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STATEMENT

My work is about landscape in the broadest sense of that loaded term. I grew up in the desert Southwest, ringed by a horizon interrupted only occasionally by sandstone outcroppings. As a child, I was visually taken by this sculpted topography, amazed when my father informed me that the layered strata of rock had been fashioned by years of water and wind.

My first creative explorations of the environment were crude: I pulverized sandstone blocks with a hammer, dug into cliff faces looking for minerals, and dredged the sand with magnets for iron filings that I cured into patties of iron oxide inside my father's dip tobacco tins.

That land has continued to be a touchstone in my work, both as a symbol of process and as a source of content. I continue to be amazed at how the incremental effects of time can create something more structured and unique than I may ever make with my own hands. This idea looms in my work as a reminder of human folly, and has led me to consider how my production as an artist relates to the actual source of inspiration, to the land itself.

My current work is a visual dialogue between natural and artificial forms, natural and artificial materials – those that look like nature versus those that are nature. In my work such forms are often analogs or traces of the methods of their creation, taking root in the physical properties inherent within specific, mundane materials such as Elmer's glue, correction fluid, ballpoint pen ink and plastic resin, whose limits are stretched by subjecting them to non-traditional applications. These applications generate structures whose complexities belie the simplicity of their creation. The processes I engage in reflect the physical forces that are constantly working to fashion and sculpt the natural landscape. I hope that my work will encourage one to consider the nature of what is artificial and what is natural, or universal, in painted and unpainted realms.