MARGARET LANZETTA STATEMENT

While New York-based, I have spent a large part of my adult life living and working as an artist across the world: India, Japan and various countries in Southeast Asia, North Africa, and Europe. Buddhism, Islamic architecture, nature, world trade and industry are persistent sources of inspiration. My work, thus globally influenced, posits the allure of the decorative against the reality of cultural cacophony, economic migration, and environmental fragility that cloak the world today: “the toppling of consciousness from its throne” as termed by critic Dave Hickey.

In my work, schematic and metaphoric patterns of diverse cultural origin are persistently re-examined for their complex narratives, associations and migrating provenances. In the world today, pattern migration mirrors economic migration as designers cross-culturally “borrow” motifs from a worldwide digital arena. Geometric and botanical imprints link widely disparate cultures and geographic regions.

In my practice digital technology is combined with printmaking techniques. Repetitive practices such as silks creening and stamping to create layers, become a “physical mantra” in my studio. Tactile surfaces, referencing layered materials, results. Textiles as metaphors for related aspects of displacement, return, and hybridity, are also a significant influence in my work. With a palimpsest of motifs, the paintings present a personal canon, a syncretic library of both physical and historical global explorations.