

Diane Mazur

FRESH PAINT

2010

# ARTIST STATEMENT

Diane Mazur

Painting is like dreaming to me. It's a medium through which I can access and express deep emotions and thoughts that I can't express as well in other ways. I go through the ritual of stretching my canvas on the floor and looking at the shapes created by the priming. This usually calls for a response and then one action calls for the next. A rhythm is created. I lose time. I feel color. As a painting develops, I vacillate between this intuitive, automatic process and a more analytical method to solve the painting and make it work.

Movement is also very important in my work and process, both physically and compositionally. The way I work is very gestural, moving around the canvas, throwing, splashing, and staining the canvas with color. I like to let the paint do a lot on its own, and the viscosity of the paint is of utmost importance in determining how the paint will act and how the color will mix. I create works that have layers of meaning and which can be interpreted in many ways. Some interpret the work symbolically. Others respond more abstractly and find significance in the movement and color and the work's relationship to music, gesture and dance.

In this exhibition, I want the viewer to actually feel the sensation of color and movement upon entering the room, and feel the architectural space altered by color and movement before actually engaging in any individual piece. Most of the pieces were created between 2006 and 2010, with a couple of examples of earlier paintings that have influenced the new work. My latest work from 2010 is more abstract still. These pieces have taken a departure and are much more subtractive, and very different spatially than even

the 2006 pieces. These are just the beginning of a new, more abstract, series that I am embarking on. The momentum and energy is there, and departure points are always welcome to me as they speak of change and growth.

In my early work, as I worked around the canvas, I began visualizing things in the paint, much like looking at the clouds and seeing images as a child. This problem, and the criteria for my paintings that grew out of it, demanded that the images become more abstract. It also affected the composition of the painting and the transformation of positive and negative space to create different images simultaneously as the viewer moves around the canvas. I began striving for a tension between abstraction and recognizable subject matter, creating forms that were suggestive and yet not too literal. Some examples of my earlier 4-way works are in the case. Walk around the pieces, visualizing as you go and see as the child sees. The book below this statement shows the progression of my work from paintings, mixed media and collage, to wood constructions, installations and ceramics.

Things are not always as they appear to be. What is reality? What is abstraction? Everything is actually dependent on our perception and our interpretation of the world around us. I wish for my art to visually attract interest and tap that source of interpretation or inspiration for many people in many fields of knowledge and experience. There is no right or wrong interpretation. I hope these paintings will speak to you.

Enjoy!

NORTHEAST LAKEVIEW COLLEGE ART GALLERY



"PORTAL" 2006 DIPTYCH 5'6" X 7'4".  
ACRYLIC, ROPEX AND ENAMEL ON CANVAS.



INSTALLATION VIEW



INSTALLATION VIEW



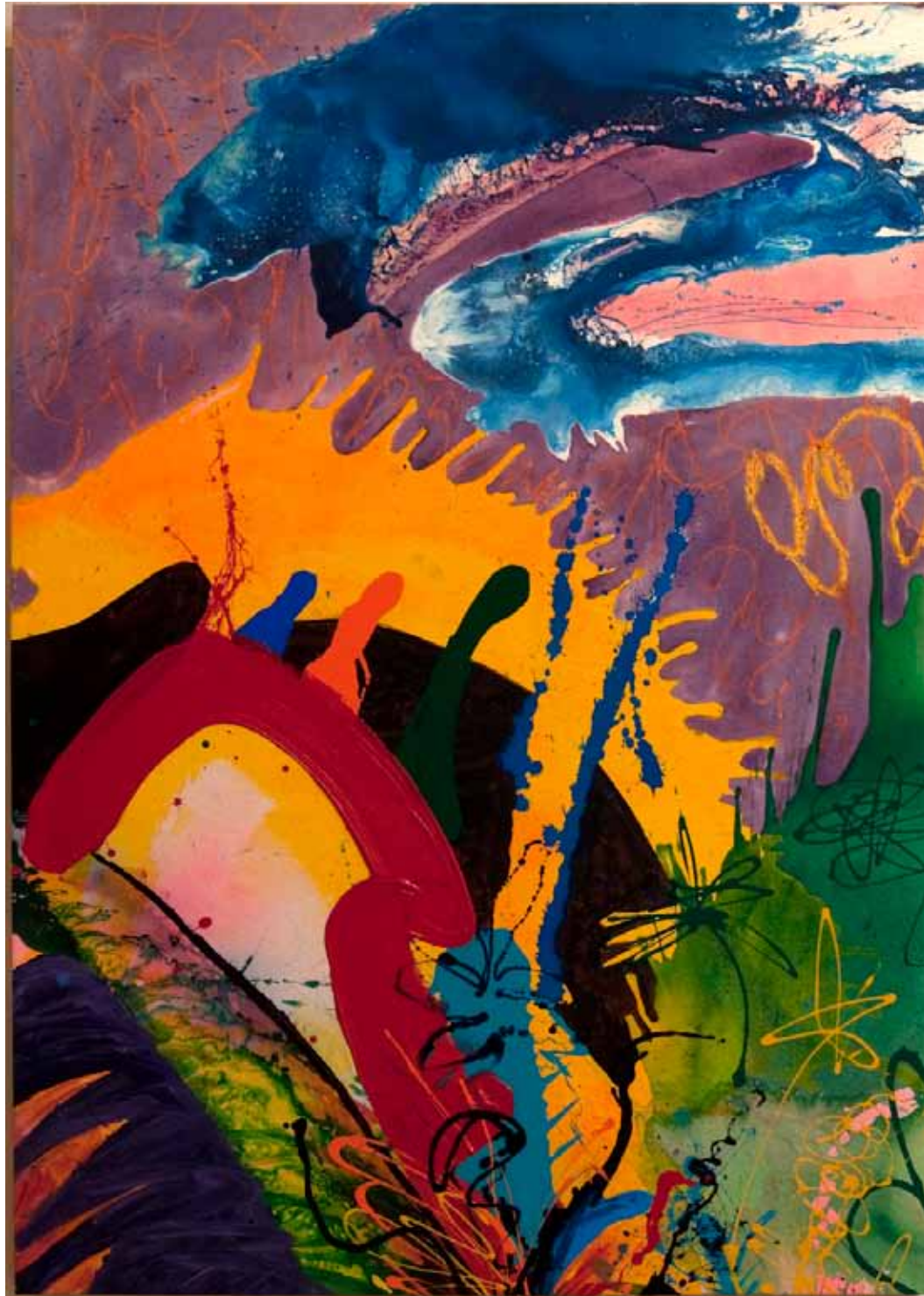
"CHANGE" 2010 DIPTYCH 8'4" X 14'.  
ACRYLIC, ENAMEL AND CONTE CRAYON ON CANVAS.



"SPIRAL OF LIFE" 2010 7'5" X 11" DIPTYCH.  
ACRYLIC, ROPLEX AND ENAMEL ON CANVAS.



"FOCUS" 2010 TRIPTYCH 8'8" X 9'4".  
ACRYLIC AND ENAMEL ON CANVAS.



"HOME SWEET HOME" 2004 4' X 5'6".  
ACRYLIC, ROPLEX AND ENAMEL ON CANVAS.



"LUMINESCENCE" 2007 2'7" X 4'.  
ACRYLIC, ROPLEX AND ENAMEL ON CANVAS.



"ABSTRACT PURPLE" 2004 4'8" X 6'5".  
ACRYLIC, ROPEX AND ENAMEL ON CANVAS.



"INITIATION" 1999 8' X 5'6".  
ACRYLIC ROPEX AND ENAMEL ON CANVAS.





"CHILDREN'S MUSEUM PIECE" 1993 11'10" x 5'5".  
ACRYLIC, ROPLEX AND ENAMEL ON CANVAS.



PAINING IN PROCESS  
DIANE MAZUR STUDIO

# Diane Mazur

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