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Potential Space

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Jocelyn Grau
Artist Statement
11.1.11

I view my paintings as potential space: two-dimensional representations of what is possible, what can be imagined, and where that intersects and interacts with everyday reality.

My paintings strive to bridge the gap between my own fantasy space and the tangible world. I pull from my own sense of internal reality – the unrealistic representation of color and space, the lack of definition between foreground and background, and the slightly greater than human scale. In both my own memory and my own imaginings, the world is always slightly more saturated, bright, grandiose, and intoxicating than in reality. I approach my work from my own fantasy of it.

My work intends to form a dialogue between the wonder, the scale, and the unreality of the imagined and everyday life. I wish to give others a window into a world where the flesh and the mind can transcend the limitations of both spaces.

I work to create space that invokes the ecstatic. I believe in that ineffable moment where suddenly the world is more beautiful, more real, than reality. My imagery is always ambiguous, fluid, and permeable. The space I create merges with its own atmosphere, drawing the viewer into its own ecstasy of flux, begging them to immerse themselves momentarily in a place of radiance, wonder, and change.

My paintings begin in a state of formless color space. They work, layer after layer, to crystallize into a space which can be experienced visually as well as physically. They depend on the viewer's knowledge of pleasure, on the joy of the human body making marks and at the same time moving beyond those marks into a cohesive sensation. They slowly sublimate into something beyond the solid, a place that exists within our heads and our senses and outside of our words.

I constantly attempt to find a space where my fantasy and my physicality line up so that I can transmute it into the next imagination of ourselves. Each of my paintings intends to bring the viewer into a space of transformation and transcendence where they are able to move outside themselves and connect to something greater.

Through defining and re-defining each layer of a painting, each mark becomes synonymous with clarification. I allow my layering to accumulate and slowly form an image that is literally transforming itself, or coming into its own state of sensation.