Patterns from Quarantine

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Online Senior show

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About the show:

Patterns from quarantine came about after the university shut down face to face classes and thus access to my studio. Initially, the works were going to be wheel thrown ceramic platters decorated with detailed patterns. This led me to the show you are now viewing. My new body of work references what pattern would have been on the ceramic platters but transforms my initial ideas further. Drawing with ink allows me to use a larger color pallet than I have in underglazes. These patterns are all made through the automatic drawing process and resemble patterns that would have been produced on the platters. The show highlights the connectivity of the two mediums and the time I spend during the making prosses.
Artist statement:

My work and the surrounding themes vary from medium to medium. I first started out with my detailed patterns that varied between abstraction and non-objective works. The works started with just markers and gradually I incorporated ink, paint markers and watercolor. The drawings are done through a process called auto drawing, which is drawing in a semi-conscious state. This means that although I am drawing, I am not thinking about what I am drawing. This idea was used by surrealist artists and modern Dadaists. The only element of the drawing that is chosen is the colors and how they relate to one another. I want my colors to be complimentary, bold and clashing. I start my drawings with multiple colors in front of my and after I finish each shape, I look at the next color and see how it relates to the colors. In theory, I am creating color stories and making them unify the work. The initial drawings are what I consider to be a draft form which I later outline. Depending on the work this can be just a simple outline or a detailed outline in which I add new patterns either in black or in a matching color. The outline width varies depending on what I am looking for in each work. The pen tips range in thickness anywhere from 1 to .003. After the outline stage, I assess the work to see if it is done to my satisfaction. The goal of my work is to have the page full of meticulously detailed pattern work. I want to have as little of the white paper as possible without the colors completely taking over. I like to say my artwork should give you a headache if it is successful. The other aspect I like to have in my work is that what you see in the patterns changes as you change the angle or distance at which you view it. From far away you can see the larger shapes and as you get closer more detailed work is revealed. I want the patterns to be an intimate experience between the viewer and the artwork.
One

2020, ink on paper 18”X 24”
Two

2020, ink on paper 18”X 24”
Three

2020, ink on paper 9’’X 12’’
Four

2020, ink on paper 18”X 24”
Five

2020, ink on paper 9”X 12”
Six

2020, ink on paper 9’’X 12’’
Seven

2020, ink on paper 9”X 12”
Eight

2020, ink on paper 18”X 24”
Ten

2020, ink on paper 9”X 12”