

Rebecca Rutstein
2002

ARTIST STATEMENT

The driving force behind my work is a desire to harness my private reality and emotional experience within the larger physical and spiritual world in which I find myself. I approach each work spontaneously and intuitively, building up layers and then excavating them through a process of addition and subtraction. This body of work weaves together geologic themes and personal iconography. Diagrams of plate tectonic forces become metaphors for interpersonal dynamics and relationships. The idea of slow, natural change and upheaval, which are outcomes of organic frictions, challenge the concepts of time, scale, and permanence. These diagrams, anchored by an underlying grid system, impose order and structure into an emotionally-charged, painted space. By juxtaposing my evolving visual diary with the diagrammatic systems offered by science, I create an invented space that challenges notions of microscopic and macroscopic, solid and ethereal, internal and external, real and abstract.

This body of work weaves together my own private reality and emotional experience with geologic themes, personal mappings and invented iconography. I am intrigued with the tension and upheaval of plate tectonics – the earth slowly folding in on itself raises questions about time, transience and the human place in all of it. In my paintings, diagrams of tectonic forces become metaphors for interpersonal dynamics and relationships. The volatility of nature is mirrored in our lives which are constantly moving, melding, shifting, eroding, separating and coming together.

I approach each work spontaneously and intuitively, building up layers and then excavating them through a process of addition and subtraction. This process marks my struggle between order and chaos; between intellect and emotion. By juxtaposing an evolving visual diary with the diagrammatic systems offered by science, I create an invented space that challenges notions of microscopic and macroscopic, solid and ethereal, internal and external, real and abstract.

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