

LIGHT & WIRE

ARTIST STATEMENT

Candace Nycz
Constructed Dissonance

My primary aim is to have the paintings achieve a level of complexity that suspends the viewer from having thought formed in order to see the painting as an experience distinctly it's own - outside of history, unique to itself and stripped of any pre-conception. Complexity for me is merging beauty and thought, without distinction and/or situation; one is simultaneously the other.

The ideas behind the paintings start as the extraction of qualities in things or other paintings (or whatever) that then converge as the painting itself, the reference is eradicated, unimportant. The painting reflects ideas back out that live in the language of painting. It is this language of light, color, space, movement, time, illusion, vibration that leads to the concept of paint as thought materialized.

This incarnation becomes sensation, which creates the ability to interrupt one's comprehension and understanding of the painting up to that point. It's that moment of when you're in it and want to have a thought about it but you can't because you're in it. Like very loud live music, where the volume is so loud it becomes physical, you are met with a difficulty to understand what is happening but also acutely aware. You think you have the thought formed and it verges on recognizability, but it evades you as it suddenly becomes something else. The thinking becomes cyclical with moments of lucidity only to unfold itself again.

A limited palette of five colors creates endless variation as well as harkens back to primary colors, which are the beginning of color (the beginning of light) - this is a kind of mapping out, one place to begin. Marks that are repetitious, layers that discourage an order of understanding, corner areas that contain the whole and polygonal shifts work with this palette to cause a vibration and series of movements creating a boundless, weightless haze of illusion that grips the viewer by the intended complexity, placing one into "it": the continual force of the painting.