

EMILY PELLECHIA

DISSECTING SPACE

Sunday, May 2, 2021 to Thursday, September 2, 2021

I have always been fascinated by the abstract forms presented in nature. I draw inspiration from forms ranging from microscopic cells in the human body, to the naturally occurring bioluminescence created by algae in the ocean. I explore the transformation from organic material references, into a digital image and then back into a physical painting. I create colorful, large-scale paintings where I imagine how all of these different environments would come together and interact with one another. The forms come together in my head, and I begin to envision new landscapes where these forms can live together. I can visualize how a cluster of berries would interact with hot magma, or how a cavern could be formed with tree roots.

Zooming into the natural world and dissecting these elements in an abstract way allows me to better understand the similarities present across all of these organisms, and as a result I feel a stronger connection to them. On a microscopic level, the differences fade and the forms are abstracted beyond recognition. I investigate the parallels and contrasts between elements of the physical world, and what happens when an image of a complex organism is flattened and then translated into a painting. Painting allows me to express these ideas quickly, and creates many possibilities for new and vibrant spaces to take shape. I find comfort in deconstructing these forms and acknowledging the similarities that exist across all landscapes and organisms, and creating new worlds within my paintings with that in mind.

EMILY PELLECHIA

Lost at Sea, 2020

12 x 36 x 1 inch (h x w x d)
Oil



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Soft & Sweet, 2021

12 x 24 x 1 inch (h x w x d)
Digital painting



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Safer Inside, 2021

21 x 24 x 1 inch (h x w x d)
Acrylic



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Through & Through, Part 1, 2021

36 x 42 inch (h x w)

Oil on acrylic on canvas



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Through & Through, Part 2, 2021

36 x 42 x 1 inch (h x w x d)

Oil on Acrylic



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For My Eye Floaters, 2021

36 x 42 x 2 inch (h x w x d)

Oil



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Hamster Tubes, 2020

36 x 48 x 1 inch (h x w x d)

Oil on Acrylic



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Weather Mod 4, 2021

10 x 8 x 1 inch (h x w x d)

Acrylic



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Weather Mod 2, 2021

10 x 8 x 1 inch (h x w x d)

Acrylic



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Weather Mod 1, 2021

10 x 8 x 1 inch (h x w x d)

Acrylic



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Weather Mod 3, 2021

10 x 8 x 1 inch (h x w x d)

Acrylic



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Heat Wave, 2021

27 x 36 x 1 inch (h x w x d)

Acrylic



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Muscle Memory, 2020

22 x 28 x 1 inch (h x w x d)

Digital painting



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Melting Point, 2020

24 x 30 x 2 inch (h x w x d)

Oil

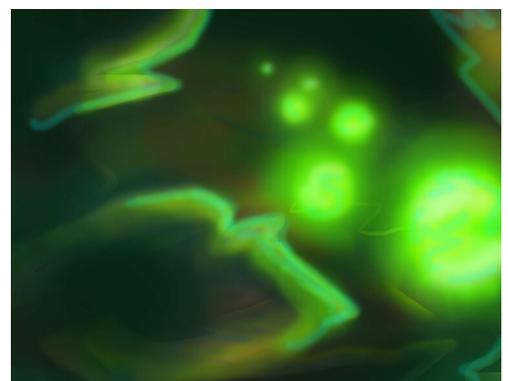


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Down the Lightning Bug Path, 2020

22 x 28 x 1 inch (h x w x d)

Digital painting



Dissecting Space Thesis Supplement

<https://artspaces.kunstmatrix.com/en/exhibition/6191113/dissecting-space>

By Emily Pellechia

I have always found comfort in the smaller parts of nature. For as long as I can remember, as much as I love the bigger picture, the details are what make it even more beautiful. It reminds me that everything has an impact and all of the world is connected on a deeper level. When I see rain droplets on leaves, I think about the water cycle, I think about how that tree was planted, how its roots have taken hold in the ground and become a home to so many other organisms. My thesis work has taken me on an exploration into what connects us with nature; how we are the same and where we differ from one another.

Painting has always been the way that I express my thoughts and ideas, and my work reflects my love for painting and nature. I love using expressive brush strokes to create varied textures in the forms I create. I use color in many interesting and unexpected ways to keep the viewer guessing what they may be looking at. I have never wanted to be too clear with my work; there is always something else to find and see, and I want everyone who looks at my work to leave with their own interpretation. While I typically have used oil and acrylic paints, I began using other materials to explore different possibilities as well. For instance, I began using Photoshop to create digital paintings. This idea alone brought up new questions about the intersection between technology and real life. I often reflect the nature of the material in the work I make.

It would be impossible to say that the pandemic did not impact my work and practice. I was forced to think differently, and find new ways to create work. I started to think smaller, in

more ways than one. My work became smaller. My inspirations and priorities shifted. I looked at the building blocks of the world rather than the bigger scene. The idea of connection became more important than ever. What connects us to each other? What connects us to the ground we walk on? When life slowed down significantly, suddenly I was confronted with new problems that needed to be solved. I looked to the world around me. I found otherworldly beauty in my backyard. These smaller moments began to build, and my research became more intensive. ‘Weather Mod 1-4’ (2021) are pieces of these moments. In particular, ‘Weather Mod 4’ (2021) was made for the raindrops that fall on my camera lens. The scene behind it takes a backseat to the water that has now become the focal point. These moments are more important than the world beyond the rain.

The idea of the interior has become an essential part of my thesis work. After being indoors for so long, there is both a comfort and a disdain for being inside. For the past year or so, most of my life has taken place within a few small rooms. Entire days spent at my desk, only seeing the rest of the world through my window or laptop screen. My imagined spaces are enclosed yet endless. My paintings feel like peering through a window, looking off into the distance of an unknown space. ‘Through & Through Diptych’ (2021) are an example of this perspective. It is nearly impossible to determine where they are, or what they are, but they start to feel claustrophobic. As vast as the space seems, there is still an end to them. The deep space almost seems like an unattainable goal, a place that does not really exist, and if it did, it would be impossible to get there. At the same time, though, the destination is not the most important part of the piece. I focus on everything else before then. ‘Dissecting Space’ is about my desire to focus on what is right in front of me and to be in the moment, instead of thinking about far off possibilities. I want to feel closer to what I know is around me. By breaking down organic forms

to their bare essentials, I am able to find similarities present across all of these different organisms. It is pointless to harp on hypotheticals about what may exist or what may happen, so in my work I try to find the beauty in things I know exist. The past year has been filled with uncertainty and the unknown, and it has made me rethink my priorities and what I value. I have placed more of an emphasis on living in the present moment, wherever I am, and to try and find the good within the bad. Whether it's a microscopic cell, root systems, or algae, I can find evidence of these things and find the beauty in them.

There is a sense of unfamiliarity with the forms I use to create these spaces. One of my favorite aspects of my work is the inability to distinguish what forms really are, as they blend into one another. I abstract things in a way that keeps them vague yet defined in shape. This reaction to my work proves how similar these forms are, and how we see things differently because of our own experiences. When dealing with micro versus macro forms, eventually they look alike. A cluster of cells can look like a handful of berries without context. My thesis breaks down these barriers and forces the viewer to see forms through a new lens, in a new space. 'Melting Point' (2021) features rounded objects that mean almost nothing in that space. The source inspiration begins to not really matter, because it could be any of a million forms. I do not want to give away the answer, because I do not believe there is one. When does a form become so abstracted that it is no longer recognizable? Is it through color, the environment, or is something else altogether? These are the questions I ask myself when creating work.

There is a lack of context in my body of work, and I hope that by eliminating those conventional boundaries, there is a realization of how all of our experiences lead us to our own perspectives. My work forces the viewer to make their own conclusions, and I want it to be

known that I think any interpretation is correct. I want people to feel connected to each piece in their own way, and come away realizing how not everything is concrete or defined.