

Statement

My work draws inspiration from Buddhism, nature, Islamic architecture and sixties's pop. Partly schematic, partly metaphoric, the work incorporates amalgams of geometric forms and organic plant forms juxtaposed with patterns and symbols extracted from architecture and surface textures of industrial materials. Repetition, a pervasive element, is used to explore larger issues of language, spirituality and cultural migration. Silkscreening is a pivotal tool in my practice: oil and enamel, used fluidly with very porous screens results in rich, tactile surfaces, referencing the physicality of layered materials.

The works are conceived as specific, named series, such as *American Time*, *gameSpace*, *Cultural Instructions*, etc. Each series forms a unique "chapters" within a larger oeuvre. Paralleling Warhol's forays into seriality and abstraction, patterns and symbols migrate, collide and reappear from series to series, from painting to paper.

Motifs are derived from actual physical materials or photographs of nature and industry and transferred to screens or stencils. Offering a personal counterpoint to the anonymity of geometry, the process of silkscreening, transformed into a "physical mantra", melds the concrete with the spiritual.

Nature as both inspiration and eclipser of culture is a persistent theme. As a journey into a virtual world, the line between reality and imagination is bridged as benign houseplants, transformed into large, imposing silhouettes, challenge for supremacy against a celebratory palette. Saturated neon orange, pink, yellow and red, OSHA safety colors of the industrial arena, also remain firmly rooted in the intense, devotional experience of many of the world's great religious traditions.

Margaret Lanzetta