive tension from the whiteness of the wall. This tension is similar to the relationship intended on single works. I moved to the computer, and in scale laid out possible systems. Next I moved to my walls to witness the organization and response on the whiteness. By awkwardly butting up works, the singular identity shifts to groupings, and new relationships were created serendipitously. By leaving go of some placement control, I too see the works afresh.

The direct wall pieces on interrupted walls I kept as minimal as possible. By leaving a high proportion of white space I found the balance needed to invoke the viewer to focus on the single direct piece and its relationship to the 'whole'.

The colored pencil was a compromise on the rougher wall Vs the clarity gained when built on smooth hot pressed paper. The visceral experience of pencil melding with wall won out over the more symbiotic relationship. From any of the 360 degrees, an intentional unity should appear, different yet similar.

Anne Seidman October 2001