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STATEMENT

My work draws inspiration from Buddhism, nature, Islamic architecture, industry and '60s pop culture. Partly schematic, partly metaphoric, the work incorporates a complex amalgam of geometric forms and archetypal organic plant forms juxtaposed with repetitive patterns extracted from architecture and surface textures of industrial materials. Paralleling Warhol's forays into seriality and abstraction, patterns are deconstructed and printed in perennial re-combinations of color and scale.

The works are conceived as specific, named series, such as Cultural Instructions, GameSpace, Echolalia, The Forgetting of Language, etc. Each series forms a unique "chapter" within the larger oeuvre. Patterns are derived from actual physical materials or photographs, both contemporary and historical. As a personal, spiritual take on the anonymity of geometry, the repetitive patterns are transformed into a "physical mantra" by processes of accretion and layering, combining both digital technology and various printmaking processes, such as stamping or silkscreen. Traditional oil paint, enamel and acrylic, used in a fluid manner with very porous screen meshes results in rich, tactile surfaces referencing the physicality of layered materials. Nature as both inspiration and eclipser of culture is a persistent theme. As a journey into a virtual world, the line between reality and imagination is bridged as geometric patterns mimic natural forms and benign houseplants, transformed into large, imposing silhouettes, challenge for supremacy against a celebratory palette of spiritual symbolism. Saturated neon orange, pink, yellow and red remain firmly rooted in the intense, devotional experience of many of the world's great religious traditions.

Through the often literary, spiritual or nature-inspired titles a wide range of associations are invoked. A poetic, but accessible understanding of the emotive powers imbedded in pattern and nature, through memory and association, results.