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### Para ti

Ashley Lothyan

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Para ti

ASHLEY LOTHYAN

This group of work draws from family photos that are over 15 years old, chosen from when I was born to the age of ten. Torn, wrinkled, and discolored, these photographs influence how I paint immediate family members, locations I grew up in, and myself.

The works in the show begin with a reference photo noting location interiors and exteriors, environments, color of clothing worn, patterns, and familial attributes including eye, hair, and body type. The photo then gets transcribed into a paper sketch with brushed, drawn, scratched, or rubbed marks developing into a language specific to this body of work. Finally, I proceed to a wood panel adding the developed language using various layers, forms, and thicknesses of paint, pastel, molding paste, found objects, etc. The layering of mediums develops into collages of codes. Codes that reference the title of the painting, location, and dates.

Each painting's three-dimensional marks of thin and thick layers, squeezed, peaking, twisting, and falling off of the surface beg myself to inspect harder and longer within my practice. Analyzing each mark that has been placed from the beginning to a painting's completion. The possibility of a limitless language of marks drives the work. Forms of abstraction transition in and out of representation.

The mark quality that connects the sketch to photo and to the final rendered transcribed painting is successful if I'm able to associate the series of marks to the familial member, location, what was worn, and myself. Each work is not meant to foreground a familial sentiment but to instead heavily examine experienced, imagined, and told past.

























Dip in order























