

Statement:

My work is born of the land and its forms, macro and micro. As a child I preferred the company of trees—neighborhood games of hide and seek were an opportunity to be consumed by the forest, lost in the wonder of an unfurling fern or the grisly horror of a rotting animal carcass.

Relationships, synergies and dissonance of biological systems across orders of magnitude feed my creative process, whether from observation of land formations, biota of the forest or the biome of the cell.

My process is both scientific and intuitive, oscillating between the algorithmic and the random. Though I may use an underlying set of rules to initiate a work, resolution of a piece is intuitive and emergent from exploitation of the physical properties of the material.

Vibratory color relationships are intrinsic to my exploration of color as energy and the physics of human perception. Complex complementary color relationships are proxy for my objective to harmonically reconcile binaries. I seek a unifying of opposites, much in the sense of dualism in the Tao, as yin and yang, as a part of the same unifying life force.

I believe that art's true power lies in its ability to compel one to see in a way never before experienced. Expansion of one's seeing... is an expansion of one's thinking. While my work is not overtly political, it is subversive in its disruption of the expected or "normal".

Liminal Landscape Series

Liminality, a threshold between two conditions or states of being is an important idea in this series. Motifs of mountain, water and cloud become characters for my exploration of Form/Formlessness, Time/Timelessness, Stasis/Flux. I think of these landscapes as existing in the liminal space between waking and dreaming.

I'm also intrigued by the interaction between the landscape and the psyche. As living things, we are shaped by the land where we are born and by the lands where we live our lives. As creatures with language, we attach emotional and symbolic meaning to landscape of spectacular sunrise, brooding sky or majestic mountain. I am interested in the extent to which what we see in the landscape mirrors our interior state of mind.

Mind Forms Series

Inspired by Anonymous Tantric Meditation Paintings

A very good friend gave me a copy of Franck Andre Jamme's book Tantra Song. Tantric spiritual practitioners in contemporary Rajasthan India use the anonymous paintings in this book as focal points for private meditation. These vibratory works resonated deeply with me and I wished to create such simple but powerful works.

I began a series loosely inspired by these paintings and the body of work continues to evolve and grow. The pieces range from the very simple to the complex. The richly pigmented flashé vinyl paint has a lush matte finish and compares with oil paint in its capacity to be transparent or opaque.

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The image is emergent from the process of building up a dense ground by alternating layers of complementary colors. A heightened awareness of the physics of paint application to the highly absorbent Rives BFK printmaking paper surface is the basis for my meditation and the driving force behind my mark-making.