

TERRI DILLING

www.terridilling.com • terri@terridilling.com

STATEMENT

As an artist, I look at a variety of forms and patterns found in nature, searching for moments of beauty and order amid chance and chaos. My paintings evoke a landscape or garden, but also the microscopic worlds contained within. I am fascinated by the concept that physical matter is mostly empty space, comprised of smaller particles constantly in motion. As a result, my paintings emphasize verbs more than nouns, creating a sense of energy, growth and movement.

Historically, my work builds a little bit on landscape painting and symbolist painting, and I see my paintings as psychological and emotional landscapes. However, the biggest influence is abstract expressionism with its focus on the act of painting. As I paint, colors and layers change, some elements get pushed back or covered over, while others get pulled to the forefront and reworked. When a painting is finally resolved, it contains a rich and complex history. Dots and lines are the most basic visual marks, and for me they represent the elemental particles and cells that make up everything. They are a visual foundation for each painting that becomes its own world where visual elements are emerging and evolving.

Color relationships are essential to me as I convey different moods in the paintings and create layered interactions between pigments. Printmaking is another important component. My screen-printed patterns add a unique, graphic quality to the work. These designs stem from naturally occurring patterns and ornamental structures, as well as computer generated lines. For me this is a way of blurring the boundaries between micro and macro realms, alluding to base structures that are always there beyond view. One can look at my paintings and see a landscape or underwater reef, and yet also see molecular structures or synaptic pathways. I want my work to function on multiple levels at the same time because it is a way of acknowledging the beauty and complexity that I perceive around me. The layers of my paintings are a way of interpreting the layers of my life, and as I allow for part control and part surprise in my processes, I am continually intrigued by the results.

Besides painting, my other predominant medium is cyanotype. Cyanotype is a process that creates a cyan blue print through exposing a light-sensitive medium to UV light. I am especially drawn to the aspect of working directly with sun and water to create the work. This way, each exposure imbeds the time, location and weather conditions into the image. I approach this old photographic medium in a new way by drawing directly with the light sensitive solution. I manipulate the blue color and use multiple exposures to achieve the desired result.