

yvette neumann

Artist Statement

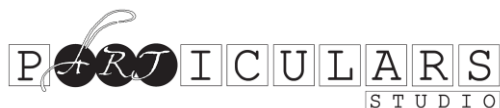
The Attraction of Abstraction

Abstracted representations have always appealed to me because they allow translation of thoughts and flashes of insight to be made physically real without the burden of qualification. The process of involving the viewer in analysis and interpretation of what the work is trying to relate, in an active, yet unprompted way is very challenging - the outcome can be different every time, which makes for interesting results.

I've always been fascinated by the aesthetic expression of nature in all its immeasurable variances. As unique as nature's articulation can be, recurring shapes, pattern arrangements and compositions permeate the environment nonetheless, and it's the sensual characteristics of these things - whether living or inanimate, that truly interest and hold my attention. I'm instinctively drawn to what I perceive is universally shared by organic and inorganic elements alike - a tacit-like sensory consciousness that intuitively leaves its imprint on things, and my work reflects a shifting recognition of this unity. Each work of art represents an exploration of form and color, through which I attempt to arouse emotional responses to physical features in their most primitive states. The viewer is left to uncover the masculine and feminine in nature, and to intuit their own erotic place within a hierarchy of inescapably sexual categories of both living and inactive things.

Typically I extract imagined circumstances from real subjects when conceiving a composition, oftentimes drawing ideas from plant life, rock formations, moving water, animal features and the like. But what I'm really striving for is to connect the untrained beauty of nature and natural forms with the corporeal associations familiar to everyone. The way a ridgeline on a hill can infer the arch of a woman's back. The way a shadow cast in just the right manner can call to mind the stretching of a bird's wing in flight. Seeing continuity in disparate things and being able to express that relationship without the boundaries and traditional controls found in conventional styles of art is what attracts me to abstract painting. Although my work is generally non-representational in nature, combining elements of surrealism and expressionism in some of my work allows me to express my ideas from the position of many different states of mind. Most of what I paint emerges from three basic inspirations: "Story" paintings, which describe inner conversations about personal experiences, values, beliefs, ideals'; Landscape paintings that articulate the sensuality of untrained beauty; And geometric compositions that accentuate color, texture, line, and shape. I work primarily in oil, acrylic, and ink, but enjoy experimenting with non-traditional materials in aspects of mixed media work as well.

Most of life's journeys involve elemental processes and progressions of state - we grow into who we are as a result of our experiences and the outcome of choices made in choosing one road of travel over another. My work is the result of ideas and impressions about my own personal life journey thus far. Each painting is a culmination of some of my most private thoughts and inner conversations concerning the iterative nature of self-realization and perpetual change - all things are evolving into something else. My goal as an artist is to engender a state of intimacy and understanding within the viewer, and a greater awareness of self, surroundings, others. At the core of human attention is always the universal search for meaning and purpose in life.



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