



DREA COFIELD

ARTIST STATEMENT

This series of watercolors are open appropriations and meditations on selected Old Master etchings rich with satire, swinging between allegory, pictorial metaphor & pure fantasy. This work feels especially timely to me now—half horrible, half comic, much like Trump’s America. Figures are shown in the acts of anguish, death, violence, vice, and even love. I wanted to render the black & white etchings in soft forms and delicate strokes; coloring with my own humor, drama, and tender stupidity. Color becomes the architect of the compositions denoting subject and space as the subjects themselves are doomed to portray the same follies, as are we.

Since I am teaching myself to embrace the intelligence of emotions and also of beauty, drawing has become the way by which I bring serenity to their dissonant and often contradictory influence within my own paradigm. Drawing is how I can relate to the word physically and emotionally. It is how I find resolution between the visual culture we live in, quickened by digital technologies, and the many, often allegorical languages of painting.

As summarized by Susan Sontag, Lucretius describes the study of the natural sciences as a kind of “ethical psychotherapy...a way to reduce emotional anxiety. Lucretius saw mankind as torn between the pleasures of sex and the pain of emotional loss—tormented by superstitions inspired by religion, haunted by the fear of bodily decay and death.” Artists embrace this distress and disorder in a similar sense, however small, and offer a place to locate feelings; to touch minds with strangers—past, present, and future; to recognize and share the emotional anxiety we humans, though we always try, will never escape. We are sensual fools, forever placing our bodies in peril.