

Willa J. Shaffer 0 0 2016-08-22T15:46:00Z 2016-08-22T15:42:00Z 1  
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Style Definitions \*/table.MsoNormalTable {mso-style-name:"Table Normal"; mso-tstyle-rowband-size:0; mso-tstyle-colband-size:0; mso-style-noshow:yes; mso-style-priority:99; mso-style-parent:""; mso-padding-alt:0in 5.4pt 0in 5.4pt; mso-para-margin:0in; mso-para-margin-bottom:.0001pt; mso-pagination:widow-orphan; font-size:12.0pt; font-family:Cambria; mso-ascii-font-family:Cambria; mso-ascii-theme-font:minor-latin; mso-hansi-font-family:Cambria; mso-hansi-theme-font:minor-latin;}For me, drawing and painting are tactile and responsive acts. My mark-making process oscillates between the quiet intensity of direct observation and impulsive kinesthetic spurts of response and gestural expression. The human form is my primary subject matter. It is my formal starting point, but also a conceptual vehicle by which I can associate with ideas of human relationship, social interaction, and self-awareness. I am interested in how the figures, while identifiable, are never fully formed. So, while some portions of each composition are representational, depictions of figures and the spaces they inhabit can just as often digress into passages of abstraction. As painted and drawn marks fluctuate from heavy to light, opaque to transparent, and thin to thick, whether abruptly or gradually, the interactions of these elements become metaphors for issues human vulnerability, strength, ego, connection, and self-consciousness. These works are not intended to be statements on human interaction in the 21st century. Rather, they are formal, symbolic, and often personal exercises in self-awareness, observation, and empathy.