

Claremont Colleges

Scholarship @ Claremont

CGU MFA Theses

CGU Student Scholarship

Spring 2011

Domestic

Anne-Elizabeth Sobieski
Claremont Graduate University

Follow this and additional works at: https://scholarship.claremont.edu/cgu_mfatheses



Part of the [Art Practice Commons](#)

Recommended Citation

Sobieski, Anne-Elizabeth, "Domestic" (2011). *CGU MFA Theses*. 17.
https://scholarship.claremont.edu/cgu_mfatheses/17

This Thesis is brought to you for free and open access by the CGU Student Scholarship at Scholarship @ Claremont. It has been accepted for inclusion in CGU MFA Theses by an authorized administrator of Scholarship @ Claremont. For more information, please contact scholarship@cuc.claremont.edu.

Anne-Elizabeth Sobieski
MFA show statement
2/25/2011

Brevity, clarity and immediacy compel me. The same goes for thick, gooey and ornate. In my painting an abundance of elements speak to the complexities they represent pictorially. Congruencies and polarities exist in my work to address varied subjects and to satisfy my interest in the nuances of paint. Sometimes I need austere, economic applications to relate my ideas, other times density is in order. My thoughts and perceptions of each day are processed through painting. Paradoxically, paint has nothing to do with any of these issues, yet working in this medium continues to fascinate me. The color, texture and application of the paint provides a vocabulary that hints at open-ended stories.

The content that is revealed in subtleties one might miss in the outside world is what I relish. When engaged with the painting the viewers respond directly to the visual and their own preferences. Prejudices and predicaments come forward. The painting is both a presentation and an invitation.

The richness of color and the texture of brushstrokes overlapping, and pushing against each other are integral to the work's meaning. The resolution I seek through this endeavor is elusive; all I can do is attempt it, and persevere through my failures. Failure is an important aspect of my work because it opens doors, unlocking contrivances and self-imposed limitations. My canvases go through stages of development; they flirt and flicker with promise, they die and resist resolution. The solution is often outside my grasp, but I can't help to want it. I am greedy for what is beyond my reach. Possibilities of sweetness, beauty, and security are played out on the canvases. My fantasies are tested within the formal and sensual limits of paint. The paintings begin with optimism, take unexpected turns and both surprise and disappoint daily.

Paintings can't lie. What is on the canvas is a direct evidence of the marks made, which hint at fleeting thoughts of that moment. Each piece is a document and a diary, a byproduct of an investigation. A particular image may serve as a point of entry, but what is ultimately revealed in a finished painting has more depth, reality, even inevitability than the original effort. The artwork goes beyond the article. It is this mysterious element that keeps me working.

The paintings in "Domestic" deal with the subject of attempting to protect those things that can be taken away. They are a campaign against inevitable loss. These images of built up beauty and stoked fires are trying to preserve moments that won't last. The tragic in them grows out of their attempt to achieve the impossible: to stop time and preserve the moment, despite the knowledge that that is impossible.