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December 2006  
Artist Statement

My interest in painting is focused on the qualities of the oil medium seen in layering including evidence of duration and the formal arrangement of transparent surfaces and substrata of each image. Though void of representational images, my work references my interest in the historical traditions of abstract painting with processes limited to form, ground, gesture, and pattern. My content resides not in the imitation of forms, but within the application of oil medium as well as the formal relationship of its layers.

By painting with a narrow range of troweled applications of horizontal and vertical bands as well as more painterly and atmospheric scrapes, natural patterns begin to develop in my paintings. Because it is my goal to reference the material presence of my work, my ideas of layering are further demonstrated by the introduction of pattern that is unaffected by the gesture of my own mark-making. This more regulated layer of often a circular motif allows for a broader range of formal investigations, while maintaining that which is present in my own aesthetic.

I find artists with a similar aesthetic as inspiration such as Per Kirkeby (b. 1938) with a visual repertoire of expressions of abstract form and pattern with geological strata and personal experience. I am interested in his rawness of application and variation of densely layered surfaces, which has motivated much of my recent work including more distinction from layer to layer.

Variation occurs more specifically in my work through the painting methods including tools of application. Brushes and drawing methods are used in additive

processes while a putty knife may be used for both additive and subtractive purposes. Further distinction of layers is possible through consistency of the medium itself, whether mixed with a gel, increasing its translucency and glazing effects, or when mixed with Dorland's wax making a consistency comparable to that of icing.

My paintings are constructed in layers without a pre-conceived notion of the result. In his 1967 article, "Painting in Color," artist Jules Olitski wrote that the structure and forming of a painting are made from the inside out, and it is this same process that is used in constructing my own work. I often begin with a mid-tone or brightly colored ground or shape, though my process is not strictly limited to any specific procedure. I then begin building elements in varied shapes and colors in reaction to the previous layer. Two-dimensionality of the surface is indicated through the use of pattern, whether drawn or painted. This repetition, though observably handmade, becomes mechanical, juxtaposing my own gestural mark by either putty knife or brush. Pure and complicated colors are then used in either opacity or in transparent glazes, which collect within any lines incised in the buildup of painted layers, and remnants of the penultimate texture and value are revealed in the next layer. A buildup of layers in a cyclical manner continues until a desired finish, or balance of relationship of layers is achieved. Though loosely based on the processes outlined, my decision-making does not strictly adhere to any set procedure and relies on the intuitive, allowing for a broader range in painting while still maintaining elements that are consistent with one another.

Due to these processes, I have found that working on paper in lieu of my previous canvases and masonite panels gives me more freedom when painting. The paper functions in two ways – the possibility for experimentation and the intimacy of scale. The

process of my paper pieces allows me to work more rapidly and experiment with different layering constructions mainly due to the nature of the paper being at my disposal as well as the scale allowing for a higher production rate. I work on several paintings simultaneously, or in rounds, in which each work informs the other in some way, whether in palette or in its buildup of layers. For instance, I may start two pieces with a similar color but vary the consistency and thickness of paint. At the same time, I may be working on two other paintings of the same base color or ground and purposely take them in opposite directions for variation from painting to painting.

In addition to the ability to work on multiples, the small nature of my paper pieces is also important due to the intimacy in scale. I feel that the size of a smaller work draws the viewer closer to the painting, and the very nature and sometimes subtlety of my layering techniques are more clearly visible at close proximity.