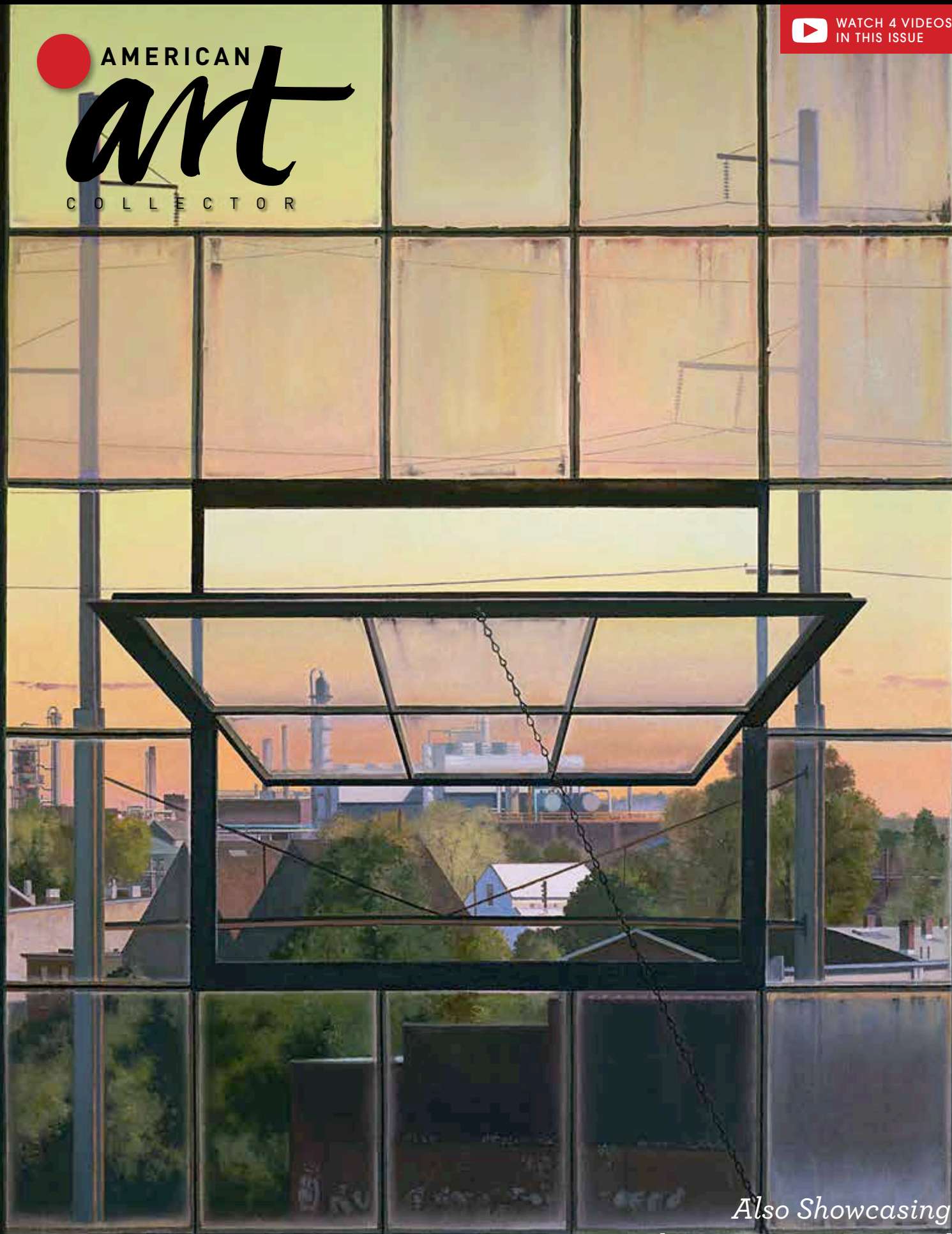


AMERICAN
art
COLLECTOR

WATCH 4 VIDEOS
IN THIS ISSUE



*Also Showcasing
Glass, Ceramics & Wood*

ERIN ANDERSON

Genuine moments



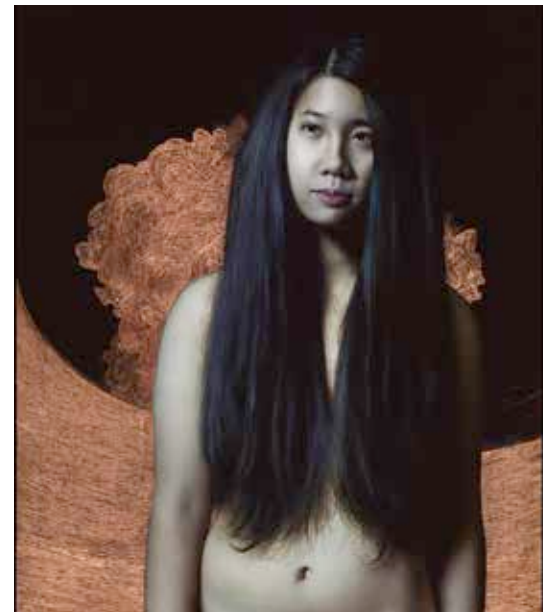
In Malcolm Gladwell's 2005 book, *Blink: The Power of Thinking Without Thinking*, an idea is presented that we make unconscious judgments of other people and situations based on narrow "slices" of our experiences. Inspired by this book, realist artist Erin Anderson was drawn to the idea of breaking down human interaction into genuine moments of time. The artist's oil on copper paintings—human figures embedded in biomorphic copper abstractions—depict models in "micro-moments" of interaction, their true nature revealed.

Says Anderson, "I think there are so many ways in which we project what we want the world to see. I like this idea of getting to peel back the cover, if you will—that face that everybody wears—and see what's really underneath there. No matter who you meet, I don't care who it is, if it's somebody walking down the street, when

you really sit down and get to know them, the depth of who that person is, the depth of their experiences, I find really fascinating."

In starting a painting, Anderson begins with a photo shoot and an hour-or-so-long conversation with the model about any topic he or she wants. "Throughout your conversation with someone, you'll get a feel for who they are," Anderson remarks. "Say I take 200 photos. It's not like there will be one that stands out. I'll whittle it down...it's a process of continually evaluating. But I try to let myself go with the gut."

Anderson typically paints a work in its entirety without too much consideration for the etching process later. After allowing the background paint to cure, she begins the removal process. "Usually once I reach this stage, there is a loose concept for what the etching will be, but I also allow room for it to be able to develop organically," she elaborates. "I can say sometimes the



etching comes easy, making decisions on where to go next is easy, and sometimes it's the most stressful thing you'll do all week."

The Human System, an exhibition featuring 14 new oil paintings on copper, runs April 7 through 30 at New York-based Dacia Gallery. Anderson's copper abstractions explore human relationships to one another and the environment. At first glance, the models in the paintings appear separate from one another, isolated in their own environments. But the pieces are connected by a continuous flowing system—Anderson's bold etchings—in the background.

"For this show, I've alluded to modern perceptions of isolation by placing a singular portrait within the picture plane," Anderson says. "By using biomorphic imagery that extends through multiple pieces, I want to also illustrate connection between multiple portraits that may otherwise seem unrelated."

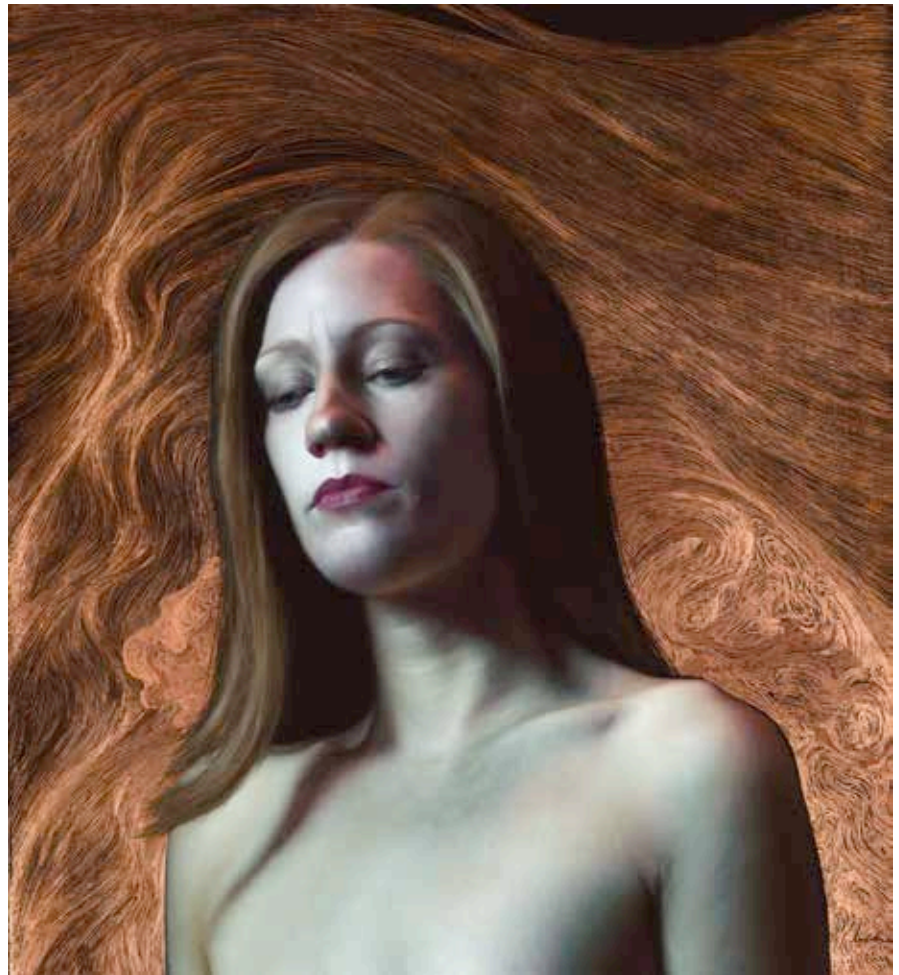
Driven to find a material that plays with abstraction and light, Anderson experimented with many different avenues before developing her own techniques on copper. "My first piece on copper was a big learning curve," she remarks. "I spent like \$120 on a thick sheet of roofing copper and had no idea what I was doing."

The dynamic quality of copper is just what she was looking for in a medium. Viewing the pieces "can be drastically different depending on the environmental factors around it," she says. An example is lighting that makes the portrait "seemingly living in a magical environment that comes alive," so her works may be best viewed in person. ●

1 Installation view from left: *Karen Looking*, oil on copper, 22 x 18"; *Heather in Hiding*, oil on copper, 22 x 18"

2 Installation view from left: *Karen's Story*, oil on copper, 36 x 30"; *Felix Looking Backward, Looking Forward*, oil on copper, 36 x 30"; *Heather*, oil on copper, 36 x 36"; *Kim With Turbulence*, oil on copper, 36 x 30"

3 *Jenna*, oil on copper, 20 x 18"



3

