

Jennifer Macdonald

### Statement

My body of work includes paintings on Mylar as well as short animation pieces. Both the paintings and animations address emotional attachment, ambivalence and changeability, its potential and limitations. I derive much of the imagery in my paintings from architectural, decorative and illustrative sources combined to suggest entropy and fragmentation within the compositions.

These paintings present visual fragments that refer to traditional narrative forms while avoiding some of their conventions. I am interested in the way time is experienced visually--frittered away, arrested or remembered, devoid of moral judgment or nostalgia. In each of these compositions the process of falling or disintegrating is visible, to varying degrees. Some of the paintings refer to momentary calmness prior to motion taking place, while other depict a transition from movement towards- or away from- stasis. I paint and draw on both the front and back of the Mylar to add depth and subtle color variations to the work.

My animated piece, "the lie and how we told it" is similarly concerned with emotional attachment and ambivalence, with an emphasis on narrative convention and 'real time'. This piece examines action, repetition and transformation through a narrative about a boy and his compulsion to eat birds. It utilizes several animation techniques including rotoscoping (working from live action footage), line animation and "cut-outs" to explore the emotional intrigue induced by repetition. Six hundred twenty hand-drawn and painted cels were edited together to form a looping narrative that adheres to an internal logic, while it remains an impossible story.

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My recent paintings on mylar are explorations of emotionally charged places and states of mind. Architectural fragments, domestic interiors and familiar objects co-exist and contribute to the moody and nostalgic atmosphere in the works. Some of the motifs in this new work are: diagrammatic drawings of walls, floors and doorways, wallpaper patterns, waterfalls and water fountains, and figurative fragments. Lately I've been using negative space and repetitive, ambiguous patterns to evoke a sense of place. I am also interested in perceptions of time passing, and the illusion of movement and disintegration in time in what is actually static imagery.

Color and texture are very important for me; I often layer paint and ink on both the front and back of mylar to create an atmospheric, somewhat mysterious dimensionality in the work.

I am also working on a short animation project which will add real movement in time to imagery of nostalgic domesticity; it is still in a formative stage but I expect it will tell a story of compulsive behavior and transformation, using low-tech line drawings and repetition.