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MARGARET NEILL

STATEMENT

### *WAVELENGTH*

If artists create art to reveal their own biography, I may be guilty of that. My very first memory is of my ear to my mother's heart. From the time I could make a conscious choice I have been recreating the sensation of that continuous, repeating flow in my work.

Later, as a child living in the wide-open spaces of the Midwest, I became fascinated by the blurred vision of the passing landscape from a moving car. With my face against a partially open window, I experienced the sound and pressure of the wind as we moved rapidly along the road. My imagination was ignited in the hours of solitude spent gazing through the window, the hum of an engine, the moving air and the ribboning strip of paint that made a boundary to the landscape. Moving through space like this let me feel momentarily weightless and experience shifts in perception that were expansive and joyous. Like the way a cormorant or heron moves fluidly through both air and water, painting allows me to conjure up an experience that plays with these ideas.

Even more of an inspiration are my daily walks in nature during all kinds of weather and over many types of terrain. I am called to attention as the fog lifts or a small lake appears during a storm or as snow melts, the branching of trees and the wrack line of waves, the stretch of my legs and arms to keep me steady and upright in motion or in stillness. I am aware of the beating of my own heart as I move across the landscape through differing temperatures of air and moisture.

In my studio, I am recreating rather than describing these sensory experiences in my paintings and drawings. Each work is a journey, or trek with many paths and byways taking place simultaneously. Once begun, all the parts of the work are in continuous play like the various musical instruments in a sextet playing with and against each other. Though my work is deeply pondered, it begins without notes or a plan, emerging from the arc of my arm through the medium and materials I use.

More concretely, my work investigates the properties of abstract curvilinear form found in nature and the localized conditions of my surrounding environment. This experience is sublimated in a process both primal and analytical in developed drawings and paintings that are composed of deeply layered intersecting geometries.

I invite the viewer to contemplate presence in the fluidity of time.