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STATEMENT

Dot patterns have inhabited my paintings for decades — traversing the surfaces, weaving in and out of the central imagery, functioning as background, marking space and time. However, after the dots began overtaking my paintings a few years ago, the right angles and flat surfaces of my canvas no longer felt right, so I started to explore ways in which the dots could exist autonomously. I found my solution at a National Park artist residency in Connecticut, surrounded by woods blanketed in fallen acorns. I began filling the caps with paint and found them to be the perfect vehicle to transcend the recurring circular patterns in my paintings by taking the patterns out of their rectangular confines and turning them into natural and multi-dimensional clouds or murmurations of color, depth and space.

These wall sculptures appear as bouncing dots of color projected at different depths on the wall. Each dot is unique and filled with multiple layers of paint, glass or natural materials, including mica and crystals. The combination of the natural, familiar acorn tops filled with synthetic materials in eerie, and sometimes unnatural colors feels familiar yet mysterious. I like using florescent and intense colors because it feels like I am reanimating the shells that nature has discarded into new seductive organisms which appear to glow from within. Sometimes they swarm together in biomorphic patterns, like organisms exploring a new surface or appear ready to burst from the wall.

Nature informs my work — from the microscopic worlds of bioluminescent organisms on beaches, my mushroom hunting expeditions, the growth patterns of lichen and colorful gardens, to the macrocosm of star galaxies above. I think of my installations as three dimensional paintings, in which the essence of my subject matter is distilled into color and pattern and each becomes an exploration in expansiveness, as I leave the boundaries of the canvas behind.