



## **Mitchell Chamberlain**

### *Artist's Statement*

Painting in three dimensions is a personal exploration of creating abstract images with nontraditional use of materials, frequently utilizing recyclable materials such as discarded wooden boards and scraps of canvas. These works represent an effort to blend two-dimensional abstract painting with three-dimensional carved or assembled wooden surfaces. These works also dispense with the traditional rectangular format in favor of more expressive formats, such as undulating borders, circular, or tall and narrow vertical shapes.

The use of found or recycled materials to create art is an integral part of the modern and contemporary art world. It is also an environmentally artistic response to the reality that we live in a throwaway society, where our landfills are growing at an alarming rate. The act of withdrawing materials otherwise destined for the trash heap and transforming them into some form of visually appealing objects becomes a moral statement and a rebuke to the irresponsible use of our finite resources. Most the pieces are created from wooden boards that had been discarded for one reason or another. These boards were carved and shaped by mallet and chisel, and sometimes a hand saw. Much of the texturing and final stages were achieved with a power tool called a drimmel. In some pieces the idea of recycling is taken a step further, by taking the chiseled chips and affixing them to a surface to create a uniquely textured surface to then receive the paint. The highly textured surface of the board, of course, affects the reception of pigment on the irregular

surface. The result is a blending of low relief abstract sculpture and the appearance of a highly textured surface.

These works are intended to stimulate the viewer's imagination through both tactile and visual sensations. Unlike traditional paintings, these works integrate the affects of light and shadow as they play across the irregular surface with that of a limited palate of colors to produce visions of abstract thought and symbology. Most abstract paintings are ambiguous by nature; thus allowing each viewer to bring his or her own insight or interpretation of the work. Consequently there is no right or wrong understanding of the piece.