

## Artist Statement

The female body drips, spills, stains, and folds in on itself; fat gathers, flesh sags, menstrual blood pools. The figures in my work embody this experience in their fluidity, precariousness, and shiftlessness within the composition, reiterated in the materiality of paint and ink. I illustrate motifs of hiding, forgetting, and haste. Through color and imagery, I evoke feelings similar to the quiet, yet electric, panic of forgetting to set the morning alarm; unable to brush my hair, I tie it up in a bun to hide the knots and grease, to hide my irresponsibility, inadvertently revealing a symbol, or beacon, of that irresponsibility. Tissue boxes, spilling messes of nail polish and food, popping pimples, film references, screens, flashlights, exaggerated limbs and poses to further inform these narratives about feminized and pathologized gestures.

The figure in my work exists somewhere between my body and the classic Rubenesque or Greco-Roman female. Grappling with the western tradition of “the reclining nude” and “the bather,” I contend not only with this recurring figure’s femininity, but also the sensuality of her lethargy: the performance and expectations of relaxation versus the reality of distress, and the catatonic states of depression, anxiety, and ADHD that are often misconstrued as laziness. She speaks to the enervation of feeling overwhelmed and the problems of that inertia in an era that desperately calls for action. By combining varied times and spaces into the same plane, everything happens at once, and yet, in its stagnant objecthood, nothing happens at all.

In these large scale figure paintings, drawings, prints, and sculptures, languid female forms and pop culture references are rendered in high contrast. Often in the RGB color scheme, these scenes allude to the screens that my figures are fixated on, escape into, and from which their aesthetic is inspired. The figures confront the viewer with their blank sunken gaze, but also retreat into the world of the painting. Gestural lines are variable, weaving in and out of shadows. My doppelgangers interact with each other and their audience, across timelines and realms, weaving in and out of fiction, memoir, painting, poetry, and critique.