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### Dislocation

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10-25-2011

# Kevin Moore MFA Thesis Statement

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Kevin Moore

My paintings pursue a breakdown in understanding that pushes the illusion of awareness toward open-ended, indeterminate experience. I use a collage of memories to reconcile an un-objectified nature, creating a vague familiarity through simple shapes and dimension to promote a subtle sense of disorientation. This distortion is accompanied by a familiarity that allows for the viewer to enter the work on his or her own terms. This familiarity is promoted by recognizable elements of the physical world, as well as the interaction of my paintings with the history of the practice. Elements of Modernism, surrealism, and a romantic sensibility are negotiated through a contemporary quasi-digital lens.

Every step in my process frees the imagery from the source, while maintaining the natural world, and leaving only trace elements of specificity. I do not want to create a representation or to objectify the landscape. Through abstraction, I want to reconcile some of the places and experiences in nature that have left a strong imprint on my memory. I abstract and simplify the natural forms to open a gap between memory and physically being there. This process of separation works with natural forms and structures to emphasize the importance of developing a relationship with the physical, yet often invisible, forces around us.

In my paintings, color selection, dislocation, optical movement, and rendering are manipulated to create an image that is neither place nor thing. Each of my strategies, related to natural-occurring form and color, attempts to create something that cannot be fully rationalized. The result of this manipulation creates a simplified image that allows for an experience of subtle disorientation: not a forceful or queasy kind but one that merges familiarity and the unknown. It is a kind of soft shock—a slight wait-a-minute moment.

Instead of using local color, I use unsettled picture planes to dismantle color schemes and create physiological touchstones. With color I aim to intoxicate, attract, and disorient. One color activates another to energize the image. When selecting a palette I relate the colors to the source, but scramble them in order to strengthen the abstraction.

In the process of developing the image areas within the painting become fractured. These fractures are a sort of dislocation that refer to Cubism. Their dislocations obscure the boundaries of a form while allowing for multiple ways of organizing what is being seen. The raw linen I leave exposed adds to this effect. I allow the surface to show through in order to further entangle paint and fabric. This gives a vulnerability to the painting, acknowledging its structure, while blurring the boundaries between ground and space.

From afar, my paintings appear to be about hard-edged shape and dimension. As viewers get closer, the impasto layers of paint offer them another experience in surface and texture. The viewer's interpretation and inability to know with precision what they are seeing is important because it allows for the imagery to spark individual experiences, making the work personal and individualistic.

The curvilinear forms and subtleties within a piece point to nature, while the removal of local color and the process of revision and simplification allow for a more experiential relationship for the viewer to the work. I view this un-objectified nature and its subtle disorientation as a kind of sanctuary from the overload of information in the digital era. My paintings do not operate from the brick-and-mortar city structures that surround us. They do not advertise anything, tell you what to think, or try to control you in any way. They are open, experiential, inviting.