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STATEMENT

Intimate Meditations on Landscape While Looking Up

My fascination with painting trees originated from a week I spent at a rural meditation retreat. Spring was slowly awakening the landscape from its winter bareness. For hours each day I sat next to a window, in meditative silence. As my city mindset quieted, I was transfixed as tender buds and leaves daily transformed a gnarly elm tree outside. My paintings evoke the immediacy of that experience as my hand slowly reanimates the twisting and branching line of a tree limb.

My painting process is meditative; I pay close attention to each leaf or branch as I build it. The images come from my photographs of trees and leaves, which I painstakingly draw onto large sheets of translucent Mylar, taking care to stay true to the original images. I then mix two pigments to an ink-like consistency and my brush shapes each element into a puddle of paint. As this paint mixture dries, the pigments reassert themselves, separating and forming unexpected, distinctive abstract patterns. For me, the palette I choose for each painting is the result of hundreds of color studies. These small studies allow me to explore different levels of color concentration and separation affected by the different pigment origins, weights, and by the shapes of forms into which they are painted. To accentuate the contrast between image and ground, I eliminate any background and adhere the painting to a panel that allows light to play behind the translucent painted surface.

These works draw upon two natural but disparate processes: the gestural unfolding and leafing of a branching tree limb, and the physical properties and behaviors of pigments. My intention is to create conditions under which I can observe the laws of nature. Form is dematerialized and re-assembled as a means of exploring color, the aliveness of a natural gesture made of repeated yet individual forms, and a felt-sense of the passage of time.