

After spending nearly ten years exploring the formal and expressive possibilities of watercolor and gouache, I decided in 2008 to return to the medium of oil painting and investigation of autobiographical material as primary subject. Drawing from my own environment and history, I am examining the shared fetishistic aspects of black mirror and painting, using the mirror as both source material and historical context to examine ideas of romantic projection and disappointment, absorption and disappearance. The otherworldly half-image that is reflected by black mirror coincides with both the internal state of desire and a crisis in belief in representational painting. In these works, the surface itself holds the fetishistic power, rather than the act depicted. The suite of images that define this project combine painted portraits of multiple lovers (past and present) and non-representational works on paper, all intimately scaled. This cycle of perpetual inaccessibility and elicited desire recreates the particular dynamic of certain relationships and the nature of investment in images in representational painting. The non-representational works in dialogue with the figural create an unnamable space of speculation and searching. The totality of these works is meant to propose an atmosphere of unstable perceptions.

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