

4-1-2014

Making Rich Use of "Leisure"

Augusto Sandroni
Claremont Graduate University

Recommended Citation

Sandroni, Augusto, "Making Rich Use of "Leisure"" (2014). *CGU MFA Theses*. Paper 94.
http://scholarship.claremont.edu/cgu_mfatheses/94

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.

Augusto Sandroni
254129142-1
MFA 2014
Claremont Graduate University

Artist Statement

I make paintings, drawings, installations and sculptures using oils, acrylics and everyday materials such as burlap, reclaimed wood, cardboard and duct tape.

More than any other, Matisse's work was always a point of reference. I'm also inspired by Eastern philosophies, more specifically Zen Buddhism, and I embrace aspects of it in my art making; in the East, artists do not see themselves as *separate* from their environment (or universe), but an integral part or component of it.

This model of approach allows me to pursue exploration without over-analyzing the processes and activities I engage in the studio.

I work with industrial, 'non-traditional' art materials because of their availability, these byproducts of our hyper-consumerist society which are hitting me in the head everywhere I look; also, my choices of materials help me convey a certain aesthetic: I want my objects to be riddled with imperfections, rawness, simplicity, casualness.

As an abstract painter I seek ways to make abstract painting fresh, different than anything I have seen before.

The studio is a place of daily activity where once in a while this whirlwind of activity spits out an object, whether they be paintings or sculptures or small units such as cardboard cutouts that later get used in installations.

The haste in which I work pervades my art practice; there is an urgency that precludes precision, a serenity that's on the verge of chaos, casual but careful at the same time, slow and fast.

It's about being regular while flowing with irregularity, harmoniously dissonant; it's adaptive, it's always transforming and evolving, reflecting a visual language that's my own.

Through this language, I reflect the world as I see it: on one hand on the brink of collapse and complete chaos, and on another our blind pursuit of *utopic dreams*, eternally striving for a better future for all of humanity.

Everything I do is partially informed, even if not directly by the work of my predecessors, with Matisse topping the list: the element of joy, play and expression of visual beauty is something I'm not ashamed to strive for. I also embrace risk taking, not conforming with establish norms or methodology; I'm always hoping for novel ideas and methods to infiltrate my workflow. I recognize all of a sudden how much there is to discover and how little time we have to do that as artists.