



SANDRA HALPIN

**ARTIST'S STATEMENT/
2D WORKS ON PAPER**

I work mainly with marks and washes. On paper and canvas. I work in layers. Orchestrating contradictions in perspective and space. I work big. I work fast. I infuse as much energy into the work as I can — to jumpstart its heart and make it breathe! I make marks with a rhythm I can hear. Repetitions: marking beats, marking time. Melding the mathematical with the amorphous . . . I'm interested in what lies beneath -- what's just under the surface. Under the skin. Seen and not seen. Applied and removed and applied again, in another form. Layers of transparent complexity in bold colors with powerful marks that can be felt viscerally by the viewer. I want the work to sing.

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I began this particular body of works on paper a year ago when I discovered mask-it as a mark-making tool. At the end of the painting process, I rub off the mask-it, revealing the pristine white paper preserved beneath the rubbery substance. These clean, white marks, suddenly revealed, change the image entirely, and the process itself now has a conceptual dimension that's as important to me as the resulting image.

When I remove the mask-it, I'm uncovering (or discovering) the places within that are still fresh and unused. I'm also making tracks, marking my path, leaving behind a kind of breadcrumb trail -- proof of my existence. Evidence that I have been here.

Within the work is a kind of personal code or language that continues to evolve over time.

And these staccato marks have an audio aspect to them, as well, like sound frequencies -- referencing my childhood experience in my father's large printing plant, hearing and physically feeling the powerful pounding beats of the huge presses as they pumped out the printed pages.

There are other references, as well -- the meanings as layered as the works themselves. I leave the rest of the interpretation up to the viewer.